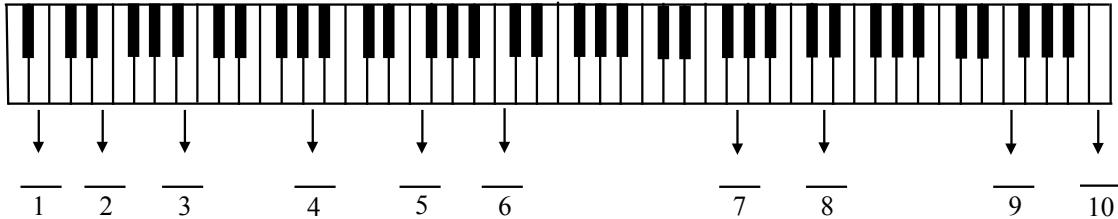
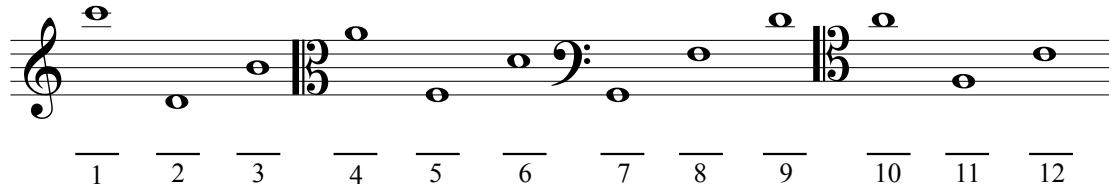


HOMEWORK EXERCISES*Assignment 1*

Section 1. Specify the note name and register number.



Section 2. Specify the note name and register number.



Section 3. Provide two enharmonic alternatives for each given note.

Example

A musical staff with a bass clef. It shows four pairs of notes. Each pair has a circled number above it indicating an alternative spelling. Pair 1: (filled circle) and (open circle). Pair 2: (open circle) and (filled circle). Pair 3: (open circle) and (filled circle). Pair 4: (open circle) and (filled circle).

(continued on next page)

NAME _____

Section 4. Using the WWHWWWH pattern, write the specified major scales without using key signatures.

E major scale



B♭ major scale



C♯ major scale



A♭ major scale



Section 5. Specify the major key given the key signature.



1

2

3

4

5

6

7



8

9

10

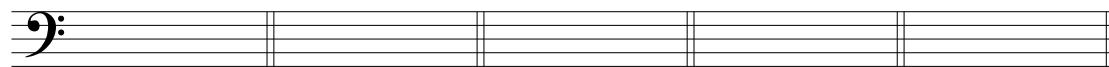
11

12

13

14

Section 6. Write the major key signature for each key given. Be sure to use the correct order for sharps and flats.



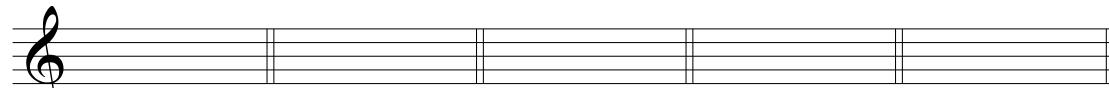
1. E♭ major

2. C♯ major

3. G♭ major

4. D major

5. F major



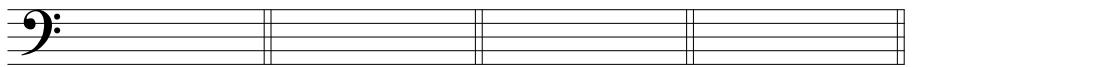
6. B major

7. D♭ major

8. F♯ major

9. A♭ major

10. G major



11. C♭ major

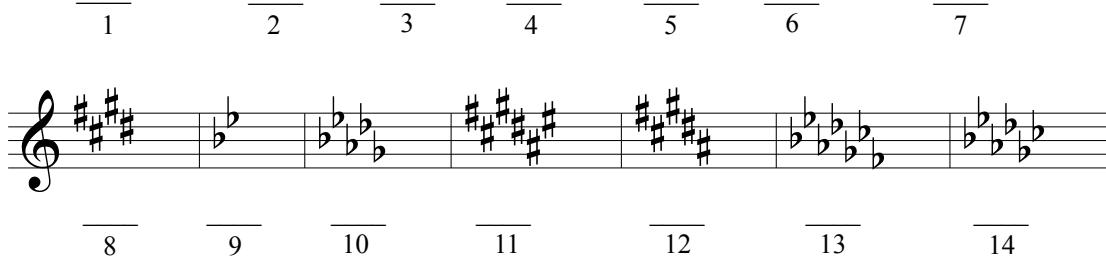
12. A major

13. B♭ major

14. E major

HOMEWORK EXERCISES*Assignment 2—Minor Scales and Key Signatures*

Section 1. Specify the minor key for each key signature given.



Section 2. Write the minor key signature and specified minor scale in each example.

A treble clef staff above a bass clef staff.

A♭ harmonic minor scale
(include key signature)

C♯ melodic minor scale
(include key signature)

A treble clef staff above a bass clef staff.

G natural minor scale
(include key signature)

F♯ melodic minor scale
(include key signature)

Section 3. Write the minor key signature for the given key in each example.

A bass clef staff with five empty boxes for writing key signatures.

1. F minor

2. E minor

3. A♯ minor

4. G minor

5. B♭ minor

A treble clef staff with five empty boxes for writing key signatures.

6. F♯ minor

7. A minor

8. B minor

9. G♯ minor

10. A♭ minor

A bass clef staff with five empty boxes for writing key signatures.

11. E♭ minor

12. C♯ minor

13. C minor

14. D♯ minor

Section 4. Specify the key from the scale degree name.

1. ____ minor: E♭ is the mediant
2. ____ minor: E♭ is the subtonic
3. ____ major: C♯ is the dominant
4. ____ major: F♯ is the submediant
5. ____ minor: B is the subdominant
6. ____ major: A is the leading tone
7. ____ minor: A is the supertonic

HOMEWORK EXERCISES*Assignment 3—Basics of Rhythm*

Section 1. For each example, specify the implied time signature and the meter (e.g., “simple duple”).

Beethoven, Op. 18, No. 1, II, mm. 72-75

1. Time Signature: _____ Meter: _____

Roland de Lassus, *Twelve Duos*, No. 2, mm. 1-3

Be - a - tus,
Be - a - tus, be - a - tus

2. Time Signature: _____ Meter: _____

Beethoven, Op. 57, I, mm. 78-80

3. Time Signature: _____ Meter: _____

Dufay, "Communio" from *Missa Sancti Jacobi*, mm. 10-13

sec - - - des, _____ ju - di - can - tes du -
sec - - - des, ju - di - can - tes du -

4. Time Signature: _____ Meter: _____

NAME _____

Beethoven, Op. 127, II, mm. 100-102

cresc.

5. Time Signature: _____ Meter: _____

Mozart, K. 330, I, mm. 43-45

6. Time Signature: _____ Meter: _____

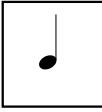
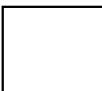
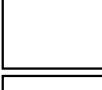
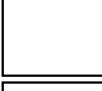
Chopin, Op. 27, No. 2, mm. 20-21

7. Time Signature: _____ Meter: _____

Beethoven, Op. 111, II, mm. 16-17

8. Time Signature: _____ Meter: _____

Section 2. Use one note value (with one or two dots if necessary) to show the sum of all the rhythmic values given.

Example		
1.		
2.		
3.		
4.		
5.		
6.		
7.		

Section 3. Correct the incorrect rhythmic notation in each example in order to show the beats.

	Incorrect	Correct
1.		
2.		
3.		
4.		

HOMEWORK EXERCISES*Assignment 4—Intervals*

Section 1. Specify only the number, not the quality, for each example.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 2. Identify the interval quality and size for each example.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____

Section 3. Write the following intervals *above* the given note.

1. M7↑ 2. +4↑ 3. °7↑ 4. M2↑ 5. +6↑ 6. P5↑

7. m3↑ 8. m6↑ 9. P4↑ 10. °7↑ 11. +5↑ 12. P8↑

13. M3↑ 14. m2↑ 15. m7↑ 16. °5↑ 17. M6↑ 18. +5↑

NAME _____

Section 4. Write the following intervals *below* the given note.

The image shows three staves of musical notation. The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. Each staff contains a single note (either a solid black circle or a hollow white circle with a black dot) on a specific line or space. Below each staff are six numbered instructions, each followed by a downward arrow indicating where the student should write the answer.

1. m6↓ 2. M2↓ 3. +5↓ 4. P4↓ 5. M3↓ 6. m7↓
7. M7↓ 8. M2↓ 9. m3↓ 10. P4↓ 11. P5↓ 12. +6↓
13. °5↓ 14. +4↓ 15. m2↓ 16. °7↓ 17. M6↓ 18. P5↓

Section 5. Review. Analyze the given major key signature, then name and notate the key signature for the *parallel* minor.

The image shows two staves of musical notation. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of four sharps (F-sharp, C-sharp, G-sharp, D-sharp). Below the first staff is an example: "Ex. B♭ major → b♭ minor". Below the second staff are three numbered blank boxes for the student to fill in: "1. ___ major → ___ minor", "2. ___ major → ___ minor", and "3. ___ major → ___ minor".

Section 6. Review. Correct the incorrect rhythmic notation in order to show the beats.

The image shows a musical staff in 6/8 time with a treble clef. It features a series of eighth notes and sixteenth notes. Above the staff, the word "Incorrect" is written above the first measure, which contains a sixteenth note followed by a eighth note. Above the second measure, the word "Correct" is written above a sixteenth note followed by a eighth note. This pattern repeats for the rest of the staff.

HOMEWORK EXERCISES*Assignment 5—Triads*

Section 1. Analyze the triad types (M,m, +, °) using lead-sheet symbols. Sus2 and sus4 chords are also included.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____
 7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____
 13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____

Section 2. Write the specified triads and sus chords.

1. Dm 2. A 3. E♭sus4 4. G♭+ 5. F♯° 6. B♭sus2
 7. Fsus4 8. E 9. Gsus2 10. D° 11. C♯m 12. A+
 13. Gm 14. D♭+ 15. F♯ 16. E♭m 17. B 18. C°

NAME _____

Section 3. Notate the inverted triads.

1. Dm/A 2. B \flat ^o/D \flat 3. F \sharp /A \sharp 4. Em/B
 5. C \sharp m/E 6. G o /D \flat 7. D o /F 8. A/C \sharp

Section 4. Analyze the following inverted triads using slash notation.

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

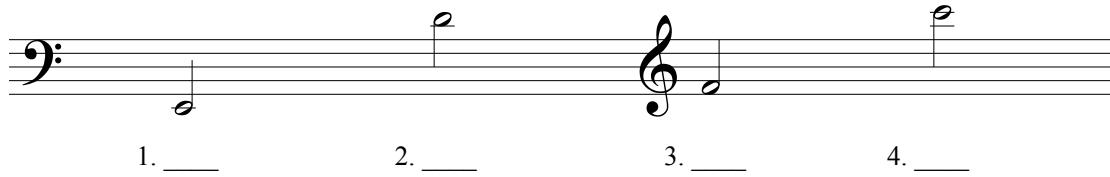
Section 5. Correct the misspelled triads. Label your corrected spelling with lead-sheet notation. All of the examples are in root position (the lowest note is the root).

Incorrect Correct Incorrect Correct Incorrect Correct Incorrect Correct

1. ____ 2. ____ 3. ____ 4. ____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 1
Practice Test

Section 1. Identify the name and octave register of each note. (4 points)



1. ____ 2. ____ 3. ____ 4. ____

Section 2. Write each key signature. (8 points)



1. B♭ minor 2. F♯ major 3. F minor 4. D major

Section 3. Specify the meter for each time signature. (4 points)

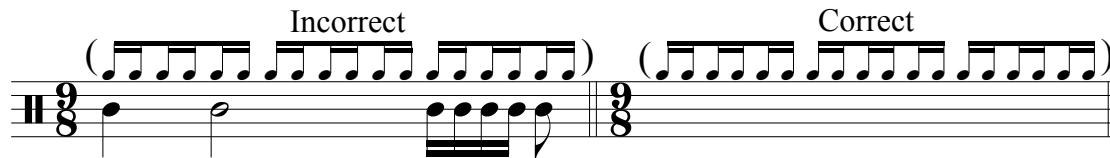
The meter of $\frac{3}{8}$ is _____.

The meter of $\frac{12}{16}$ is _____.

The meter of $\frac{6}{8}$ is _____.

The meter of $\frac{4}{4}$ is _____.

Section 4. Correct the rhythmic notation to show the beats. (5 points)



(continued)

NAME _____

Section 5. Write the following intervals *above* the given note. (4 points)

Four musical staves are shown, each consisting of five horizontal lines. The first staff has a bass clef, the second has a treble clef, the third has a bass clef, and the fourth has a treble clef. Each staff contains one note: the first has a sharp sign and a solid black circle; the second has a flat sign and a solid black circle; the third has a solid black circle; and the fourth has a flat sign and a solid black circle.

1. M6↑

2. P4↑

3. m7↑

4. +6↑

Section 6. Write the following intervals *below* the given note. (4 points)

Four musical staves are shown, each consisting of five horizontal lines. The first staff has a bass clef, the second has a treble clef, the third has a bass clef, and the fourth has a treble clef. Each staff contains one note: the first has a flat sign and a solid black circle; the second has a solid black circle; the third has a solid black circle; and the fourth has a sharp sign and a solid black circle.

1. P5↓

2. M3↓

3. +4↓

4. m7↓

Section 7. Analyze the following chords using lead-sheet notation, including slash notation for inverted chords. (9 points)

Six musical staves are shown, each consisting of five horizontal lines. The first staff has a bass clef, the second has a treble clef, the third has a bass clef, the fourth has a treble clef, the fifth has a bass clef, and the sixth has a treble clef. Each staff contains a single chord symbol: the first is G major (two sharps), the second is D minor (one flat), the third is G major (two sharps), the fourth is C minor (one flat), the fifth is E minor (one flat), and the sixth is A major (one sharp).

1. ____

2. ____

3. ____

4. ____

5. ____

6. ____

Section 8. Notate the specified triads and sus chords. (9 points)

Six musical staves are shown, each consisting of five horizontal lines. The first staff has a bass clef, the second has a treble clef, the third has a bass clef, the fourth has a treble clef, the fifth has a bass clef, and the sixth has a treble clef. Each staff is intended for the student to write a specific chord.

1. D♭

2. C♯°

3. B♭m/F

4. E+

5. F♯m/A

6. A♭sus4

HOMEWORK EXERCISES*Assignment 6—Roman Numerals and Cadences*

Section 1. Label each chord with a lead-sheet symbol above the chord and a Roman numeral below. When a chord is inverted, use slash chord symbols for lead-sheet symbols and modified slash chords for Roman numerals (e.g., ii/3rd).

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

1. G: ____ 2. E♭: ____ 3. B♭: ____ 4. f♯: ____ 5. f: ____ 6. D: ____

7. ____ 8. ____ 9. ____ 10. ____ 11. ____ 12. ____

7. c♯: ____ 8. A: ____ 9. d: ____ 10. D: ____ 11. g: ____ 12. e: ____

Section 2. For each example, notate the key signature, notate the triad specified by the Roman numeral, and write the corresponding lead-sheet symbol above.

1. ____ 2. ____ 3. ____ 4. ____

1. g: III

2. A: vi

3. A♭: ii

4. b: ii^o

5. ____ 6. ____ 7. ____ 8. ____

5. e: vii^o/3rd

6. d: VII

7. C♯: IV

8. G: I/5th

NAME _____

Section 3. Label lead-sheet symbols above and Roman numerals below and analyze the type of cadence that ends the phrase. Notes in parentheses should be ignored when you're determining the Roman numerals and lead-sheet symbols in these exercises.

1. "Stand by Me" <https://youtu.be/pKtLNYNWbBw?t=1m28s>

Lead-sheet symbols: _____

Just as long as you stand stand by me. and dar - lin' dar - lin'

Roman numerals: A: 1 2 3

Cadence type: _____

2. "Blowin' in the Wind" (<https://youtu.be/33x39rRDGz0?t=48>)

Dylan

The an - swer my friend, is blow-in' in the wind, the an - swer is blow-in in the wind.

F: 1 2 3 4 5 6 7

Cadence type: _____

(continued on next page)

NAME _____

3. "Every Breath You Take" (<https://youtu.be/OMOGaugKpzs?t=2m38s>) Sting
One of the chords in this example has no third; label it with a "5" after the root.
Another chord is a type of sus chord when you include the notes in the voice part.

Ev-ry smile you fake Ev-'ry claim you stake I'll be watch-ing you.

A♭: 1 2 3 4

Cadence type: _____

4. "Menuet" BWV Anh. 116 (https://youtu.be/TRoqThj_Lww) Bach
This example contains **incomplete chords** (triads without the fifth of the chord).

G: 1 2 3 4 5 6

7 8 9 10 11 12

Cadence type: _____

HOMEWORK EXERCISES*Assignment 7—Seventh Chords*

Section 1. Analyze the given seventh chords with lead-sheet symbols above and Roman numerals below.

1. b: _____ 2. Eb: _____ 3. e: _____ 4. E: _____ 5. d: _____ 6. Bb: _____

7. f: _____ 8. D: _____ 9. f#: _____ 10. g: _____ 11. c: _____ 12. G: _____

Section 2. Given the Roman numeral, provide the notes of the chord and the lead-sheet symbol above.

1. a: iv⁷ 2. Db: iii⁷ 3. f#: vii⁰⁷ 4. D: vi⁷ 5. c: iv^{7/3rd} 6. G: I^{M7}

7. f: V⁷ 8. Eb: ii⁷ 9. b: vii^{07/5th} 10. Bb: vii⁰⁷ 11. e: ii^{07/3rd} 12. F: IV^{M7}

(continued on next page)

NAME _____

Section 3. Analyze the harmonies in the excerpts with lead-sheet symbols above and Roman numerals below.

"You Can't Hurry Love"

Brian Holland, Lamont Dozier, Eddie Holland

Love don't come eas - - y it's a game of give and take

B♭: 1 2 3 4

Cadence type: _____

Piano Sonata, Op. 10, No. 1, II

Beethoven

A♭: 1 2 3 4 5 6

cresc. fp don't include these notes in your analysis

7 8 9 10 11 12 13 14

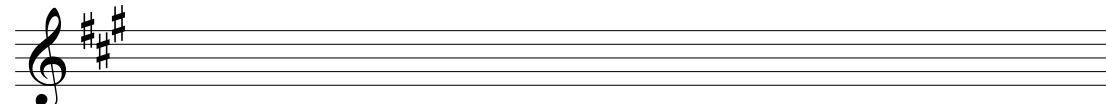
Cadence type: _____

HOMEWORK EXERCISES*Assignment 8—Harmonic Progression and Harmonic Function I*

Section 1. Write the circle of fifths progression in the following keys with root position triads.

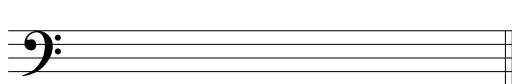


B♭ major: $\frac{I}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{I}{8}$

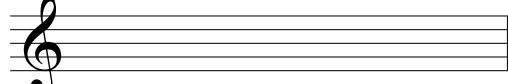


F♯ minor: $\frac{i}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{i}{8}$

Section 2. Write the “VI-II-V-I” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.

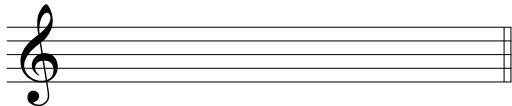


c♯: — — — —

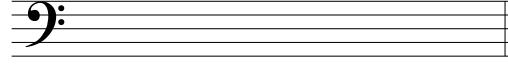


E♭: — — — —

Section 3. Write the “III-VI-II-V” progression in the following major and minor keys. Make sure your Roman numerals are of the correct quality. Write lead-sheet symbols above and Roman numerals below. Include the key signatures.



A: — — — —



d: — — — —

(continued on next page)

NAME _____

Section 4. Review. Write the following intervals *above* the given note.

1. m3↑ 2. m6↑ 3. P5↑ 4. °7↑ 5. M3↑ 6. M6↑

7. °7↑ 8. M3↑ 9. +6↑ 10. m7↑ 11. °5↑ 12. P5↑

Section 5. Review. Given the lead-sheet symbol and key, write the key signature, triad or seventh chord, and Roman numeral.

1. a: _____ 2. c♯: _____ 3. E♭: _____ 4. G: _____

5. b: _____ 6. D: _____ 7. f♯: _____ 8. A♭: _____

Section 6. Specify the minor key given the key signature.

Section 7. Correct the rhythmic notation of the following example.

Incorrect	Correct

HOMEWORK EXERCISES*Assignment 9—Harmonic Progression and Harmonic Function 2*

Section 1. For each cadence, label the chord(s) involved.

AC = ____

PC = ____

HC = ____

DC = ____

Section 2. Analyze the following progressions with lead-sheet symbols above and Roman numerals below. Seventh chords are included.

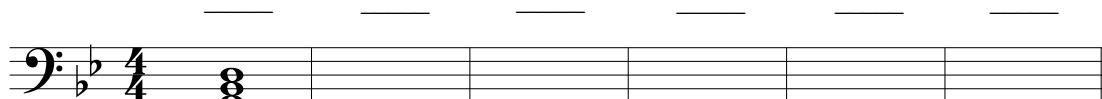
b: 1 2 3 4 B♭: 1 2 3 4

G: 1 2 3 4 E♭: 1 2 3 4 5

(continued on next page)

Section 3. For each progression, do the following:

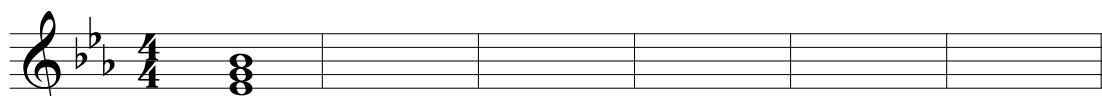
- (1) Given the Roman numerals, write the triads or seventh chords
- (2) Analyze the harmonies with lead-sheet symbols above the staff
- (3) Analyze the harmonic function of each harmony using the abbreviations
“ton.” for tonic function, “dom.” for dominant function, “pre-dom.” for pre-dominant function, and “ton. prol.” for tonic prolongation function
- (4) Specify the cadence that ends each progression



g: i VI iv ii^ø7/3rd V⁷ i

FUNCTION: _____

Cadence: _____



E^{flat}: I IV ii7/3rd I/5th V vi

FUNCTION: _____

Cadence: _____

HOMEWORK EXERCISES*Assignment 10: Non-Chord Tones*

Section 1. Fill in the blanks in the following table.

Non-Chord Tone Name	Approached by	Left by
Anticipation		
	Same note	Step down
		Step in opposite direction
Passing Tone		

Section 2. Analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below. On the empty staff below, copy the notes from the upper staff while adding the following non-chord tones: two suspensions, one appoggiatura, and one escape tone. Do not add non-chord tones to the bass. The example is in F major.

Lead-sheet: _____

Rom. num.: _____

Section 3. For the following examples, analyze the harmonies with lead-sheet symbols above the staff and Roman numerals below, then analyze the non-chord tones.

NAME _____

Wright, Forrest, Borodin, "Stranger in Paradise" <https://youtu.be/WFrUsa5SUv0?t=13s>

Musical notation for "Stranger in Paradise" in G major, 4/4 time. The vocal line includes lyrics: "Take my hand ____ I'm a stran-ger in par-a-dise All lost in a". The piano accompaniment consists of sustained chords.

Corelli, Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio
<https://youtu.be/l7ghP250HAI?t=48s>

Musical notation for Corelli's Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio. The vocal line starts with "E♭: ____". The piano accompaniment features a bass line with sustained notes.

Musical notation for Corelli's Concerto Grosso in G Minor, Op. 6, No. 8, III. Adagio. The piano accompaniment continues with a bass line featuring sustained notes.

HOMEWORK EXERCISES*Assignment 11: Melodic Analysis—Part 1*

Section 1. For the following examples:

- Analyze motives using numbers (1, 2, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: — — — —

Motives:

e: — — — —

J.S. Bach, “Bourrée” from Suite in E minor, BWV 996 https://youtu.be/CPjfgRFrU_g

Section 2. For the following example, alter the given motives as specified. Also, provide lead-sheet symbols and Roman numerals, analyze non-chord tones, and specify the cadence. Notate the finished product using music notation software and email the specified file type to your instructor before class.

Lead sheet: — — — —

Motives:

1 2 1 inv. 2

g: — — — —

Cadence: _____

(continued on next page)

Section 3. For the following example:

- Write the lead-sheet symbols
- Write the chords as half notes in the bass clef staff
- Analyze non-chord tones, including the ones you write
- Alter the given motives as specified to fit the harmony
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: _____

Motives:

1 2 1 2

frag. a frag. b

G: I

vi

ii/3rd

V

Lead sheet: _____

frag. a aug.

frag. b aug. & inv.

2 inv.

I

I/3rd

V

I

Cadence: _____

HOMEWORK EXERCISES*Assignment 12: Melodic Analysis—Part 2*

Section 1. For the following examples:

- Analyze subphrases using letters and primes (a, a', b, etc.)
- Label lead-sheet symbols and Roman numerals when blanks are provided
- Label non-chord tones for notes in parentheses

Lead sheet: _____

Subphrases:

e: _____

Lead sheet: _____

(subphrases)

Dvorak, Symphony No. 9, IV <https://youtu.be/HClX2s8A9IE?t=1821>

(continued on next page)

NAME _____

G Am D F#^{o7} G Em Am⁷ D G

Subphrases:

G: _____

Mozart, Symphony No. 40, K. 550, III <https://youtu.be/muQLc1SFUqw?t=1m44s>

Section 2. For the following example:

- Write the lead-sheet symbols
- Write the chords in the bass clef staff
- Alter the given motives as specified to fit the harmony
- Analyze non-chord tones, including the ones you write
- Specify the cadence
- Notate the finished product using music notation software and email the specified file type to your instructor before class

Lead sheet: _____

Motives: 1 2 1 2 int. ch. 1 aug. 2 aug. & int. ch.

F: I

V

vi

ii/3rd

Lead sheet: _____

1 inv. 2 inv. 1 inv. 2 inv. 1 aug.

I

V

I

Cadence: _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 2
Practice Test

Section 1. Place the corresponding letter in the blank for each cadence. (4 points)

- | | |
|------------------------|---------|
| ____ Plagal Cadence | A. V-VI |
| ____ Half Cadence | B. IV-V |
| ____ Authentic Cadence | C. V-I |
| ____ Deceptive Cadence | D. IV-I |

Section 2. Please fill in the blanks in the table below. (9 points)

Non-Chord Tone Name	Approached by	Left by
	Leap	
		Leap in opposite direction
		Step in same direction
Retardation		

Section 3. Given the key and Roman numeral, please write the specified chords. Include key signatures. (23 points)

A♭: IV

f♯: ii⁹/₃rd

E♭: vii⁰/₃rd

B♭: IV^{M7}/₅th

g: V⁷

Section 4. For the following example, analyze the harmonies using lead sheet symbols above the grand staff and roman numerals below it. Analyze the non-chord tones. Label suspensions by numerical type. The example is in major. (24 points)

Lead-sheet: _____

F: _____

Section 5. For the following example:

First, Analyze motives using numbers (1, 2, etc.), noting alterations.**Second**, label the chords with Roman numerals. (This example is in B♭ major.).**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).**Fourth**, specify the cadence that ends the example. (24 points)

Motives:

A musical score for Section 5. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is B-flat major (two flats). The music starts with a half note C, followed by a eighth-note pattern (C, B-flat, A, B-flat), a quarter note C, another eighth-note pattern (C, B-flat, A, B-flat), a quarter note C, and a sixteenth-note pattern (B-flat, A, G, A, B-flat, A). The bottom staff provides harmonic support with chords consisting of notes B-flat, A, G, and B-flat.

Rom. Num: _____

Function: _____

Cadence: _____

Section 6. For the following example:

First, Analyze subphrases using letters and primes (a, a', b, etc.) and motives using numbers, noting motivic alteration when it occurs.**Second**, label the chords with Roman numerals. (This example is in D major.).**Third**, under each Roman numeral, list each chord's harmonic function (tonic, dominant, pre-dominant, or tonic prolongation).**Fourth**, specify the cadence that ends the example. (27 points)

Subphrases:

A musical score for Section 6. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature is D major (no sharps or flats). The music starts with a half note C, followed by a eighth-note pattern (C, B, A, B), a quarter note C, another eighth-note pattern (C, B, A, B), a quarter note C, and a sixteenth-note pattern (B, A, G, A, B, A). The bottom staff provides harmonic support with chords consisting of notes F-sharp, A, C-sharp, and E.

Rom. Num: _____

Function: _____

Cadence: _____

HOMEWORK EXERCISES*Assignment 13: Form in Popular Music*

For each song, fill in the beginning time for each section, label each section type (verse, pre-chorus, chorus, post-chorus, interlude, introduction, coda, A, B, or C section, etc.), and the number of bars in each section of the form. There may be more lines provided than needed for each example.

a. My Romance: <https://youtu.be/Mk0uN5Eh-yI>

Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars

Formal type (circle one): Verse-Chorus AABA ABAC

b. Learn to Fly: <https://youtu.be/HJMLLKgknvk>

Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars
 Time ____ : ____ Section Type: _____, ____ bars

Formal type (circle one): Verse-Chorus AABA ABAC

c. As Time Goes By: <https://youtu.be/d22CiKMPpaY>

Time : ___ Section Type: _____, ___ bars
 Time : ___ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

d. Rude: <https://youtu.be/PIh2xe4jnpk>

Time : ___ Section Type: _____, ___ bars
 Time : ___ Section Type: _____, ___ bars

Formal type (circle one): Verse-Chorus AABA ABAC

HOMEWORK EXERCISES*Assignment 14: Phrases in Combination I*

For each two-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
 - Label cadences by type (PAC, IAC, HC, PC, DC)
 - Examine the motivic structure to determine if a phrase is a sentence
 - Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
 - Name the form of the excerpt (parallel period, contrasting period, repeated phrase, phrase group, or phrase chain).
- a. Schubert, Die Winterreise, D. 911, No. 11, “Frühlingstraum”
<https://youtu.be/p3uIKdOhRaI?t=9s>

A:

— — —

— — —

(continued on next page)

NAME _____

- b. J.S. Bach, *Jesu, Joy of Man's Desiring*, BWV 147
<https://youtu.be/9ayLUAWmatk>

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one sharp. The music features eighth-note patterns with three vertical stems per note, primarily in the right hand. The left hand provides harmonic support with sustained notes. The piece begins in G major, indicated by the key signature.

- c. Haydn, Sonata in C, Hob XVI: 35, II https://youtu.be/iJGeH_4fcro

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one flat. The music includes dynamic markings such as *mf*, *p*, and *tr*. The right hand plays a melodic line with sixteenth-note patterns, while the left hand provides harmonic support. The piece begins in F major, indicated by the key signature.

HOMEWORK EXERCISES*Assignment 15: Phrases in Combination 2*

For each four-phrase excerpt below, do the following:

- Label chords with Roman numerals at the ends of phrases to determine cadences
- Label cadences by type (PAC, IAC, HC, PC, DC)
- Examine the motivic structure to determine if a phrase is a sentence
- Create a diagram of the form using cadence abbreviations (HC, DC, PC, IAC, and PAC) and letters to designate melody (*a*, *a'*, *b*, etc.). Use the “prime” symbol (') to show if a melody ends with a different cadence. In this chapter, the prime symbol should not be used to represent embellishment of the melody or changes in the harmonization or register.
- Name the form of the excerpt (parallel double period or repeated period).

(continued on next page)

NAME _____

- a. Tchaikovsky, Nutcracker Suite, “Trepak” <https://youtu.be/67maTrSKjg>

Piano score for Trepak, measures 1-4. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: f p, sf, f p.

G:

Continuation of the piano score for Trepak, measures 5-8. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: mf.

Continuation of the piano score for Trepak, measures 9-12. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: f p, sf, f p.

Continuation of the piano score for Trepak, measures 13-16. Treble and Bass staves. Key signature: one sharp. Time signature: 2/4. Dynamics: mf.

NAME _____

b. Mozart, Piano Concert in A major, K. 488, I <https://youtu.be/DXeBFhqViYg>

Musical score for piano concerto movement I, section A. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The tempo is indicated as *p* (piano).

A:

(which one is the cadence?)

Continuation of the musical score. The tempo is indicated as *mf* (mezzo-forte).

Continuation of the musical score. The tempo is indicated as *f p* (fortissimo).

(which one is the cadence?)

Continuation of the musical score. The tempo is indicated as *f p* (fortissimo) and *f* (forte).

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 3
Practice Test

Section 1. Please specify the note name and register number. (4 points)

1. ____ 2. ____ 3. ____ 4. ____

Section 2. Please write the following key signatures. Make sure your sharps and flats correctly placed.

1. E♭ minor 2. B major 3. D♯ minor 4. A♭ major

Section 3. Please answer the following questions.

1. What is the meter of 12/8? _____
2. Name two time signatures that are compound duple. _____ and _____
3. What is the meter of 2/8? _____
4. Name two times signatures that are simple triple. _____ and _____

Section 4. Please identify the following intervals.

1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____

Section 5. Please write the interval above or below the given note, as specified.

1. +6↑ 2. M3↓ 3. °7↑ 4. m7↓

(continued on next page)

NAME _____

Section 6. Analyze the Roman numerals to write the lead-sheet symbols above and the notes of the triad or seventh chord on the staff.

1. D: ii/5th 2. e: ii^ø7 3. F: vii^ø7/7th 4. g: V 5. A♭: IVM7/3rd

Section 7. For the following example (Corelli, Op. 6, No. 8, IV, https://youtu.be/dwJ_N4KSziI):

- **First**, finish labeling the **motives** (use “mot. 1,” “mot. 2,” etc.) in bars 1-8
- **Second**, finish labeling **subphrases**. In bars 1-8, use “subphrase a,” “subphrase b,” etc. For slight alterations, use “subphrase a’,” etc.
- **Third**, finish labeling **phrases** (use “a,” “b,” etc.) in bars 1-8
- **Fourth**, label each non-chord tone (the non-chord tones are in parentheses)
- **Fifth**, label the chords with lead sheet symbols
- **Sixth** label the chords with roman numerals using uppercase for major and lowercase for minor, and specifying inversion. (This example is in minor)
- **Seventh**, under each roman numeral, list each chord’s harmonic function (use “ton.” for tonic, “dom.” for dominant, “pre-dom.” for pre-dominant, and “ton. prol.” for tonic prolongation)

phrases:

subphrases:

motives:

Lead Sheet: _____

Rom. Num: _____

Function: _____

(continued on next page)

NAME _____

phrases: _____

subphrases: _____

motives: _____

Lead Sheet: _____

Rom. Num: _____

Function: _____ (N/A) _____

1. Which cadence concludes the *first* phrase in the example above?
(a) a deceptive cadence (c) a plagal cadence
(b) a half cadence (d) an authentic cadence

2. Which cadence concludes the *second* phrase in the example above?
(a) a deceptive cadence (c) a plagal cadence
(b) a half cadence (d) an authentic cadence

3. Given the cadences and melodic organization, what is the name of the form of the example above?
(a) a parallel period (c) a phrase group
(b) a contrasting period (d) a phrase chain

HOMEWORK EXERCISES*Assignment 16—Figured Bass Inversion Symbols*

Section 1. Analyze the triads with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: _____

Section 2. Analyze the seventh chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff.

C: _____

Section 3. Label the given chords using Roman numerals with figured bass inversion symbols.

Lead-sheet: _____

Rom. num.: 1. D: _____ 2. g: _____ 3. e: _____ 4. f: _____

Lead-sheet: _____

Rom. num.: 5. E: _____ 6. d: _____ 7. B: _____ 8. D♭: _____

(continued on next page)

NAME _____

Section 4. Write the specified chords. Include key signatures. Write lead-sheet symbols above.

1. A: I⁶ 2. F: ii⁴₂ 3. b: V⁶₅ 4. g: vii⁰⁶

5. e: iv⁶₄ 6. B♭: vii^{ø4}₃ 7. f♯: VII⁶ 8. E♭: IV^{M6}₅

Section 5. Analyze the excerpt using Roman numerals with figured bass inversion symbols below and lead-sheet symbols above. Analyze non-chord tones.

J.S. Bach, Chorale 309, “O Mensch, bewein’ dein’ Sünde groß”

Lead-sheet:

E♭: 1 2 3 4 5 6 7 8 9 10

HOMEWORK EXERCISES*Assignment 17—Secondary Dominants: Assignment 1*

Section 1. Approach each chord with its secondary dominant seventh chord (whose root lies a perfect 5th above the root of the chord of resolution). Label chords with Roman numerals below and lead-sheet symbols above.

D: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

g: _____ V⁷/ _____ V⁷/ _____ V⁷/ _____

Section 2. Analyze the following secondary dominants. Include lead-sheet symbols above.

1. F: _____ 2. E: _____ 3. g: _____ 4. b: _____ 5. c: _____

6. A-flat: _____ 7. G: _____ 8. F-sharp: _____ 9. D-flat: _____ 10. d: _____

Section 3. For the example below, please do the following:

- Copy the notes from the upper staff to the lower staff while adding the specified non-chord tones (UNT = upper neighbor tone); some of these are actually “embellishing tones” and are technically chord tones rather than non-chord tones
- Realize the lead-sheet symbols using quarter-note accompanimental texture
- Analyze the chords using Roman numerals with figured bass inversion symbols below the lower staff
- Notate this example using music notation software (such as MuseScore)
 - Turn in a printed-out score
 - Submit a MuseScore file or .ogg audio file as an email attachment

Am A⁷/G Dm/F Am/E B⁷/D[#] B⁷ Esus⁴ E

Am: _____

HOMEWORK EXERCISES*Assignment 18—Secondary Dominants: Assignment 2*

Section 1. Write the following secondary dominants. Include lead-sheet symbols above. Include key signatures.

1. A♭: V₃⁴/vi 2. E: V⁷/IV 3. D♭: V₂⁴/ii 4. c: V₅⁶/III 5. g: V₄⁶/V

6. B♭: V₂⁴/IV 7. f♯: V₃⁴/VI 8. e: V₂⁴/VII 9. F: V₅⁶/ii 10. d: V⁶/V

Section 2. For the following excerpt from Beethoven’s “Pathetique” Sonata (II):

- Analyze the harmonies with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below
- Specify non-chord tones (the notes in parentheses)
- Name the form of the 8-measure excerpt (see Chapter 13, *Phrases in Combination*)

Listen at <https://youtu.be/mWgOJevGQ3g>

A♭:

NAME _____

10 11 12 13 14 15 16

Section 3. For the following example:

- Alter the given motives as specified, analyzing non-chord tones
- Add accompanimental texture of arpeggiated chords (see Chapter 14, *Accompanimental Textures*)
- Analyze the lead-sheet symbols above the upper staff using the Roman numerals
- Notate this example using music notation software (such as MuseScore)
 - Turn in a printed-out score
 - Submit a MuseScore file or .ogg audio file as an email attachment

Lead-sheet: _____

mot. 1 mot. 2 mot. 3 mot. 4 3 inv. mot. 4 1 inv.

d: i III_4^6 VI III iv V^6/V Vsus^4 V

HOMEWORK EXERCISES*Assignment 19—Secondary Diminished Chords: Assignment 1*

Section 1. Analyze the chords below with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the grand staff.

A musical staff in G clef and common time. It contains five measures of music. Above each measure is a lead-sheet symbol (a circle with a diagonal line). Below each measure is a Roman numeral (I, II, III, IV, V) with a figured bass symbol (e.g., 8, 7, 6, 5, 4) indicating the inversion.

1. d: _____ 2. e: _____ 3. B♭: _____ 4. f♯: _____ 5. A♭: _____

A musical staff in G clef and common time. It contains five measures of music. Above each measure is a lead-sheet symbol (a circle with a diagonal line). Below each measure is a Roman numeral (I, II, III, IV, V) with a figured bass symbol (e.g., 8, 7, 6, 5, 4) indicating the inversion.

6. f: _____ 7. c♯: _____ 8. B: _____ 9. e♭: _____ 10. g: _____

Section 2. Write the following secondary diminished chords. Include key signatures.

A blank musical staff in G clef and common time, consisting of five measures, intended for student writing practice.

1. E♭: vii^{o6}/vi 2. f: vii^{o4}₃/VI 3. B♭: vii^{o4}₂/V 4. e: vii^{o7}/VII 5. d: vii^{o4}₃/V

A blank musical staff in G clef and common time, consisting of five measures, intended for student writing practice.

6. F: vii^{o6}/IV 7. g: vii^{o7}/III 8. c: vii^{o6}/V 9. D: vii^{o6}₅/ii 10. f♯: vii^{o4}₂/V

(continued on next page)

Section 3. For each example, analyze lead-sheet symbols above and Roman numerals with figured bass inversion symbols below the staff. Analyze non-chords in parentheses. (Note: Stemless noteheads in parentheses are reminders of previously articulated notes that are still sounding.)

Billy Joel, "Just the Way You Are" <https://youtu.be/HaA3YZ6QdJU?t=7s>

The musical score consists of two staves. The top staff shows a melody line with eighth-note patterns and lyrics: "Don't go chang-ing ____ to try and please ____ me ____". The bottom staff shows harmonic support with chords and bass notes. The key signature is A major (two sharps). The time signature is common time (4/4).

D: _____

J.S. Bach, Chorale 202, "O wir armen Sünder"

The musical score consists of two staves. The top staff shows soprano or alto voices with quarter-note patterns and parentheses indicating stemless noteheads. The bottom staff shows harmonic support with bass and harmonic notes. The key signature is A major (two sharps). The time signature is common time (4/4).

e: _____

HOMEWORK EXERCISES*Assignment 20—Secondary Diminished Chords: Assignment 2*

Section 1. Analyze the chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Record this score into GarageBand or another multi-track recording software program you are familiar with. When you have finished recording it, bounce it to two tracks and email the audio file in mp3 format as an attachment. (Demonstrated in class.)

(♩ = 72)

Voice

We danced un - der the stars;

Lead-sheet: _____

Rom. num.: _____

Keyboard

Bass

**Hi-Hat
Snare Drum
Bass Drum**

Lead-sheet:

Rom. num.:

on a sum - mer night

Lead-sheet:

Rom. num.:

HOMEWORK EXERCISES*Assignment 21—Mode Mixture*

Section 1. Analyze the following chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below.

E: ____ F: ____ D: ____ E \flat : ____ A: ____ B \flat : ____

1 2 3 4 5 6

Section 2. Given the Roman numeral and key, write the key signature, notate the chord on the staff, and analyze with lead-sheet symbols.

E \flat : bVII 7 b: V 6 /iv A: bIII g: vii o7 /V Ab: ii o4 G: ii o6

Section 3. For this excerpt from Robert Schumann's "Ich grolle nicht" (from *Dichterliebe*, Op. 48), analyze the chords with lead sheet symbols above and Roman numerals with figured bass inversion symbols below. Also, analyze the two non-chord tones. <https://youtu.be/c74ssX7IGq8>

mf

Ich groll-e nicht, und wenn das Herz ____ auch bricht.

mf

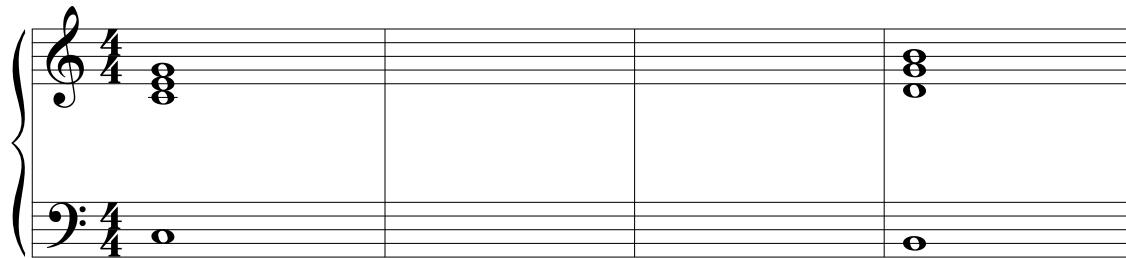
C: _____

(continued on next page)

Section 4. Complete the following portion of the homework in GarageBand.

- Determine chords that fulfill the requested harmonic function in the blank measures and notate them
- Analyze all chords with lead-sheet symbols, Roman numerals, and by harmonic function
- Record the chords in whole notes at a slow tempo like 60 or 70 b.p.m.
- Record the bass in whole notes
- Change the chord sound (View→Show Library) to Arpeggiator→Synth Basics→ then choose a sound you like
- Change the chord sound to Arpeggiator→Synth Bass→ choose a sound you like
- Click on the loop button [] near the top right of the window, then click on “Instruments,” then “All Drums” and listen to different drum loops by clicking on them; drag a loop you like to the area below your other tracks; copy and paste the drum loop to fill 8 bars
- You can now make the tempo faster if you like (100 to 120)
- Click Share→Export Song to Disk to create an mp3 version
- Submit an mp3 file electronically before the start of class

Lead-sheet: _____



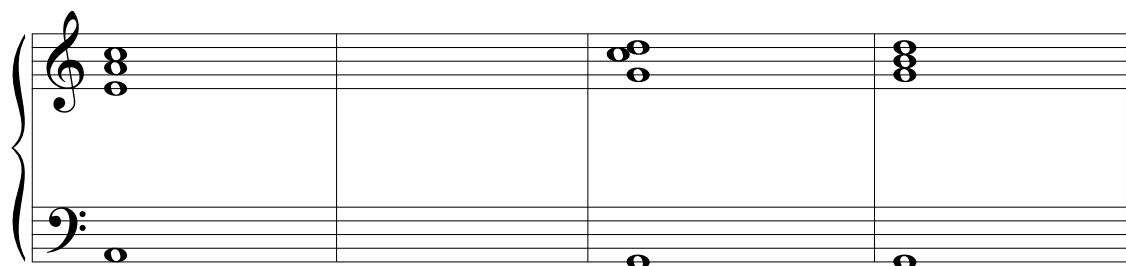
Rom. num.: _____

Function: Tonic

Mode mixture
(with b6)

Tonic

L.S.: _____



R.N.: _____

Func.: _____

Secondary of V

HOMEWORK EXERCISES*Assignment 22—The Neapolitan Chord*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Remember to use “N” instead of \flat II.

$f\sharp:$ $f:$ $e:$ $B\flat:$ $D:$ $d:$

1 2 3 4 5 6

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. $c\sharp:$ N⁶ 2. $b:$ N 3. $G:$ \flat VII⁷ 4. $d:$ vii⁰⁶/₅V 5. $F:$ N⁶₄ 6. $f\sharp:$ N⁶

(continued on next page)

NAME _____

Section 3. In this excerpt from “Die Krähe” from Franz Schubert’s song cycle *Die Winterreise*, analyze chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below. Identify any non-chord tones by putting parentheses around them and labeling them. Remember, non-chord tones do not fit in a chord when the chord is stacked in thirds.

<https://youtu.be/G-Gp41-IZuY>

Musical score for the first section of "Die Krähe". The score consists of three staves. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. The key signature is two flats, and the time signature is 2/4. The first measure shows a single note followed by a rest. The second measure shows a single note followed by a rest. The third measure starts with a dynamic **p**. The fourth measure shows a single note followed by a rest. Measures 1-4 are enclosed in a bracket.

c: _____

Musical score for the second section of "Die Krähe". The score consists of three staves. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. The key signature is two flats, and the time signature is 2/4. The first measure shows a single note followed by a rest. The second measure shows a single note followed by a rest. The third measure shows a single note followed by a rest. The fourth measure shows a single note followed by a rest. Measures 5-8 are enclosed in a bracket.

HOMEWORK EXERCISES*Assignment 23—Augmented 6th Chords I*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

D: _____
1 A♭: _____
2 G: _____
3 B: _____
4 B♭: _____
5 c: _____
6

f♯: _____
7 f: _____
8 G: _____
9 g: _____
10 b: _____
11 F: _____
12

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. E♭: It⁺⁶ 2. a: Ger⁺⁶ 3. D: EnGer⁺⁶ 4. c: V₃⁴/V 5. B♭: Fr⁺⁶

6. f: N⁶ 7. A♭: vii^{o7}/V 8. b: Fr⁺⁶ 9. F: ♫III₄⁶ 10. c♯: vii^{o4}₂/iv

Section 3. In the following example, analyze subphrases, motives, fragments, non-chord tones (some are *not* in parentheses), and Roman numerals. <https://youtu.be/JTc1mDieQI8>

NAME _____

subphrase: *a* _____

motive: *I* _____

fragment: *a* _____

g: _____

subphrase: _____

motive: _____

fragment: _____

g: _____

subphrase: _____

motive: _____

fragment: _____

g: _____

subphrase: _____

(motive) _____

fragment: _____

g: _____

HOMEWORK EXERCISES*Assignment 24—Augmented 6th Chords 2*

Section 1. Analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

A musical staff in G major (one sharp) with a treble clef. It shows four measures of music. The first measure has an open circle above it and an '8' below it. The second measure has a half-filled circle above it and a '2' below it. The third measure has a double-filled circle above it and an '8' below it. The fourth measure has an open circle above it and an '8' below it.

1. G: _____ 2. g: _____ 3. A: _____ 4. d: _____

A musical staff in E-flat major (two flats) with a treble clef. It shows four measures of music. The first measure has an open circle above it and an '8' below it. The second measure has a half-filled circle above it and an '8' below it. The third measure has an open circle above it and a '2' below it. The fourth measure has a double-filled circle above it and an '8' below it.

5. Eb: _____ 6. b: _____ 7. F: _____ 8. c #: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

A blank musical staff with a bass clef, intended for students to write their answers for the first set of chords.

1. f: Fr⁺⁶ 2. Ab: ii^{ø4}₂ 3. E: EnGer⁺⁶ 4. d: vii^{ø6}₅/V

A blank musical staff with a treble clef, intended for students to write their answers for the second set of chords.

5. G: Ger⁺⁶ 6. D: N⁶ 7. b: V⁴₃/V 8. eb: Fr⁺⁶

(continued on next page)

Section 3. In GarageBand, create the following:

- Use the “Bo Diddley Beat” for chords and bass line (see [Section 14.6](#) in the text)
 - Slow the tempo down to 60 bpm or slower to record
 - Experiment with different guitar/keyboard and bass sounds
 - Apply the chord symbols to the rhythmic figures in the guitar and bass parts
 - Copy and transpose the chords in the first 8 measures of the piece after recording the first bar (this will be demonstrated in class); use the Editor window (choose “Show Editor” and “Hide Editor” from the View menu to see the Editor window)
- Drums: Select the Track menu, then New Track, then select “Drummer” (in yellow on the far right of the pop-up window) and experiment with different drummers/grooves.
 - Within the Editor window, you can try different grooves by that drummer
- Speed the tempo up to 120 bpm when you’re done
- Submit a low-quality mp3 file

The musical score is divided into two systems. The first system begins with a C major chord (Guitar or Electric Piano sound) and an F major chord (Bass). The second system begins with an F major chord (Organ sound) and a G major chord (Drum groove). Both systems feature a repeating eighth-note pattern.

(composition continued on next page)

NAME _____

Section 3 continued.

C Eø7 F A♭7

{

2

2

G C

{

2

2

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 4
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

A musical staff with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have four sharps (F#, C#, G#, D#) indicated by a key signature. The staff shows five measures of music. The first measure has an open circle above it and an open circle below it. The second measure has a half note above it and an open circle below it. The third measure has an open circle above it and an open circle below it. The fourth measure has a half note above it, a bass G below it, and a bass B below it. The fifth measure has an open circle above it and an open circle below it.

1. c[#]: _____ 2. e: _____ 3. D: _____ 4. F: _____ 5. g: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

A blank musical staff with a bass clef and four empty measures for writing musical notation.

1. E_b: V₃⁴/iii 2. f[#]: N⁶ 3. G: ii^{ø6}₅ 4. d: vii^{ø4}₂/VI 5. A_b: EnGer⁺⁶

Section 3. Please analyze non-chord tones in parentheses. Analyze chords using lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

Lead-sheet: _____

A musical staff with two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves have one flat (B_b) indicated by a key signature. The staff shows a sequence of chords. The first measure has a half note above it and a bass B below it. The second measure has a half note above it and a bass D below it. The third measure has a half note above it and a bass F# below it. The fourth measure has a half note above it and a bass A below it. The fifth measure has a half note above it and a bass C below it.

B_b: _____

HOMEWORK EXERCISES*Assignment 25—Modulation I*

Section 1. For each given key, list the five closely-related keys.

1. c: _____

2. B♭: _____

3. E: _____

4. d♯: _____

5. G♭: _____

6. f♯: _____

Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: D: I V I vi
_____| : ii I⁶ ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E♭: I V⁶/IV IV ii
_____| : vi ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: f: i V⁴/VI VI ii⁶|
_____| : vii⁶ I⁶ ii⁶ I₄⁶ V⁷ I

Lead-sheet symbols: _____

Roman numerals: a: i V⁶ i⁴ #vi⁷ iv⁶
_____| : ii⁶ ii I₄⁶ vii⁷/vi vi

Section 3. For this excerpt from Beethoven's *Minuet*, WoO 10, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Complete a motivic analysis of the melody (using numbers—1, 2, etc.) and labeling melodic alteration with it occurs (“inv.,” “int. ch.,” etc.)
- Label cadences
- Name the form of the excerpt: _____
(Audio and score can be found at <https://youtu.be/ttHwuyJsZAI>)

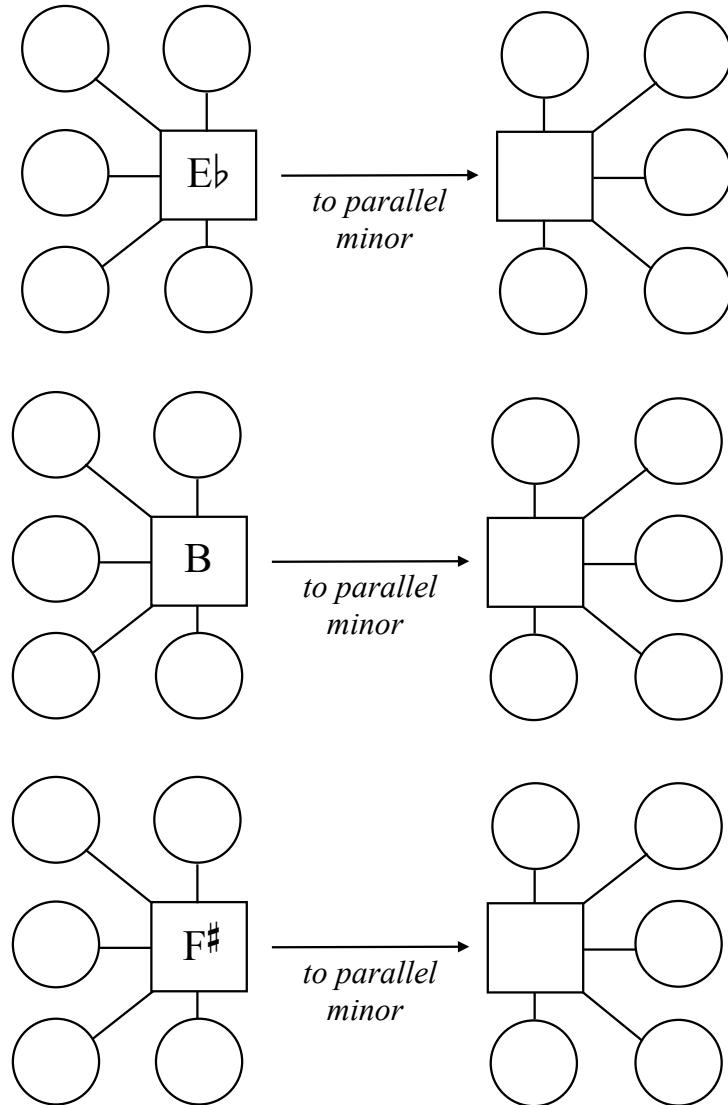
(cadence type? ____)

determine pivot
and include bracket

(cadence type? ____)

HOMEWORK EXERCISES*Assignment 26—Modulation 2*

Section 1. *Borrowed Chord Modulation.* List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



Section 2. For each progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: D: I I⁶ IV V^{7/V}
 |
 _____: V⁷ vi ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: c: i V⁴₃ i V⁴₃/VI
 |
 _____: V⁴₃ I⁶ ii⁶₅ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: E: I V⁶₅/vi vi iv⁶
 |
 _____: ii⁶ I⁶₄ V⁷ I

Lead-sheet symbols: _____

Roman numerals: Bb: I V⁶₅/IV iv iv⁶
 |
 _____: i⁶ ii⁶₅ i⁶₄ V⁷ VI

Lead-sheet symbols: _____

Roman numerals: g: i V⁴₃/VI VI N⁶
 |
 _____: I⁶ ii⁶₅ I⁶₄ V⁷ I

(continued on next page)

Section 3. For this excerpt from Haydn's *Minuet*, Hob. IX:3, No. 2, do the following:

- Analyze the harmonies with Roman numerals below and lead-sheet symbols above
- Determine where the pivot chords occur and use a pivot bracket to show the Roman numerals in both keys (specify both keys)
- Label cadences
- Name the form of the excerpt: _____

(cadence type? _____)

determine pivot
and include bracket

(cadence type? _____)

HOMEWORK EXERCISES*Assignment 27—Modulation 3*

Section 1. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals: c:

Lead-sheet symbols in Cm:

Lead-sheet symbols in Fm:

Roman numerals: f:

Roman numerals: A:

Lead-sheet symbols in A:

Lead-sheet symbols in E:

Roman numerals: E:

Section 2. For the example below, do the following:

- Referring to the “Harmonic Flowchart” in Section 9.4.1 on Harmonic Function, fill in lead-sheet symbols, Roman numerals, and Harmonic Functions for the following example—be sure to put some of the chords in first inversion
- Choose a texture from either Section 14.3 (“Arpeggiated Accompaniments”), Section 14.4.3 (“Repeated 8th-note Chords”), or Section 14.4.4 (“Repeated Quarter-note Chords”)
- Create a melody by adding embellishments (see Chapter 10) and try to create repeating motives and/or subphrases (see Chapter 11); **notes in parentheses provide an alternative melodic path** if you wish to use them instead of the upper notes
- Notate the end result in a music notation program, submitting a printed score and audio playback
- LSS stands for Lead-Sheet Symbols, RN stands for Roman numerals, and HF stands for Harmonic Function

LSS:

RN: G: vi vi

D:

HF: Ton Dom PD /V Dom Dom Ton PD Cad⁶₄ Dom Ton

HOMEWORK EXERCISES*Assignment 28—Modulation 4*

Section 1. For each of the excerpts below, determine the method of modulation and label it. The starting key is given. Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff.

Mozart, Horn Concerto No. 3 in E-flat major, K. 447, III.

<https://youtu.be/bfVTj-IybbQ?t=1m35s>

E♭: _____

(continued on next page)

NAME _____

Schubert, String Quintet in C major, D. 956, I. <https://youtu.be/4CdJPPqcaBk?t=1m44s>

Musical score for Schubert's String Quintet in C major, D. 956, I. The score consists of three staves:

- Treble Staff:** Shows eighth-note patterns with '3' under them. Dynamic markings: *f*, *fp*.
- Bass Staff:** Shows eighth-note patterns with '3' under them. Dynamic markings: *f*.
- Double Bass Staff:** Shows eighth-note patterns with '3' under them. Dynamic markings: *f*.

C: _____

Continuation of the musical score:

- Treble Staff:** Starts with a rest.
- Bass Staff:** Shows eighth-note patterns with '3' under them, followed by dynamic marking *pp*.
- Double Bass Staff:** Shows eighth-note patterns with '3' under them, followed by dynamic marking *pp*.

(continued on next page)

NAME _____

J.S. Bach, Chorale No. 56, "Christum wir sollen loben schon"
<https://youtu.be/m0pZ3Cdd8fc>

(Sometimes a Dorian key signature was used instead of natural minor in Baroque music; the Dorian mode will be discussed in a later chapter)

A musical score for two voices (Soprano and Bass) in 4/4 time, major key signature of A major (three sharps). The Soprano part starts with a dotted half note followed by eighth notes. The Bass part starts with a quarter note followed by eighth notes. The vocal parts are separated by a brace. The vocal parts are followed by a series of blank horizontal lines for notation.

e: _____

A continuation of the musical score from the previous system. The Soprano part features eighth-note patterns with grace notes. The Bass part has eighth-note patterns. The vocal parts are separated by a brace. The vocal parts are followed by a series of blank horizontal lines for notation.

Section 2. List the 4 chromatic mediants for each chord.

- a. Em: _____
- b. A♭: _____
- c. F♯: _____
- d. D♯m: _____

HOMEWORK EXERCISES*Assignment 29—Modulation 5*

Section 1. Analyze **lead-sheet symbols**, **motives** (with numbers, noting melodic alteration when it occurs), **non-chord tones**, **Roman numerals**, and **harmonic function**.

Mozart, Piano Sonata, K. 284, III <https://youtu.be/gI6HZsLbNXM>

LSS:

— — — — — — — —

Motives:

RN:

— — — — — — — —

HF:

— — — — — — — —

LSS:

— — — — — — — —

Motives:

RN:

— — — — — — — —

HF:

— — — — — — — —

Name the accompanimental texture in the example above: _____

Name the form of the example above (noting the cadences): _____

Specify the type of modulation that occurs in the example above: _____

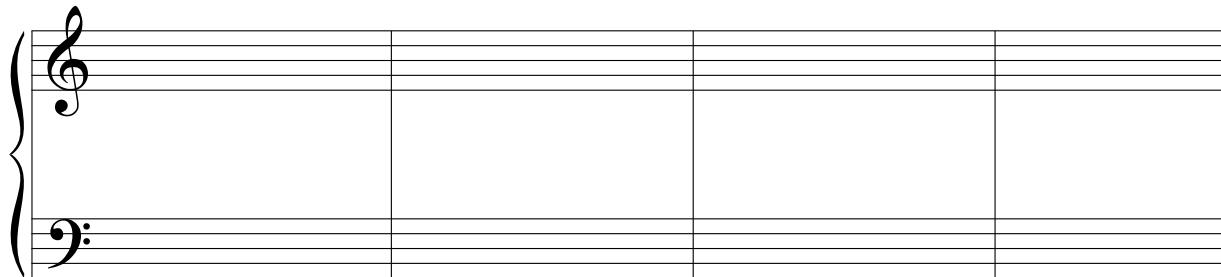
(choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation)

Section 2. Compose an eight-measure example using the motivic structure **and harmonic function (including the modulation)** as found in the example in Section 1 of this homework assignment. Create a new melody with new motives but the *same sequence* of motives as Mozart. You may use a different time signature, mode, and accompanimental texture.

Notate the final result in a notation program and submit a printed score and a recording.

LSS: — — — — — — — —

Motives: —————— —————— —————— ——————

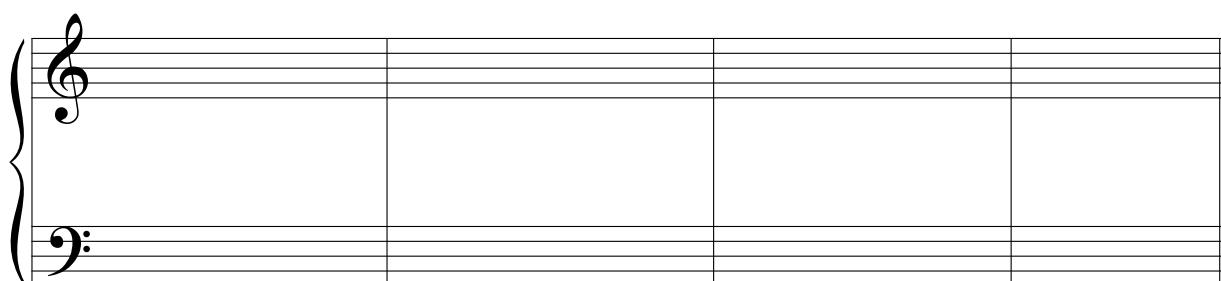


RN: — — — — — — — —

HF: — — — — — — — —

LSS: — — — — — — — —

Motives: —————— —————— —————— ——————



RN: — — — — — — — —

HF: — — — — — — — —

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 5
Practice Test

Section 1. For each given key, list the five closely-related keys.

1. b: _____

2. A♭: _____

Section 2. Determining Diatonic Common Chords. For each of the two keys in each example, list the diatonic chords as lead-sheet symbols and as Roman numerals then circle those diatonic to both keys.

Roman numerals: G: _____

Lead-sheet symbols in G: _____

Lead-sheet symbols in Am: _____

Roman numerals: a: _____

Section 3. List the 4 chromatic mediants for each chord.

a. Fm: _____

b. B♭: _____

Section 4. For the following progression, analyze the Roman numerals with lead-sheet symbols and specify the second key.

Lead-sheet symbols: _____

Roman numerals: E♭: I Fr⁺⁶ V I⁶
_____: N⁶ vii^{o7}/V i⁶₄ V⁷ VI

(continued on next page)

Section 5. For the examples below, determine and label the method of modulation (choose from diatonic common chord, secondary common chord, borrowed common chord, Neapolitan common chord, direct modulation, common-tone modulation, and sequential modulation). Label the second key and analyze all chords as lead-sheet symbols above and Roman numerals below the staff. Also, analyze non-chord tones.

1.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from B-flat major (two flats) to F major (one sharp). The score consists of two measures of treble clef followed by two measures of bass clef. The melody in the treble clef staff includes eighth-note pairs and sixteenth-note pairs. The bass clef staff features eighth-note pairs and quarter notes. The piano part includes various dynamics like forte (f), piano (p), and sforzando (sf).

RN in F:

2.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from C major (no sharps or flats) to F major (one sharp). The score consists of two measures of treble clef followed by two measures of bass clef. The melody in the treble clef staff is primarily eighth-note pairs. The bass clef staff features eighth-note pairs and quarter notes. The piano part includes sustained notes and chords.

RN in F#:

3.

LSS:

A musical score for piano or organ. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes from A major (three sharps) to B major (four sharps). The score consists of two measures of treble clef followed by two measures of bass clef. The melody in the treble clef staff includes eighth-note pairs and sixteenth-note pairs. The bass clef staff features eighth-note pairs and quarter notes. The piano part includes sustained notes and chords.

RN in B:

HOMEWORK EXERCISES*Assignment 30—Enharmonic Modulation I*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

D: Ger⁺⁶ *respell* → _____

: → _____

f: V⁷/VI *respell* → _____

: → _____

Section 2. For the following Roman numeral progressions, label the chords with lead-sheet symbols, specify the new key, and notate the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: _____

Roman numerals: g: i Ger⁺⁶ i_4^6 V⁷
 : Ger⁺⁶ i_4^6 V⁷ VI N⁶ V

Lead-sheet symbols: _____

Roman numerals: A: I V⁴/IV IV⁶ Ger⁺⁶
 : V⁷ vi ii⁶₅ I⁶₄ V⁷ I

Section 3. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

E: _____

b: _____

(continued on next page)

Section 4. For this excerpt from Liszt's *Liebestraum No. 3*, label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones.

<https://youtu.be/s9eHeVHyZvE?t=1m33s>

B: _____

_____ /V ped.

_____ /V ped. _____

HOMEWORK EXERCISES*Assignment 31—Enharmonic Modulation 2*

Section 1. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

A musical staff in G minor (one flat) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The first measure shows a viio⁷ chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

A musical staff in F# major (two sharps) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The first measure shows a viio⁷ chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

A musical staff in G major (one sharp) with a treble clef. The key signature changes to V⁷/IV (D major) at the beginning of the staff. The first measure shows a V⁷/IV chord. Subsequent measures show various respellings of this chord, each followed by a 'resolve' arrow pointing to a blank space for notation.

Section 2. Analyze with lead-sheet symbols and Roman numerals and label the enharmonic pivot chords in the examples below.

A musical staff in G major (one sharp) with a treble clef. The key signature changes to D major (no sharps or flats) at the beginning of the staff. The staff consists of seven measures of music.

A: _____

NAME _____

A musical staff in G clef, 4/4 time, and B-flat major (indicated by two flats in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

bb: _____

Section 3. For this excerpt from the first movement of Mozart's Symphony No. 40, K. 550, label chords with lead-sheet symbols above and Roman numerals below. Specify the pivot chord. Analyze non-chord tones. <https://youtu.be/O0PChj-uQPo?t=219>

A musical staff in G clef, common time, and B-flat major (indicated by one flat in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

Bb: _____

A musical staff in G clef, common time, and B-flat major (indicated by one flat in the key signature). The top half shows a sequence of chords: G major, A minor, B minor, C major, D minor, E major, F major, and G major. The bottom half shows a sequence of bass notes: D, E, F, G, A, B, C, and D.

(continued on next page)

Section 4. Complete the following example by doing the following: realize the Roman numerals, continue the accompanimental pattern, and notate the chord members (Rt. = Root) in the upper staff. Finally, embellish the melody with non-chord tones and notate the finished product using notation software. Submit a printed copy and audio.

Chord

Member: Rt. 3rd 5th 7th Rt. 7th 5th 3rd

d: i V₅⁶ vii₃^{o4}/iv IV⁶

Chord

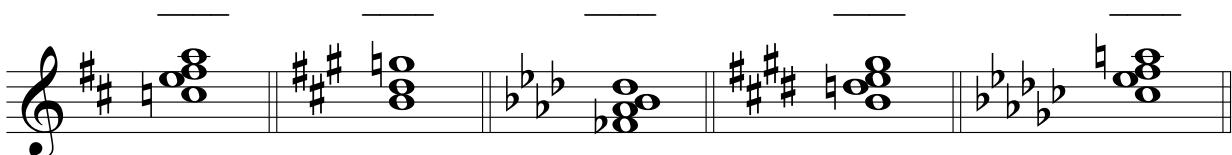
Member: 3rd 5th 3rd 5th Rt. 3rd 3rd

d: Ger⁺⁶

____ : V⁷ V₂⁴ i⁶ vii₅^{o6} i

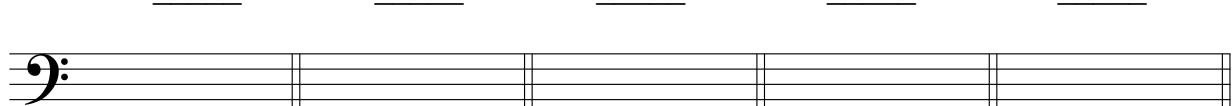
MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 6
Practice Test

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.



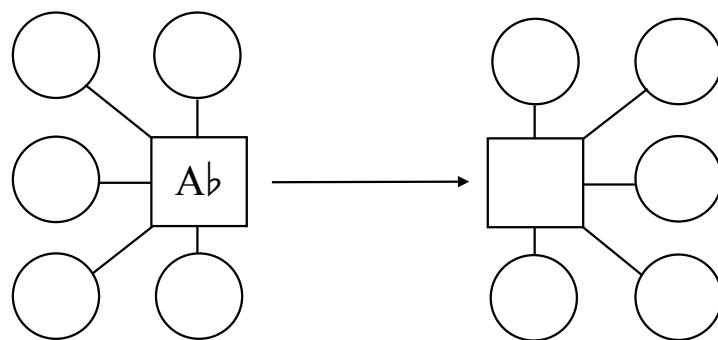
1. D: _____ 2. f[#]: _____ 3. Ab: _____ 4. c[#]: _____ 5. e: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.



1. E: ii^{o6}₅ 2. D: vii^{o4}₂/V 3. f: Fr⁺⁶ 4. A: V₃⁴/vi 5. G: EnGer⁺⁶

Section 3. *Borrowed Chord Modulation*. List the closely related keys to the starting major key, then specify the parallel minor key and its closely related keys.



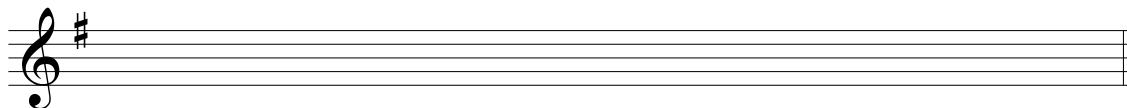
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Section 4. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: — — — — — — — — — —

Roman numerals: e: i V_5^6/iv iv Ger⁺⁶

_____: V⁷ vi N⁶ I⁶₄ V⁷ I



Section 5. Notate the specified chord, resolve it, then notate and resolve the enharmonic respelling(s).

c #: vii⁰⁷ → —
respell ↴ → —
— : — → —
respell ↴ → —
— : — → —
respell ↴ → —
— : — → —

A: vii⁰⁷ → —
respell ↴ → —
— : — → —
respell ↴ → —
— : — → —
respell ↴ → —
— : — → —

bb: Ger⁺⁶ → —
respell ↴ → —
— : — → —

eb: V^{7/iv} → —
respell ↴ → —
— : — → —

Section 3. For the following example, label chords with lead-sheet symbols and motives above (noting melodic alterations) and Roman numerals and harmonic function below. Specify the pivot chord and the new key. Analyze non-chord tones by placing parentheses around them and labeling them.

Example 1.

LSS: _____

motives:

NCTs:

RN in F: _____

HF: _____ N/A

LSS: _____

motives:

NCTs:

RN: _____

HF: _____

(continued on next page)

NAME _____

Example 2.

LSS: _____

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (Bass) has a bass clef and a key signature of one flat (B-flat). Both voices are in 12/8 time. The Soprano part consists of eighth-note patterns with grace notes. The Bass part consists of eighth-note patterns with some notes tied over from the previous measure. The music is divided into measures by vertical bar lines.

RN in g: _____

HF: _____ N/A

LSS: _____

A musical score for two voices. The top voice (Soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (Bass) has a bass clef and a key signature of one flat (B-flat). Both voices are in 12/8 time. The Soprano part features eighth-note patterns with grace notes and a melodic line that includes a half note. The Bass part consists of eighth-note patterns with some notes tied over from the previous measure. The music is divided into measures by vertical bar lines.

RN: _____

HF: _____

HOMEWORK EXERCISES*Assignment 32—Review*

Section 1. Please analyze the following chords with lead-sheet symbols above and Roman numerals with figured bass inversion symbols below.

1. F: _____ 2. e: _____ 3. Eb: _____ 4. Ab: _____ 5. A: _____

Section 2. Given the Roman numeral, please write the notes of the chord and lead-sheet symbol. Include key signatures.

1. Bb: ii⁰⁴₃ 2. E: vii⁰⁴₂/V 3. f#: Ger⁺⁶ 4. b: V⁶₅/VI 5. F: EnGer⁺⁶

Section 3. For the following Roman numeral progression, label the chords with lead-sheet symbols, specify the new key, and notate all the chords in the appropriate inversion on the staff below. The enharmonic pivot chord can be spelled correctly in only one of the two keys.

Lead-sheet symbols: _____

Roman numerals: G: I V⁶₅/IV IV vii⁰⁷/V
_____: vii⁰⁶₅/vi vi ii⁰⁶₅ I⁶₄ V⁷ I

Section 4. For the example below, label chords with lead-sheet symbols (LSS) and Roman numerals (RN), specify the harmonic function for each chord (HF), analyze non-chord tones (NCTs), and analyze motives using numbers (1, 2, etc.) and abbreviations for melodic alterations (inv., aug., etc.) when they occur. There are two 4-bar phrases—analyze the two cadences and specify the name of the form for this excerpt.

LSS: _____

Motives: _____

NCTs: _____

RN in B \flat : _____

HF: _____

LSS: _____

Motives: _____

NCTs: _____

RN: _____

HF: _____

HOMEWORK EXERCISES*Assignment 33—Binary and Ternary Form 1*

Section 1. Analyze the forms of the Menuetto and Trio from Mozart's *Eine kleine nachtmusic*, K. 525, third movement. Determine the cadences by analyzing the Roman numerals of the chords that occur at cadences, then complete the diagrams following the music.

<https://youtu.be/NABoXeStA5w>

Menuetto
Allegretto

Roman numerals in G: _____

Cadence: _____

Cadence: _____

Cadence: _____

NAME _____

Trio

15 *Fine* 20

Cadence: _____

Cadence: _____

25

Cadence: _____

Cadence: _____

sotto voce

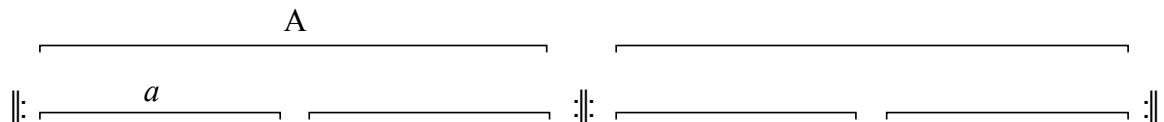
30 35 *Menuetto da capo*

Cadence: _____

Cadence: _____

Complete the following diagrams based on your analysis of the Menuetto and Trio. Include section labels using uppercase letters, phrase labels using lowercase letters, and cadences using the abbreviations PAC, IAC, HC, DC, PC.

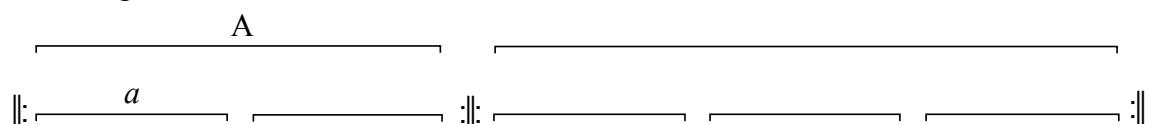
Menuetto diagram:



Circle all of the terms that apply to the name of the form of the Menuetto:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Trio diagram:



Circle all of the terms that apply to the name of the form of the Trio:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 2. For Minuet 1 from J.S. Bach's Partita No. 1 in B-flat major, please fill in the blanks below the staves and diagram the form. Also, name the form. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

<https://youtu.be/HyMEKW3zF3Q>

NAME _____

The musical score consists of four staves of music for two voices. The top two staves begin at measure 14, showing eighth-note patterns. The bottom two staves begin at measure 19, showing quarter-note patterns. Measures 26 and 33 continue the pattern. Measure 33 concludes with a repeat sign and two endings: ending 1 leads back to the first section, while ending 2 continues the pattern.

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this Minuet:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

HOMEWORK EXERCISES*Assignment 34—Binary and Ternary Form 2*

Section 1. Please fill in the blanks below the staves and diagram the form for this waltz from Schubert's *Valses Sentimentales*, D. 779. Also, name the form. This piece modulates to a new key. Therefore, some of the cadences are not in the starting key. You will need to determine which notes are non-chord tones in order to determine Roman numerals.

https://youtu.be/HXwTBB1V_4k?t=9m44s

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this waltz:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

NAME _____

Section 2. Analyze the form of the Scherzo from Haydn's Piano Sonata in F Major, Hob. XVI:9.
<https://youtu.be/hmu-6FJT5Bw>

Allegro

1

2

3

4

5

6

7

8

9

10

11

12

13

14

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96

97

98

99

100

Create a formal diagram for this piece in the space below:

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 3. Analyze the form of this minuet from Haydn's Piano Sonata Hob. XVI:13.
https://youtu.be/om2BdQmdS_k

Menuetto.

Create a formal diagram for this piece in the space below and name the form.

Circle all of the terms that apply to the name of the form of this piece:

TWO-REPRISE SECTIONAL CONTINUOUS ROUNDED BALANCED BINARY TERNARY

Section 4. Analyze the form of Mendelssohn's *Romance in G minor*.
<https://youtu.be/YaD7YRdR9Rs>

Andante

Create a formal diagram for this piece in the space below and name the form.

HOMEWORK EXERCISES*Assignment 35—Binary and Ternary Form 3*Section 1. Analyze the *Air* from Handel's Suite in E major, HWV 430.<https://youtu.be/bNzVz5byPqk>

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is E major, indicated by three sharps (#). The music features a continuous stream of eighth and sixteenth notes, primarily in eighth-note patterns. Measures are separated by vertical bar lines. The score is divided into four measures per staff by short horizontal dashes below the staff lines.

Create a formal diagram for this piece in the space below and name the form.

Section 2. Analyze the form of Robert Schumann's "Wichtige Begebenheit" ("An Important Event") from his *Kinderszenen (Scenes of Childhood)*, Op 15.<https://youtu.be/i5gMQH7pJbg?t=5m47s>

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is A major, indicated by two sharps (#). The music features eighth and sixteenth notes, with a prominent use of eighth-note chords. Measure 1 starts with a forte dynamic (f) and measure 2 starts with a mezzo-forte dynamic (mf). The score is divided into measures by vertical bar lines and measures are separated by short horizontal dashes below the staff lines.

NAME _____

The image shows three staves of musical notation. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. All staves are in G major (two sharps) and 2/4 time. The notation consists of eighth-note chords. In the first measure, there is a dynamic marking *ff*. In the third measure, there is a dynamic marking *sf*. Measures are separated by vertical bar lines.

Create a formal diagram for this piece in the space below and name the form.

(continued on next page)

NAME _____

Section 3. Analyze the form of K. 151l by Mozart. https://youtu.be/G6_C9GUWVXw

Presto

(continued on next page)

NAME _____

A musical score for piano, featuring two staves. The top staff begins with a dynamic marking 'p'. It consists of measures with eighth-note patterns, including a section with sixteenth-note pairs. The bottom staff continues the musical line, also featuring eighth-note patterns and dynamic markings such as 'p' and 'f'.

Create a formal diagram for this piece in the space below and name the form.

Section 4. Complete the two-reprise continuous balanced binary below by continuing the waltz accompaniment and completing the melody. Notate in a software program, hand in the printed out version, and submit the audio to your professor.

A musical score for piano in 3/4 time, G major. The left hand (bass) plays eighth-note chords. The right hand (treble) plays eighth-note patterns. Measure 1 starts with a bass note followed by a chord. Measure 2 starts with a bass note followed by a chord. Measure 3 starts with a bass note followed by a chord. Measures 4-6 are indicated by a box labeled 'm.1'.

G: I V⁶ V⁷ I I vi
D: ii I₄⁶ V⁷ I

mm. 9-10 mm. 7-8 in G major

G: V₅ I IV I V⁷ vi I₄⁶ V⁷ I

HOMEWORK EXERCISES*Assignment 36—Sonata Form*

Section 1. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative. Listen to the excerpts in the Practice Exercises section of the online text:

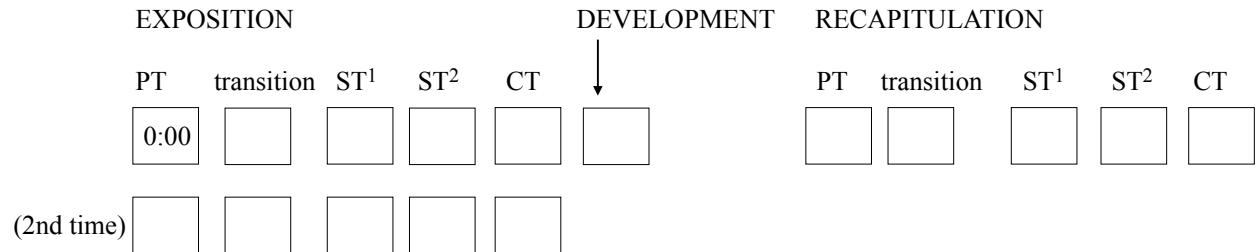
<http://musictheory.pugetsound.edu/mt21c/SonataAndRondoPracticeExercises.html>

- a. Haydn, Piano Sonata No. 59 in E-flat major, Hob.XVI, 49, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- b. Mozart, Piano Sonata No. 7 in C major, K. 309, I. Allegro con spirito
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- c. Beethoven, Symphony No. 5 in C minor, Op. 67, IV. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- d. Mozart, Piano Sonata No. 8 in A Minor, K. 310, I. Allegro maestoso
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- e. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- f. Haydn, Symphony No. 104 in D Major, Hob. I:104, I. Adagio, Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- g. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- h. Mozart, Piano Sonata No. 18 in D major, K.576, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- i. Mozart, Piano Sonata No. 8 in A minor, K. 310, I. Allegro maestoso
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- j. Haydn, Piano Sonata No. 60 in C major, Hob. XVI:50, I. Allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- k. Mozart, String Quartet No. 17 in B-flat major, K.458, IV. Allegro assai
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- l. Mozart, Piano Sonata No. 14 in C Minor, K. 457, I. Molto allegro
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

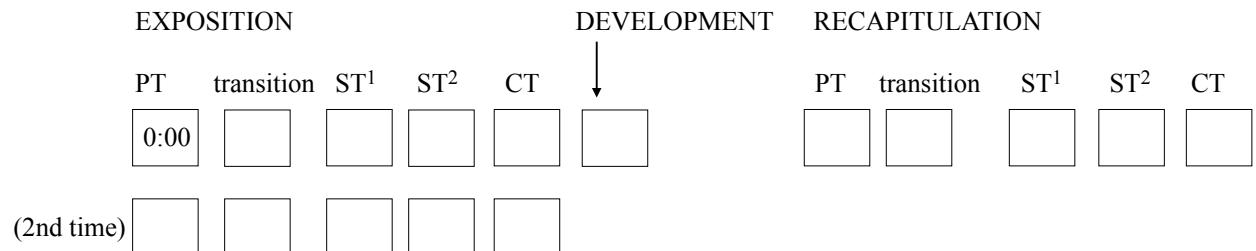
(continued on next page)

Section 2. Listen to the pieces below and fill in the diagrams. Listen for cadences to conclude themes, as well as for textural changes.

- a. Beethoven, Piano Sonata No. 20 in G major, Op. 49, No. 2: I. Allegro, ma non troppo
<https://youtu.be/gKhCCoUSSE4>



- b. Mozart, Piano Sonata No. 2 in F major, K.280, I. Allegro assai
<https://youtu.be/J9866zX07iw>



HOMEWORK EXERCISES*Assignment 37—Rondo Form*

Section 1. The third movement from Haydn's Piano Sonata No. 50 in D major (Hob. XVI:37) is in rondo form. Finish analyzing the A section, then complete the formal diagram and answer the questions below. Restart the phrase lettering with "a" in the B section. Do the same with the C section. <https://youtu.be/AICXe5VwjO0>

NAME _____

60

mf

68

76

f *decresc.* - - - - - *p*

85

94

103

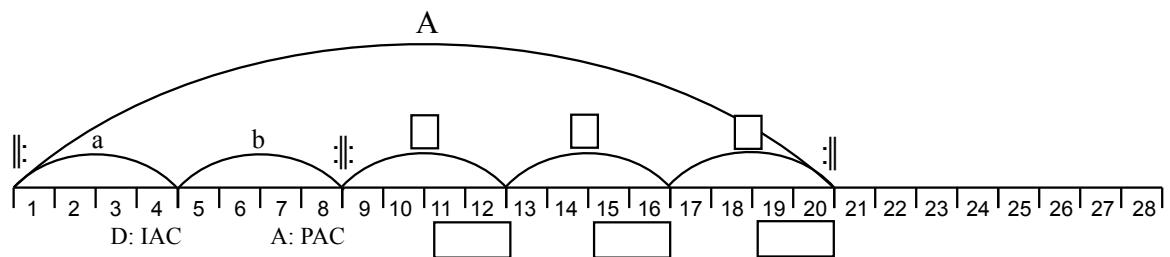
f

110

NAME _____

Musical score for piano, three staves:

- Staff 1 (Treble Clef): Measures 116, 122, 128. Includes dynamic markings *p* and *f*.
- Staff 2 (Bass Clef): Measures 116, 122, 128.
- Staff 3 (Treble Clef): Measures 116, 122, 128.



29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112

113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134

NAME _____

What is the name of the form of the first A section (mm. 1-20)? _____

What is the name of the form of the B section? _____

What is the name of the form of the C section? _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM

UNIT 7

Practice Test

Section 1. *Formal Diagrams.* Please diagram the following forms, noting theme designations, *key areas (in major and minor)*, and, if necessary, cadences.

A. Diagram Sonata Form.

B. Diagram 7-part Rondo Form.

Section 2. Specify the standard forms found in each movement of a multimovement Classical piece.

First movement: _____

Second movement: _____

Third movement: _____

Fourth movement: _____

Section 3. *Analysis of Binary and Ternary Forms.* For the following pieces, diagram the form down to the phrase level. Designate **phrases** with labels (*a*, *b*, etc.), **large sections** with uppercase letters (*A*, *B*, etc.) and label all **cadences** (with measure numbers). For each piece, **name the form** as specifically as possible. The examples will be played in class.

Piece #1 Diagram (Haydn, Piano Sonata, Hob. XVI:13, II., Trio):



What is the name of the form of Piece #1? _____

In addition, name the form of the measures 19-28 as if they were independent form: _____

Piece #1 Haydn, Piano Sonata, Hob. XVI:13, II., Trio https://youtu.be/om2BdQmdS_k?t=1m51s

Trio.

Section 4. For each excerpt below, identify the structural function as either expository, transitional, developmental, or terminative.

- Mozart, Symphony No. 30, I. <https://youtu.be/Oe7IP9K4qWw?t=107> (1:47-2:03)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- Haydn, Symphony No. 77, I. <https://youtu.be/mdSn-08yfis?t=168> (2:48-3:13)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE
- Haydn, Symphony No. 87, I. <https://youtu.be/o4Mui-M1bEw?t=3m26s> (3:26-3:48)
EXPOSITORY TRANSITIONAL DEVELOPMENTAL TERMINATIVE

HOMEWORK EXERCISES*Assignment 38—Voice Leading Triads 1*

Section 1. For bass movement of a 3rd or 6th, in the upper voices hold two common tones and move the other voice by step. For bass movement of a 2nd, move the upper voices in contrary motion to the bass with the exception of the deceptive cadence, which has special rules. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

d: III iv V VI D: I iii IV ii

A: iii IV V vi B-flat: V vi IV ii

Section 2. For bass movement of a 4th or 5th, either (1) hold one common tone and move the two voices by step, or (2) move the upper voices in the same direction. Keep track of doubling by specifying which voice has the root, third, or fifth for each chord.

B-flat: iii vi ii V b: iv VII III VI

Section 3. Analyze the melodic intervals that occur in the bass part then voice lead the parts accordingly while specifying which voice has the root, third, or fifth for each chord.

Bass moves by: _____

a: i VII III VI iv V VI

Section 4. For Chorale 222 (*Nun preister alle*, BWV 391) by J.S. Bach, analyze the chords with Roman numerals in the blanks below the staff, analyze the melodic intervals that occur in the bass part, and specify which voice has the root, third, or fifth for each chord.

Bass moves by: _____

G: _____

HOMEWORK EXERCISES*Assignment 39—Voice Leading Triads 2*

Section 1. For this excerpt from Chorale 257 (*Nun laßt uns Gott, dem Herren*, BWV 194) by J.S. Bach, analyze (1) the chords with Roman numerals in the blanks below the staff, (2) the melodic intervals that occur in the bass part, and (3) specify which voice has the root, third, or fifth for each chord.

Bass moves by: _____

B \flat : _____

Section 2. Given the bass line and figured bass symbols, fill in the Roman numerals in the blanks below the staff, chose appropriate starting notes for the soprano, alto, and tenor parts, then voicelead the progression.

Section 3. Given the roots in the bass part, analyze the progression with Roman numerals in the blanks below the staff, then voicelead the upper parts.

A: _____

Section 4. Referring to your answer in Section 3, animate the texture with the following figuration in the right hand of the piano part and add a melody above. The soprano note for each chord forms the structural tones of the melody; embellish each soprano note with neighbor tones and arpeggiations. The first measure is provided as an example. Notate your answer using computer notation software, turn in a printed version, and email audio to your instructor.

(prolong first soprano note in each measure through neighbor tones and arpeggiations)

nt
arp

1. 2.

HOMEWORK EXERCISES*Assignment 40—Voice Leading First-Inversion Triads*

Section 1. Analyze the Roman numerals in the blanks below the staff and the doublings of the chords in the squares—specifying Root, 3rd, or 5th—for J.S. Bach's Chorale No. 355, *Nun ruhen alle Wälder*.

g: _____

Section 2. Given the bass line and figured bass, analyze the Roman numerals and add soprano, alto, and tenor parts in chorale style. Review the special rule for doubling in diminished triads in first inversion.

c: _____

(continued on next page)

Section 3. Harmonize the melody making sure your progression follows the harmonic flowchart (analyze the harmonic function of each chord, abbreviated as “HF”), then add alto, tenor, and bass parts in chorale style following rules of good voice leading.

A musical staff in common time with a key signature of one sharp (F#). The melody consists of six quarter notes on the first, third, and fifth lines of the staff. A vertical bar line divides the staff into two measures.

D: _____

HF: _____

Section 4. For the given melody and Roman numerals, provide alto, tenor, and bass parts.

A musical staff in common time with a key signature of two sharps (G#). The melody consists of six quarter notes on the first, third, and fifth lines of the staff. A vertical bar line divides the staff into two measures.

A: I V⁶ I IV⁶ V⁶ I V vi

Section 5. Using your answer from Section 4, expand your harmonies to half-note harmonic rhythm and use afterbeat texture for the lower parts. Analyze the non-chord tones in the melody. Notate your answer in a computer notation program and submit a printed score and audio.

A four-part musical score for strings. The parts are: Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), and Vlc. (Cello). The score is in common time with a key signature of two sharps (G#). The melody from Section 4 is played by Vln. 1. The harmonic progression is indicated by Roman numerals above the staff: I, V⁶, I, IV⁶, V⁶, I, V, vi. The lower three parts provide harmonic support with sustained notes and eighth-note patterns.

HOMEWORK EXERCISES*Assignment 41—Voice Leading Second-Inversion Triads*

Section 1. Analyze the figured bass symbols to specify Roman numerals with inversion symbols below the staff. Add soprano, alto, and tenor parts in chorale style. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type (pedal, passing, or cadential).

e: _____

 $\frac{6}{4}$ chord type: _____

Section 2. For the given Roman numeral progression, provide soprano, alto, tenor, and bass voices in chorale style. Be careful not to exceed any voice's range. Specify root, third, and fifth for every chord. Additionally, specify the six-four chord type.

g: V i⁶ V⁶₄ i ii⁰⁶ i⁶₄ V VI $\frac{6}{4}$ chord type: _____

HOMEWORK EXERCISES*Assignment 42—Voice Leading Seventh Chords*

Section 1. Voice lead each V^7 chord to the tonic using either “strict” or “free” resolution as indicated by the terms incomplete (“inc.”) and complete (“comp.”). Include key signatures.

c \sharp : V^7 i A: V^7 I f: V^7 i E \flat : V^7 I
inc. comp. comp. inc. comp. comp. comp. comp.

Section 2. Voice lead this circle of fifths progression involving root position seventh chords. Include the key signature and analyze the figured bass symbols in order to place Roman numerals in the blanks below the staff.

A: _____

Section 3. Voice lead this circle of fifths progression involving inverted seventh chords.

f: i_2^4 iv_5^6 VII_2^4 III_5^{M6} VI_2^{M4} ii_5^{66} V_2^4 i_5^6

Section 4. Voice lead the progression below.

g: i $\text{ii}^0{}_5^6$ V^7 VI iv $\text{ii}^0{}_3^4$ V^7 i

Section 5. Using your answer to Section 4, animate the texture with afterbeats in the upper three string parts and dotted half notes in the cello part. Notate your answer using music notation software, turn in a printed score, and email an audio file. *Optional:* Add a melodic oboe part that uses chord tones only.

Oboe (optional)

Vln. 1

Vln. 2

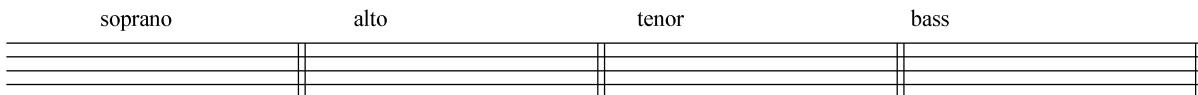
Vla.

Vlc.

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 8
Practice Test

Section 1. Please answer the following questions about voice leading.

1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.



2. What are the voice leading rules for root movement of a 4th or 5th in the bass (in four-part writing)?
- a.
b.
3. What is the voice leading rule for root movement of a 3rd or 6th in the bass?
4. a. What is the voice leading rule for root movement of a 2nd (or 7th) in the bass?
b. (1) In what situation is there an exception to this rule, and (2) how does one move the upper voices in that instance (be specific in your answer)?
5. When a triad is in first inversion (in four-part writing), what does one double?
6. What does one double in a diminished triad in first inversion?
7. What does one do when there are consecutive first inversion triads in four-part writing?
8. When a triad is in second inversion (in four-part writing), what does one double?
9. What are the three types of six-four chords?

10. What does one do when there are consecutive root position seventh chords in four-part writing?

11. What special principle pertains to resolving vii^07 and vii^{07} chords?

12. What is the difference between “strict” and “free” resolution in the V^7 to I progression?

Section 2. Voice lead each example in chorale style. Referring to questions 2 through 12, specify which rule you used when voice leading or voicing each chord. Specify the type of each six-four chord that occurs. Include the key signatures.

g: — — — — — — — —

D: I I⁶ ii⁶ V vi ii⁷ V⁷ I

HOMEWORK EXERCISES*Assignment 43—Voice Leading with Non-Chord Tones*

Section 1. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

B♭: _____

Section 2. Analyze the figured bass to provide Roman numerals then voice lead the progression in chorale style. Add the following non-chord tones: (1) double neighbor on beat 1, (2) 7-6 suspension on beat 2, (3) 7-6 suspension on beat 3, (4) neighbor tone on beat 4, (5) double neighbor on beat 5, and (6) 4-3 suspension on beat 6.

f: _____

NAME _____

Section 3. Voice lead the following Roman numeral progression in chorale style, then add the following non-chord tones: (1) double neighbor on beat 1, (2) 4-3 suspension on beat 2, (3) neighbor tone on beat 3, (4) 9-8 suspension on beat 4, (5) 4-3 suspension on beat 5, and (6) 9-8 suspension on beat 7.

E♭: I V I⁶ IV V vi

HOMEWORK EXERCISES*Assignment 44—Voice Leading Secondary Chords*

Section 1. Voice lead the following Roman numeral progression. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a neighbor tone.

D: I V_2^4/IV IV⁶ vii^{o7/V} V vii^{o7/vi} vi

Section 2. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature.

b-flat: _____

(continued on next page)

NAME _____

Section 3. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression. Include the key signature. Add three 4-3 suspensions and one neighbor tone.

A musical staff with a treble clef and a bass clef. It has seven vertical stems with note heads. Below the first stem is a Roman numeral '7'. Below the second stem is a Roman numeral '7' with a sharp sign. Below the fifth stem is a Roman numeral '4' with a sharp sign above it and a '3' below it.

G: _____

HOMEWORK EXERCISES*Assignment 45—Voice Leading Borrowed Chords and the Neapolitan*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: a double neighbor, an anticipation, a retardation, and two neighbor tones. Include the key signature.

A staff with a treble clef and a bass clef. It has six vertical stems with figures below them: 4, 6, b6, 6, 4, and 5. Below the staff, there are seven blank horizontal lines for writing musical entries.

A: _____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 4-3 suspension, a passing tone, an anticipation, and a double neighbor.

A blank staff with a treble clef and a bass clef, intended for writing a Roman numeral progression.

E♭: I ii^{ø6}₅ V bVI N⁶ V I

(continued on the next page)

NAME _____

Section 3. Harmonize the melody by realizing the harmonic functions or Roman numerals specified, then add alto, tenor, and bass parts in chorale style. Use at least one first inversion chord. The key is D major; include the key signature.

A musical staff consisting of two measures. The first measure starts with a treble clef, followed by a bass clef, and ends with a vertical bar line. The second measure begins with a bass clef. Both measures contain four notes each, with the melody line moving from G to A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B. The notes are quarter notes.

Rom. num.: ____ ____ ____ N⁶ vii^{o7/V} ____ ____

Harm. func.: ton. dom. ton. ____ ____ dom. ton. prol.

HOMEWORK EXERCISES*Assignment 46—Voice Leading Augmented Sixth Chords I*

Section 1. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style. Include the following non-chord tones: an anticipation, a 4-3 suspension, and two neighbor tones. Include the key signature.

4+ 2 6 5 6 4 #

e: _____

Section 2. Voice lead the following Roman numeral progression in chorale style. Include the key signature. Add the following non-chord tones: a 9-8 suspension, a 4-3 suspension, an anticipation, and a double neighbor.

A: I V⁶/IV IV EnGer⁺⁶ I⁶₄ V⁷ I

(continued on the next page)

Section 3. Using the recommended harmonic rhythm and Roman numerals on the grand staff below, compose a **parallel period** for piano (for four voices in piano-style voice leading) and write a melody for violin in another treble clef staff above the piano.

Label the following:

- Analyze all the chords in your composition with Roman numerals
- Analyze the harmonic function of all of the Roman numerals
- Analyze the motives in your melody, limiting yourself to 4 motives total; use melodic alteration to create variety if necessary

Include the following:

- Repeated quarter-note chords accompanimental texture (or another texture of your choice)
- A secondary chord (a secondary dominant or diminished chord)
- An appoggiatura

Notate your solution using notation software, submit a printed copy, and email an audio realization.

F: _____ Fr⁺⁶ V

HF: Ton. _____

_____ /V I⁶₄ V I

HOMEWORK EXERCISES*Assignment 47—Voice Leading Augmented Sixth Chords 2*

Section 1. Voice lead the following progressions.

Add the following non-chord tones: nt, 4-3 sus, ant, and pt

$\frac{4}{3}$ 6 $\frac{6}{4+3}$ 6 7 5

E: _____

Add the following non-chord tones: nt, 4-3 sus, 9-8 sus, and ant

$\frac{6}{4}$ 6 $\frac{7}{\flat}$ 7 $\frac{7}{\flat}$ $\frac{7}{\flat}$ 7

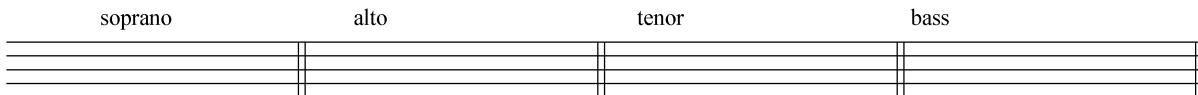
b-flat: _____

Do not add any non-chord tones to this progression.

f[#]: i V⁴/₂/V V⁶ vii⁰⁴/₃/iv IV⁶ Ger⁺⁶ N⁶ V⁷

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
 UNIT 9
 Practice Test

Section 1. Please provide the vocal ranges specified in the text for soprano, alto, tenor, and bass.



Section 2. Formal Diagrams. Please diagram the following forms, noting theme designations, key areas (in major and minor), and, if necessary, cadences.

Diagram Sonata Form.

Section 3. Add the specified non-chord tones to the example on the blank staff below. Analyze suspensions with interval numbers. Analyze the harmonies with Roman numerals.

B: _____

(continued on next page)

NAME _____

Section 4. Voice lead the following Roman numeral progression in chorale style.

A musical staff consisting of two systems. The top system has a treble clef, a key signature of E-flat major (two flats), and a common time signature. The bottom system has a bass clef, a key signature of E-flat major (two flats), and a common time signature. Both systems have four measures each, indicated by vertical bar lines.

E♭: I vii^{o4}/₃IV IV⁶ EnGer⁺⁶ I₄⁶ vii^{o7}/vi vi

Section 5. Analyze the figured bass to provide Roman numerals in the blanks below the staff, then voice lead the progression in chorale style.

A musical staff consisting of two systems. The top system has a treble clef, a key signature of E major (no sharps or flats), and a common time signature. The bottom system is a figured bass staff with a bass clef, a key signature of E major (no sharps or flats), and a common time signature. It features eighth-note patterns with figures below them: 7, 4+, 6, 4, 3, #, and 6. The bass staff has four measures per system, indicated by vertical bar lines.

e: _____

HOMEWORK EXERCISES*Assignment 48—Species Counterpoint I*

Section 1. For each exercise below, write first species (note-against-note) counterpoint. Write the intervallic distance from the cantus firmus (“*c.f.*”) to the counterpoint in the blanks above the staff. Remember to begin and end with an octave or unison, to proceed to the last unison by step in both voices, and use only consonances (1, 3, 5, 6, 8, 10).

Int: — — — — — — — — — —

A musical staff consisting of two staves. The top staff is in treble clef and common time, with a blank five-line staff above it for writing intervals. The bottom staff is in bass clef and common time, with a bass clef and a 'c.f.' label below it. Both staves have ten measures. The bass staff has open circles at the beginning of each measure, representing the cantus firmus.

Int: — — — — — — — — — —

A musical staff consisting of two staves. The top staff is in treble clef and common time, with a blank five-line staff above it for writing intervals. The bottom staff is in treble clef and common time, with a bass clef and a 'c.f.' label below it. Both staves have ten measures. The bass staff has open circles at the beginning of each measure, representing the cantus firmus.

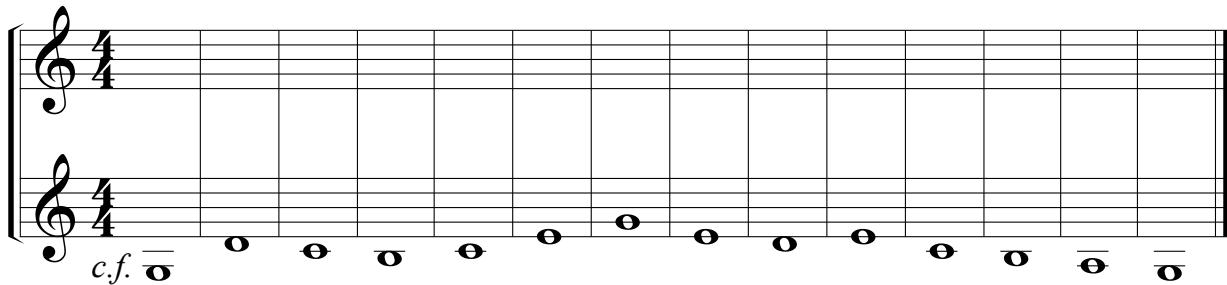
Int: — — — — — — — — — —

A musical staff consisting of two staves. The top staff is in treble clef and common time, with a blank five-line staff above it for writing intervals. The bottom staff is in bass clef and common time, with a bass clef and a 'c.f.' label below it. Both staves have ten measures. The bass staff has open circles at the beginning of each measure, representing the cantus firmus.

(continued on next page)

NAME _____

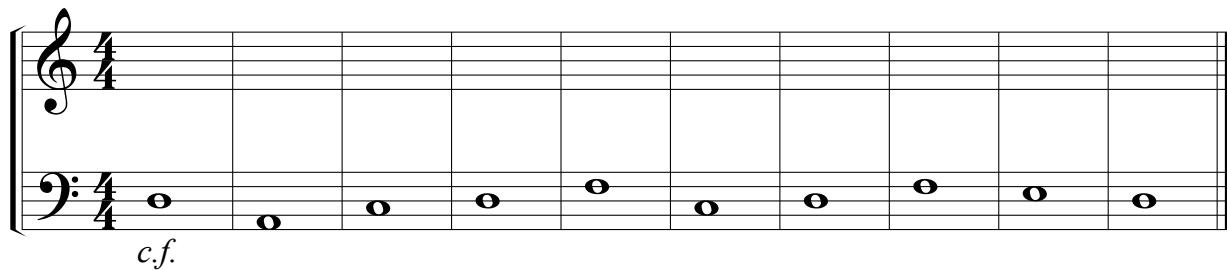
Int: — — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and alto. The soprano staff has a single note on the first beat. The alto staff has a single note on the first beat, followed by a series of eighth notes: open circle, closed circle, open circle, closed circle.

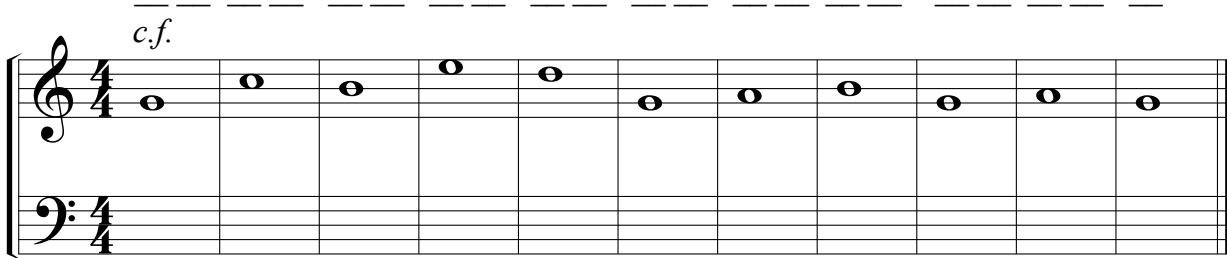
Section 2. For the exercises below, write second species counterpoint—two half notes in each measure except the last. Each downbeat must be a consonance. The only dissonance allowed is the passing tone. Write the intervallic distance from the cantus firmus (“c.f.”) to the counterpoint in the blanks above the staff. Circle all dissonant numbers (2, 4, and 7) and label passing tones with “pt.”

Int: — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and basso. The soprano staff has a single note on the first beat. The basso staff has a single note on the first beat, followed by a series of half notes: open circle, closed circle, open circle, closed circle, open circle, closed circle, open circle, closed circle, open circle, closed circle.

Int: — — — — — — — — — — — — —



A musical staff in G clef and common time. It consists of two staves: soprano and basso. The soprano staff has a single note on the first beat. The basso staff has a single note on the first beat, followed by a series of half notes: open circle, closed circle, open circle, closed circle, open circle, closed circle, open circle, closed circle, open circle, closed circle.

HOMEWORK EXERCISES*Assignment 49—Species Counterpoint 2*

Section 1. For each exercise below, write third species counterpoint (quarter notes). Circle all dissonant interval numbers and label passing tones and cambiata figures.

Int: _____

c.f.

Int: _____

c.f.

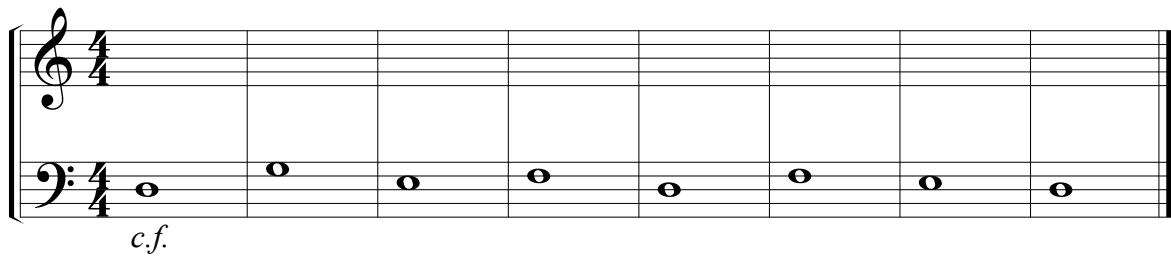
Int: _____

c.f.

(continued on next page)

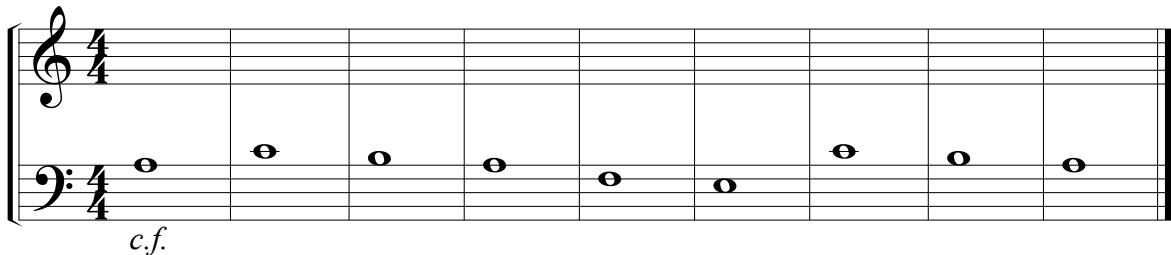
Section 2. For each exercise below, write fourth species counterpoint (suspensions and syncopations). Circle all dissonant interval numbers and label suspensions with “sus” and syncopations with “sync.”

Intervals: — — — — — — — — — — — —



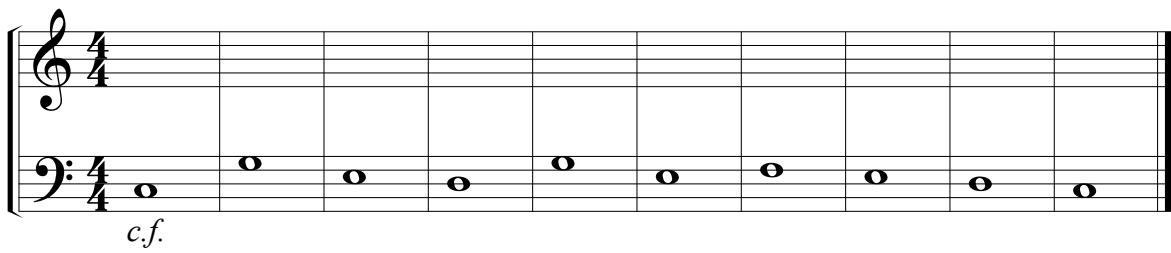
A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the third line. The dynamic marking "c.f." is at the beginning of the staff.

Intervals: — — — — — — — — — — — —



A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the fourth line. The dynamic marking "c.f." is at the beginning of the staff.

Intervals: — — — — — — — — — — — —



A musical staff in G clef, 4/4 time, and bass clef. It consists of ten measures. The first measure has a single note on the second line. The subsequent nine measures each have two notes: the first note is on the second line and the second note is on the third line. The dynamic marking "c.f." is at the beginning of the staff.

HOMEWORK EXERCISES*Assignment 50—Invention Expositions I*

Section 1. Species Counterpoint Review.

3rd Species

Int: -----

A musical staff in 4/4 time with a treble clef. It consists of eight measures. The first measure has a single note (a dot) on the second line. The second measure has a note on the third line. The third measure has a note on the fourth line. The fourth measure has a note on the fifth line. The fifth measure has a note on the fourth line. The sixth measure has a note on the third line. The seventh measure has a note on the second line. The eighth measure has a note on the first line. The instruction "c.f." (coda fide) is written below the staff.

4th Species

Intervals: — — — — — — — — — — — —

A musical staff in 4/4 time with a treble clef. It consists of eight measures. The first measure has a note on the second line. The second measure has a note on the third line. The third measure has a note on the fourth line. The fourth measure has a note on the fifth line. The fifth measure has a note on the fourth line. The sixth measure has a note on the third line. The seventh measure has a note on the second line. The eighth measure has a note on the first line. The instruction "c.f." (coda fide) is written below the staff.

Section 2. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.

A musical staff in B-flat major (B-flat clef) and 3/4 time. It features a basso continuo bass line with a series of eighth-note chords (B-flat, G, D, A) and a soprano line with sixteenth-note patterns. The staff is divided into measures by vertical bar lines.

B♭: I

I

V

V

I

(continued on next page)

NAME _____

A musical staff in 3/4 time, key signature of three flats. The first measure starts with a fermata over a dotted half note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, eighth note, sixteenth note, sixteenth note. The second measure has a single eighth note. The third measure has a single V. The fourth measure has a single V. The fifth measure has a single i.

f: i i V V i

HOMEWORK EXERCISES*Assignment 51—Invention Expositions 2*

Section 1. Species Counterpoint Review.

2nd Species

Int:

3rd Species

Int:

Section 2. Analysis. Please analyze the intervals, circle dissonances, identify non-chord tones, and circle the thematic alterations in Bach's Two-Part Invention in E minor.

(continued on next page)

NAME _____

Section 3. Invention Expositions. Complete these invention expositions by following the I-I-V-V-I harmonic pattern and transposing and modifying the theme accordingly. Label all intervals. Notate each in a software notation program, turn in a paper copy, and submit audio to your instructor.

D: I I V V I

e: i i V V i

HOMEWORK EXERCISES*Assignment 52—Fugue Analysis*

For Bach's Fugue 21 in B-flat (BWV 866) from Book I of the *Well-Tempered Clavier*, specify formal sections (expositions and episodes), motives (subject, answer, countersubjects, and fragments thereof), and key areas for expositions only in the table below.

<https://youtu.be/3GZ0ijFzC6I>

The musical score for Bach's Fugue 21 in B-flat (BWV 866) is presented in two staves: Treble and Bass. The time signature is common time (indicated by '3/4' with a '2'). The score is divided into six systems, each starting with a measure number (1, 5, 9, 13, 17, 21). The music features complex counterpoint with various rhythmic patterns and harmonic changes. The Treble staff uses a treble clef and the Bass staff uses a bass clef. The music is composed of eighth and sixteenth note patterns, with occasional quarter notes and rests. The harmonic progression includes changes between B-flat major and G major.

NAME _____

A musical score for piano, consisting of two staves (treble and bass) and five systems of music. The key signature is one flat (B-flat). The time signature varies between common time and 2/4 time.

- System 1 (Measures 25-26):** Treble staff features sixteenth-note patterns. Bass staff has eighth-note patterns.
- System 2 (Measures 27-28):** Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns.
- System 3 (Measures 29-30):** Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns.
- System 4 (Measures 31-32):** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.
- System 5 (Measures 33-34):** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.
- System 6 (Measures 35-36):** Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns.
- System 7 (Measures 37-38):** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.
- System 8 (Measures 39-40):** Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns.
- System 9 (Measures 41-42):** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.
- System 10 (Measures 43-44):** Treble staff has eighth-note patterns. Bass staff has sixteenth-note patterns.
- System 11 (Measures 45-46):** Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

(continued on next page)

NAME _____

	1	2	3	4	5	6	7	8	9	10	11
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	12	13	14	15	16	17	18	19	20	21	22
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	23	24	25	26	27	28	29	30	31	32	33
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	34	35	36	37	38	39	40	41	42	43	44
FORM:											
Sop											
Alto											
Bass											
KEY:											

Meas:	45	46	47	48
FORM:				
Sop				
Alto				
Bass				
KEY:				

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 10
Practice Test

Section 1. Species Counterpoint. For the following examples, provide species counterpoint as specified. to avoid moving in parallel perfect intervals, and avoid direct octaves, direct fifths, and direct unisons. Write the intervals between the notes. Avoid leaping or outlining a tritone melodically. (10 minutes)

3rd species
c.f.

4th species
c.f.

Section 2. Composition of an Invention Exposition. Complete the following invention exposition, with statements of the theme in the tonic for the first two measures, then in the dominant for the next two measures, with a cadence on tonic in the fifth measure. Add counterpoint to the theme statements, and make sure it fits the harmonies. (15 minutes)

(continued on next page)

NAME _____

Section 3. Structural Analysis of a Fugue. Please label all expositions, episodes, subjects, answers, countersubjects, and “counterpoint” where applicable. Label the material in the episodes, specifying “head,” “tail,” “inv.,” as necessary. Also, include key areas for expositions only. (35 minutes)

Meas:	1	2	3	4	5
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	6	7	8	9	10
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	11	12	13	14	15
FORM:					
Sop					
Alto					
Bass					
KEY:					

Meas:	16	17	18	19	20	21
FORM:						
Sop						
Alto						
Bass						
KEY:						

(continued on next page)

NAME _____

A musical staff in common time, treble clef, and G major. It consists of five measures. Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a quarter note followed by eighth notes. Measure 3 starts with a half note followed by eighth notes. Measure 4 starts with a quarter note followed by eighth notes. Measure 5 starts with a half note followed by eighth notes.

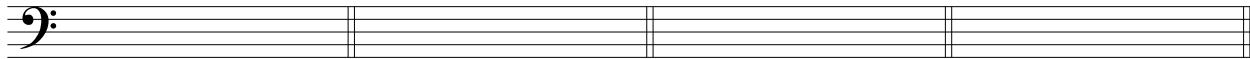
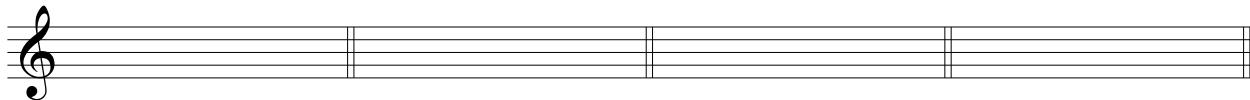
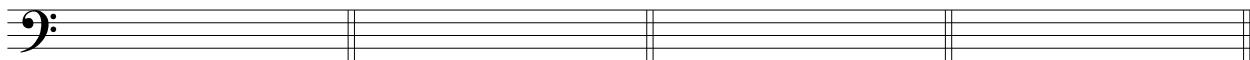
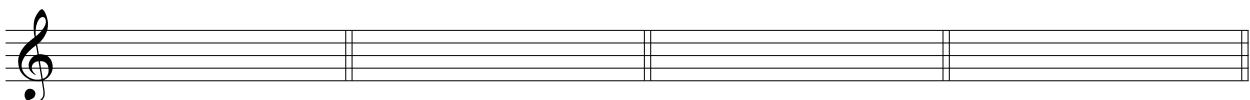
A musical staff in common time, treble clef, and G major. It consists of six measures. Measure 6 starts with a half note followed by eighth notes. Measure 7 starts with a quarter note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes. Measure 9 starts with a quarter note followed by eighth notes. Measure 10 starts with a half note followed by eighth notes.

A musical staff in common time, treble clef, and G major. It consists of five measures. Measure 11 starts with a half note followed by eighth notes. Measure 12 starts with a quarter note followed by eighth notes. Measure 13 starts with a half note followed by eighth notes. Measure 14 starts with a quarter note followed by eighth notes. Measure 15 starts with a half note followed by eighth notes.

A musical staff in common time, treble clef, and G major. It consists of six measures. Measure 16 starts with a half note followed by eighth notes. Measure 17 starts with a quarter note followed by eighth notes. Measure 18 starts with a half note followed by eighth notes. Measure 19 starts with a quarter note followed by eighth notes. Measure 20 starts with a half note followed by eighth notes. Measure 21 starts with a quarter note followed by eighth notes.

HOMEWORK EXERCISES*Assignment 53—Writing Jazz Chords*

Given the following lead-sheet symbols, write the chords. Remember it is sometimes appropriate to enharmonically respell notes like C \flat , B \sharp , F \flat , E \sharp , and altered notes like $\sharp 5$ and $\natural 9$.

1. Am $_9^6$ 2. C $^{7\flat 9}_{\sharp 5}$ 3. Fm $^{\Delta 9}$ 4. E $\flat 9$ sus5. D $^6(\sharp 11)_9$ 6. B \flat m $^9(\flat 5)$ 7. G $^{\Delta 7}(\flat 5)$ 8. A \flat m 9 9. C \sharp m $^{\Delta 7}$ 10. F \sharp add911. E 13 sus12. D $\flat 7\sharp 9_{\sharp 5}$ 13. B $^{9(13)}$ 14. G $\flat 9^6$ 15. E $\flat 7\sharp 11_{\sharp 9}$ 16. A $\flat \Delta 9(\sharp 5)$

HOMEWORK EXERCISES*Assignment 54—Analyzing Jazz Chords*

Label the following chords using jazz chords symbols.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

HOMEWORK EXERCISES*Assignment 55—Voice Leading Jazz Chords*

Section 1. Analyze the chords in the given progressions with lead-sheet symbols. Note that $\flat 11$ is not used and the 3rd of a chord may be respelled enharmonically to agree with other chord tones.

A musical staff in common time with a key signature of one flat. The staff consists of two systems of four measures each. Measure 1: C major 7th chord (C-E-G-B). Measure 2: A minor 7th chord (A-C-E-G). Measure 3: D major 7th chord (D-F#-A-C). Measure 4: G major 7th chord (G-B-D-F#). Measure 5: E minor 7th chord (E-G-B-D). Measure 6: B minor 7th chord (B-D-F#-A). Measure 7: F major 7th chord (F-A-C-E). Measure 8: C major 7th chord (C-E-G-B). Measures 1, 2, 3, 5, and 8 have vertical stems pointing down; measures 4, 6, and 7 have vertical stems pointing up. Measures 1, 2, 3, 5, and 6 begin with quarter notes, while measures 4, 7, and 8 begin with eighth notes. Measures 1, 2, 3, 5, and 6 end with quarter notes, while measures 4, 7, and 8 end with eighth notes. Measures 1, 2, 3, 5, and 6 end with vertical stems pointing down, while measures 4, 7, and 8 end with vertical stems pointing up.

Section 2. Write the guide tones for the given chord symbols. Use the *smoothest* voice leading possible.

A musical staff in common time with a key signature of one flat. The staff consists of seven measures. Above the staff, the following chord symbols are listed: E minor 7th with flat 5 (Em7(♭5)), A major 7th (A7), C minor 7th (Cm7), F major 7th (F7), E minor 7th with flat 5 (Em7(♭5)), B flat major 7th (B♭7), E flat major 7th with flat 5 (E♭△7), and A flat major 7th (A♭7). The staff itself contains only bass clef, key signature, and a single bass note in each measure.

(continued on next page)

Section 3. Voice lead the following progressions. Maintain 5 parts throughout. Remember to spell the $\sharp 5$ enharmonically. In the first example, use “close” voicing, keeping all the upper notes as close together as possible. In the second example, use Root-3rd-7th or Root-7th-3rd for the lowest three voices, then realize the rest of the lead sheet symbol with the upper two parts (“spread” voicing). Use Root-3rd-6th in the Bm⁶₉ chord, since it does not have a 7th.

1.

Musical staff for exercise 1. The staff has a treble clef, a key signature of one flat, and a common time signature. It shows a progression of chords: G m9, C 7^{#5}, F M9, E 7^{#5}, A m9, D 7^{#5}, and G M9. The staff is labeled "Close voicing".

2.

Musical staff for exercise 2. The staff has a treble clef, a key signature of one flat, and a common time signature. It shows a progression of chords: C9(13), F 7^{#5}, B min⁶, D m11, C9(#11), and F M9. The staff includes markings for 7th, 3rd, and Root positions.

HOMEWORK EXERCISES*Assignment 56—Jazz Scales*

Section 1. Please name the following scales.



1. _____

2. _____



3. _____

4. _____



5. _____

6. _____



7. _____

8. _____



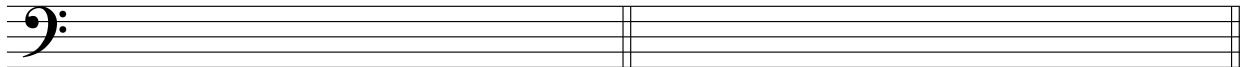
9. _____

10. _____

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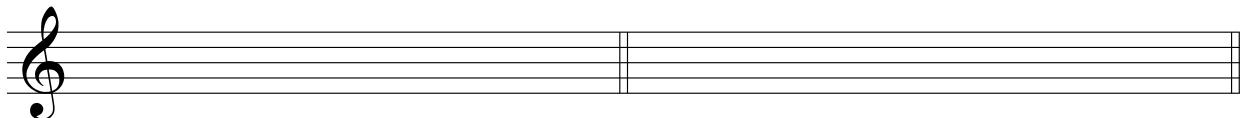
NAME _____

Section 2. Please write the following scales.



1. E♭ Bebop Dominant

2. A Diminished-Whole Tone



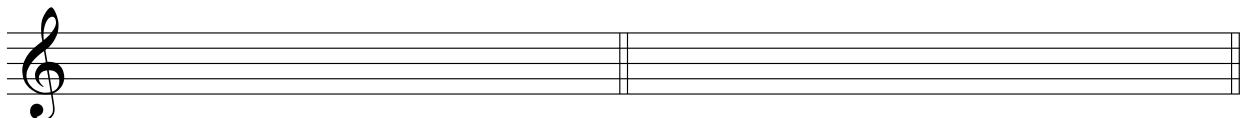
3. D Lydian-Dominant

4. F Locrian ♯2



5. E Octatonic (Half-Whole)

6. G Octatonic (Whole-Half)



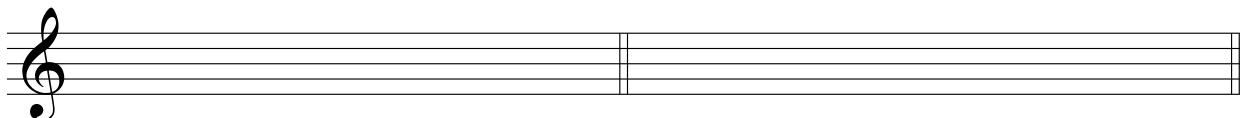
7. A♭ Bebop Dominant

8. D Locrian



9. B♭ Diminished-Whole Tone

10. A Whole Tone



11. C Blues

12. D Octatonic (Half-Whole)

HOMEWORK EXERCISES*Assignment 57—Chord-Scale Relationships*

Section 1. List the appropriate scale for each chord by writing the chord tones then filling in the gaps. Avoid writing consecutive half steps and augmented seconds when constructing the scale.

1. G^{7(#11)}; Scale: _____

2. Cm^{Δ7}; Scale: _____

3. Ab^{7#9}_{#5}; Scale: _____

4. A^{7(b5)}; Scale: _____

5. Dm^{7(b5)}; Scale: _____

6. Ebm⁶₉; Scale: _____

(continued on next page)

NAME _____

Section 2. Voice lead the following example using “close” voicings, keeping the 7th or 3rd as the lowest note in the right hand. In sus chords, substitute the 4th for the 3rd; in 6 or 6⁹ chords, substitute the 6th for the 7th.

The musical staff consists of six measures. Measure 1: Cm9 chord (root position). Measure 2: B major 9th (13th) chord. Measure 3: E7^{#5} chord. Measure 4: B♭13sus chord. Measure 5: F♯mΔ9 chord. Measure 6: C♯m⁶ chord.

HOMEWORK EXERCISES*Assignment 58—Harmonization*

Section 1. Harmonize the opening subphrase of “Mary Had a Little Lamb” using the following chord symbols in spread voicing; maintain five voices throughout. Notate in a music notation program and submit the file to your instructor (note the slow tempo).

$\text{♩} = 40$ $B\flat m \Delta 9^{13}$ $A 7 \flat 9^{13}$ $D 7 \sharp 5^{\#9}$ $G 7 \sharp 9^{13}$ $E\flat 7 \flat 9^{13}$ $E\flat 13 \text{ sus}$ $A 7 \sharp 5^{\#9}$

(continued on next page)

Section 2. Take the melody of “Mary Had a Little Lamb” on the top staff and write in the three lower voices to create close four-part harmony using C⁶ and B^{o7} chords. The first chord is done for you. Although the example is notated in C major, you can transpose it to a different key for a more comfortable singing range. In a multi-track recording program, record yourself singing each of the four parts. Also, record the bassline and drum part. Drums are written according to where the ride cymbal and hi-hat occur on a keyboard.

(♩ = 130) Sing all four parts yourself using multiple tracks; write in the 3 lower voices

Ma - ry had a lit - tle lamb,
lit - tle lamb,
lit - tle lamb,

Upright Bass (it should sound an octave lower)

Ride Cymbal

Hi-Hat

Ma - ry had a lit - tle lamb its fleece was white as snow.

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 11
Practice Test

Section 1. Please name the following scales.



1. _____

2. _____

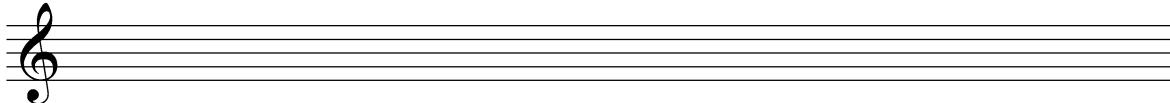


3. _____

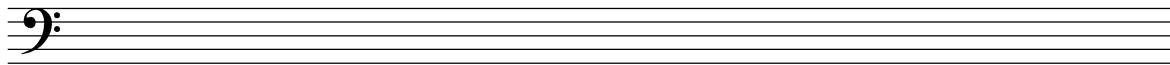
4. _____

Section 2. Please write the following scales.

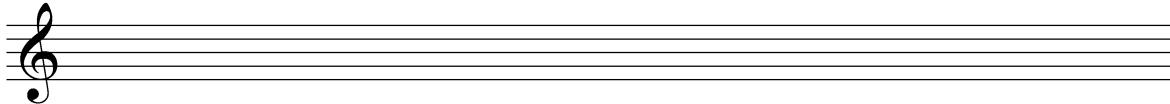
1. E♭ Lydian-Dominant



2. G Octatonic (HW)



3. F Blues



Section 3. Please analyze the following chords using lead-sheet symbols.

Section 4. Voice lead the following progression as smoothly as possible in five-part spread voicing.

Section 5. List the appropriate scale for each chord by writing the chord tones and filling in the gaps. Avoid consecutive half steps and augmented seconds.

1. G^{7(#11)}; Scale: _____

2. C#^{13(#11, #9)}; Scale: _____

3. Amin⁶₉; Scale: _____

HOMEWORK EXERCISES*Assignment 59—Impressionism*

Section 1. Given the melody and chord symbols for the first 4 bars of “Twinkle, Twinkle Little Star” in major in the first example below, renotate the example in Phrygian mode on the second grand staff, altering all lead-sheet symbols and Roman numerals to the quality they would be in Phrygian mode. Notate the Phrygian version in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS:

RN: — — — — — — — —

LSS:

RN: — — — — — — — —

Section 2. Harmonize the opening of “I’m a Little Teapot” so each melody note is the 9th of a dominant ninth chord. (1st 7 notes only). Notate in a music notation program, print out a copy, and submit audio to your instructor electronically.

LSS: F⁹

HOMEWORK EXERCISES*Assignment 60—Extended Tonality*

Section 1. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: _____

(1) in 3rds

(2) in 4ths

(3) in 5ths

(4) in 2nds

Section 2. Harmonize “Londonderry Air” (also known as “Danny Boy”) using the specified polychords. Remember that the chords can be in any inversion, but should be playable (without too big of a stretch for the hands of the pianist). Notate in a music notation program and submit the file electronically to your instructor.

$\text{♩} = 40$

$F^{\#}m$	$E\flat$	$A\flat^{+}$	D	$A\flat$	$B\flat$	$E\flat$	$F^{\circ 7}$	Dm	C^{+}
$\frac{\text{Em}}{\text{Gm}}$	$\frac{\text{Gm}}{\text{Gb}}$	$\frac{\text{Gb}}{\text{B}\flat}$		$\frac{\text{B}\flat}{\text{B}\flat\text{m}}$	$\frac{\text{E}\flat}{\text{E}\flat}$	$\frac{\text{G}^7}{\text{A}^{\circ 7}}$	$\frac{\text{A}^{\circ 7}}{\text{Cm}}$		$\frac{\text{Cm}}{\text{F}^+}$

HOMEWORK EXERCISES*Assignment 61—Set Theory 1: Normal Form and Prime Form*

Section 1. Put each set into normal form and prime form.

A.



Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

B.



Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

C.

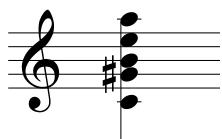


Normal form: [__ , __ , __ , __]

Prime form: (__ __ __ __)

NAME _____

D.



Normal form: [__, __, __, __, __]

Prime form: (__— —— —)

E.



Normal form: [__, __, __, __, __, __]

Prime form: (__— —— —— —)

HOMEWORK EXERCISES*Assignment 62—Set Theory 2: Forte Numbers and Interval Vectors*

Section 1. For each of the six sets in the example below, determine the normal form, prime form, Forte number, and interval vector.

Set 1. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 2. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 3. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 4. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 5. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

Set 6. Normal form: _____ Prime Form: _____ Forte number: _____

Interval vector:

Interval Class:	1	2	3	4	5	6
Occurrences:						

HOMEWORK EXERCISES*Assignment 63—Set Theory 3: Transposition (T_n) and Inversion (T_{nI})*

Section 1. Transposition (T_n) of Sets. Transpose the following sets as specified.

- Transpose [6, 9, 0] at T_3 : [__, __, __]
- Transpose [7, 9, 11, 3] at T_8 : [__, __, __, __]
- Transpose [3, 5, 6, 9, 10] at T_{10} : [__, __, __, __, __]

Section 2. Inversion (T_{nI}) of Sets. Invert the following sets. Write yours answers in normal form.

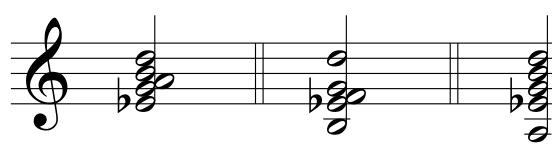
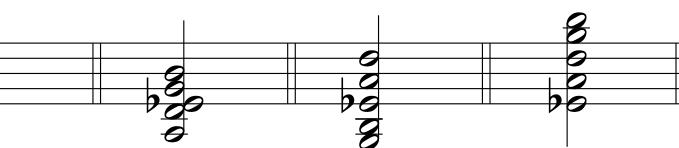
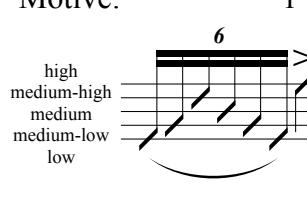
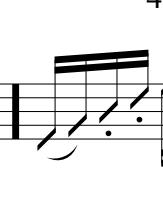
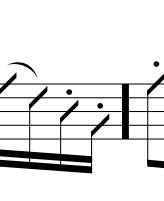
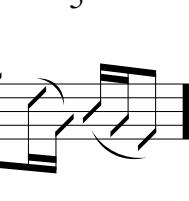
- Invert [4, 7, 10] at T_{0I} : [__, __, __]
- Invert [0, 1, 6] at T_{9I} : [__, __, __]
- Invert [5, 8, 9, 0] at T_{5I} : [__, __, __]

Section 3 Specify how the first set inverts to the second set.

- [4, 5, 8] inverts to [4, 7, 8] at what T_{nI} ? _____
- [6, 8, 10, 1] inverts to [5, 8, 10, 0] at what T_{nI} ? _____
- [11, 2, 3, 7] inverts to [2, 6, 7, 10] at what T_{nI} ? _____

Section 4. Transpose and invert the following five-note set (E_b , G, A, B, D) to T_2 , T_4 , T_{2I} , and T_{4I} . After mapping multiple versions of these five transpositions and inversions of the set onto the given five motives, provide at least 10 motivic statements, some possibly combined in two-part counterpoint. Minimum length: four measures in 4/4. Notate this short composition in a music notation program, submit a printout, and send an electronic version.

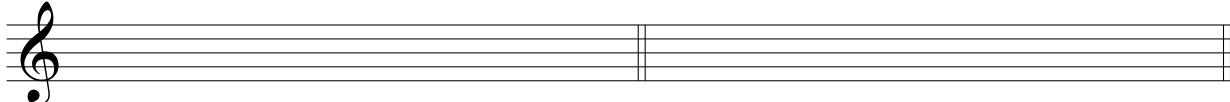
(E_b , G, A, B, D) at T_2 = _____ at T_4 = _____ at T_{2I} = _____ at T_{4I} = _____

Original Set	Other Configurations to Consider
	
Motive:	1 2 3 4 5 6
	    

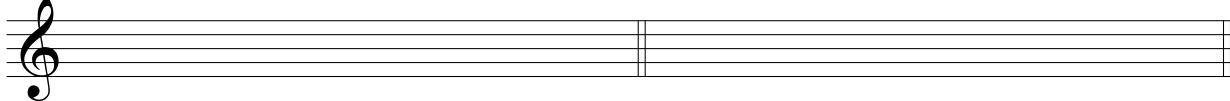
HOMEWORK EXERCISES*Assignment 64—Twelve Tone 1: Writing and Analyzing Rows*

Section 1. Given the prime form of the twelve-tone row in pitch integers, write the specified row forms in the staves below.

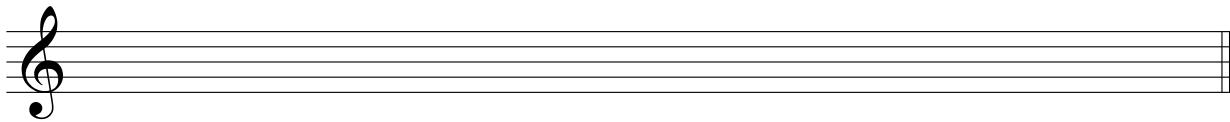
P_2 : 2 1 7 4 5 10 11 3 0 8 9 6 R_2



I_2 RI_2



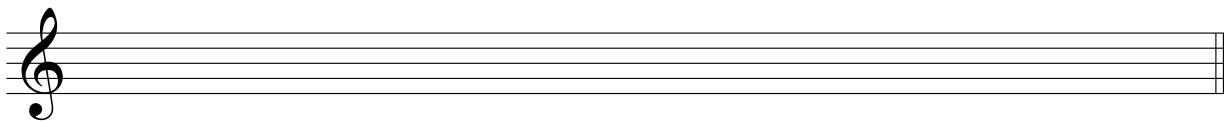
P_{11}



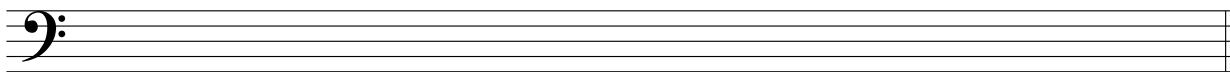
R_8



I_{11}



RI_5



(continued on next page)

Section 2. Given P₁₀, label the row forms on the staves below.

P₁₀

Row form: _____

Row form: _____

Row form: _____

Row form: _____

Section 3. Set Theory Review. Put each set into normal form, prime form, and provide the interval vector.

a. b. c. d.

Set a. Normal form: _____ Prime form: _____ Interval vector: _____

Set b. Normal form: _____ Prime form: _____ Interval vector: _____

Set c. Normal form: _____ Prime form: _____ Interval vector: _____

Set d. Normal form: _____ Prime form: _____ Interval vector: _____

NAME _____

HOMEWORK EXERCISES

Assignment 65—Twelve Tone 2: Constructing a Matrix

Section 1. Construct a 12 by 12 matrix for the prime form of a twelve-tone row given in pitch integers. Include labels for all row forms including all transposition levels (P_0 , R_3 , I_8 , RI_6 , etc.). Use note names in the matrix, not integers.

P_6 : 6 4 11 10 3 9 7 8 5 2 0 1

(continued on next page)

NAME _____

Section 2. For the following excerpt, determine P_5 and identify each row form and statement.

Section 3. Given the prime form of a twelve-tone row in pitch integers, write the specified row forms in the staves below.

P_9 : 9 11 5 2 6 0 1 7 3 4 10 8

I_2

RI_1

(scratch paper)

NAME _____

Section 4. Referring to the row in Section 3 (P₉: 9 11 5 2 6 0 1 7 3 4 10 8), label the row forms on the staves below.

Row form: _____



Row form: _____



Section 5. Set Theory Review. Referring to the row in Section 3 (P₉: 9 11 5 2 6 0 1 7 3 4 10 8), put each set into normal form, prime form, and provide the interval vector.

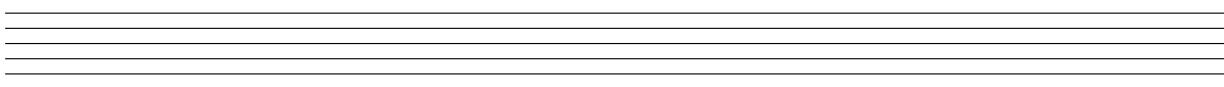
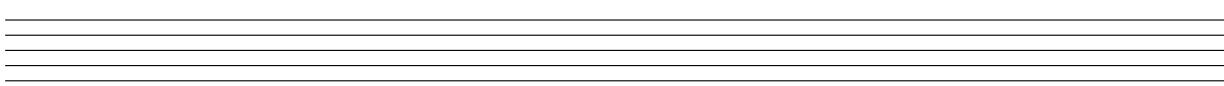
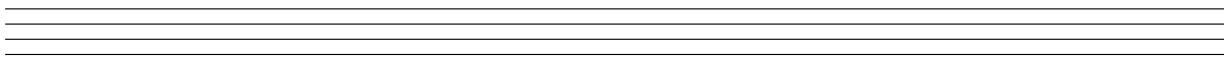
	Set 1.	Set 2.	Set 3.
P ₉ :	9 11 5	2 6 0 1	7 3 4 10 8

Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

(scratch paper)



HOMEWORK EXERCISES

Assignment 66—Minimalism 1: Additive Process

Section 1. Given examples of Philip Glass's early minimalist music, create an additive or subtractive minimalist "process piece" based on the pattern below.

To write a piece that gradually adds patterns (additive), start in 7/8 with pattern A repeated four times, then proceed to 7/8 + 6/8 (pattern A+B four times), then 7/8 + 6/8 + 5/8 (pattern A+ B+C repeated four times), and continue until you finally reach 7/8 + 6/8 + 5/8 + 4/8 + 3/8 + 2/8 (A+B+C+D+E+F), repeating this entire pattern four times. Always repeat each combination of patterns four times.

Your other option is to write a subtractive piece, starting with the conglomerate pattern A+B+C+D+E+F repeated four times, then subtract the final pattern (F) for A+B+C+D+E (7/8 + 6/8 + 5/8 + 4/8 + 3/8) repeated four times, and continually subtract the final pattern from each conglomerate of the pattern until you end up with four repetitions of pattern A.

Pattern: A + B + C + D + E + F

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

HOMEWORK EXERCISES*Assignment 67—Minimalism 2: Phase Shifting*

Section 1. Given the examples of phase pieces, create a phase piece based on the pattern below. **Repeat each pattern 4 times.** In each successive phase of the pattern, displace the original pattern 1 note to the left in the lower voice (the first two phases are shown below). The upper voice remains the same throughout the entire piece. Continue the process until the voices line up again.

("In phase")

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

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

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

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

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

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

(lower part rotated one note to the left,
starting on the 2nd note of the pattern)

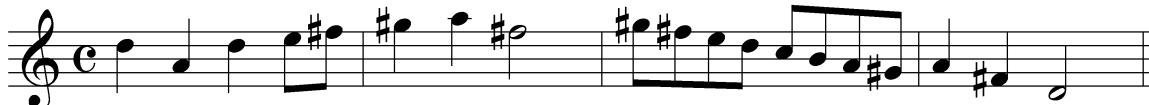
(lower part rotated two notes to the left,
starting on the 3rd note of the pattern)

Notate this assignment using notation software. Submit a printed copy and an electronic version for playback.

NAME _____

MUSIC THEORY FOR THE 21st-CENTURY CLASSROOM
UNIT 12
Practice Test

Section 1. *Scale/Mode Identification.* Please identify the following modes and scales.



1. Scale/Mode used: _____



2. Scale/Mode used: _____

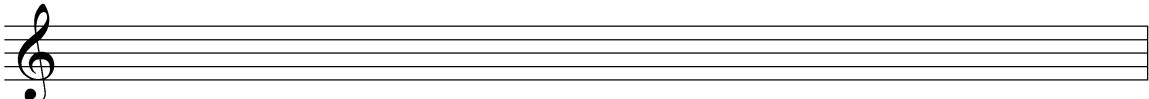


3. Scale/Mode used: _____

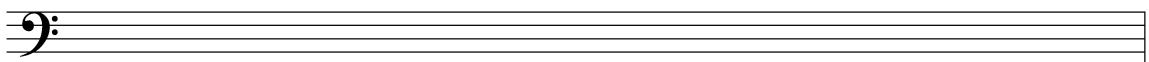


4. Scale/Mode used: _____

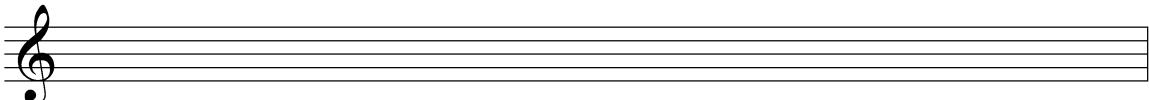
Section 2. *Scale/Mode Writing.* Please write the following scales/modes.



1. E-flat Phrygian



2. A Lydian-Mixolydian



3. F-sharp Hexatonic

Section 3. *Parallelism*. Please complete the following examples using strict parallelism. Maintain the interval relationships; do **not** make enharmonic alterations.

1.

A musical staff with two systems separated by a vertical bar line. The top system is in G major (two sharps) and the bottom system is in B-flat major (one sharp). Both systems begin with a half note. The top system has a quarter note followed by a eighth note, a sixteenth note, and another eighth note. The bottom system has a quarter note followed by a eighth note, a sixteenth note, and another eighth note.

2.

A musical staff with two systems separated by a vertical bar line. The top system is in E-flat major (three flats) and the bottom system is in C major (no sharps or flats). Both systems begin with a half note. The top system has a quarter note followed by a eighth note, a sixteenth note, and another eighth note. The bottom system has a quarter note followed by a eighth note, a sixteenth note, and another eighth note.

Section 4. Analyze the following polychords.

A musical staff with four systems separated by vertical bar lines. The top system shows a G7 chord (B-flat, D, F, A) and a C7 chord (E, G, B-flat, D). The bottom system shows a G7 chord (B-flat, D, F, A) and a C7 chord (E, G, B-flat, D).

Section 5. Writing the following polychords.

$$\begin{matrix} \text{Bb} \\ \text{Ab} \end{matrix}$$

$$\begin{matrix} \text{A+} \\ \text{Bbm} \end{matrix}$$

$$\begin{matrix} \text{Em} \\ \text{Eb} \end{matrix}$$

$$\begin{matrix} \text{Dm} \\ \text{C+} \end{matrix}$$

A musical staff with four systems separated by vertical bar lines, intended for students to write the specified polychords.

Section 6. After analyzing the given chord as a lead-sheet symbol, revoice it in four ways:

- (1) as a six-note tertian chord stacked only in thirds
- (2) as a six-note quartal chord stacked only in perfect 4ths
- (3) as a six-note quintal chord stacked only in perfect 5ths
- (4) as a six-note secundal chord stacked only in 2nds

LSS: _____ (1) in 3rds (2) in 4ths (3) in 5ths (4) in 2nds

A musical staff with a treble clef, a key signature of one sharp, and a bass clef followed by a chord symbol "#8". The staff has five empty measures for writing voicings.

Section 7. *Set Theory*. For the following sets, provide the normal form, prime form, and interval vector.

Two staves of music. The top staff is in G major (two sharps) and 6/16 time. The bottom staff is in C major (no sharps or flats) and 6/16 time. Both staves have measure lines. Measures 1 and 2 are grouped in boxes and circled with numbers 1 and 2 respectively. Measure 3 is circled with number 3.

Set 1. Normal form: _____ Prime form: _____ Interval vector: _____

Set 2. Normal form: _____ Prime form: _____ Interval vector: _____

Set 3. Normal form: _____ Prime form: _____ Interval vector: _____

Sets 1 and 2 combined:

Normal form: _____ Prime form: _____ Interval vector: _____

Section 8. *Transposition (T_n) and Inversion (T_nI) of Sets.* Transpose or invert the following sets as specified. Write your answers in normal form.

- Transpose [7, 10, 11] at T_8 : [__, __, __]
- Transpose [4, 5, 8, 10, 11] at T_{10} : [__, __, __, __, __]
- Invert [1, 4, 5] at T_8I : [__, __, __]
- Invert [3, 4, 9, 10] at T_7I : [__, __, __, __]

Section 9. *Twelve-Tone Technique.* Identify P_4 and the three other row forms in the example below; specify the order of notes in the row (or “do a 12-count”). Follow the rows all the way through—there are slight differences. Also, notate the two row forms specified below.

Notate I_5

Notate RI_7

Notate R_{10}