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General Comments

Purpose of This Text

1. Fundamentals. To ensure that students obtain a thorough and proficient knowledge of the fundamentals of music. Mastery of fundamentals is the foundation of all further music activity and is undoubtedly the most prized possession a music student can obtain at this stage of development. The first four chapters of the text are devoted entirely to fundamentals.

2. Melody. A study of harmony without a parallel study of melody gives students a biased view of music. One chapter is devoted entirely to melody, while an additional seven include melody as a component.

3. Voice Leading. A thorough knowledge of and expertise in voice leading is paramount to understanding melody as well as harmony. Since comprehension of harmony depends on the ebb and flow of melodies forming chords, analytical skills in voice leading are essential to a full understanding of music itself. The numerous voice-leading assignments in this text attest to the importance placed on this critical facet of the art.

4. Harmony. Clear perception of the vertical aspect of music in all of its various configurations is a particular goal of this text.

5. Texture. The harmonic implications of accompaniment textures are made clear by harmonic reduction of arpeggiated and figured chords. Experienced instructors are well aware of the difficulty students encounter in sorting nonchord from chord tones in dense textures.

6. Harmonic progression. All music from the baroque through the romantic periods is based on functional harmony—chord progressions representing tension (progression toward the tonic) and relaxation (achievement of tonic). Indeed, harmonic progression is probably the most important characteristic of this music. Eight chapters of this text are devoted to the study of chords and their relationships to one another.


8. Analysis. One of the predominant goals of this text is to leave students with an efficient and broad facility for the analysis of compositions they may study or perform during their professional life. Analysis is strongly emphasized in almost all chapters except for those devoted to fundamentals. A significant number of assignments throughout the text involve the analysis of music literature in one manner or another.

The Approach

Information, buttressed with strategies for application, followed immediately with a sufficient number of assignments to ensure a good working knowledge, is the basic approach of this text. Knowledge is useless if students are unable to apply it.

Music in Theory and Practice, Volume 1, is comprehensive, emphasizing harmony but including other parameters of music that provide a broad understanding of music as a whole. Both subject matter and assignments represent a wide range of strategies.

Terms

Terms should be employed to stimulate thought, not restrict it. The application of terms to music is a must—memorization of definitions per se is useless.

Musical Judgment and Intuition

Students, at the beginning of the course, evidence little musical judgment. Therefore, their only recourse is to read stated guidelines and follow them assiduously. But, with frequent application, guidelines become a part of their intuition, and students begin to develop sophistication and useful strategies.

Most students learn by imitating the thought processes employed by the professor. Effective instructors are those who willingly and carefully impart their modus operandi in detail. Good working models help students to cultivate and expand their own musical judgment and intuition.
The Environment

The optimum size for a music theory class is about fifteen students who continue as a group through the two-year sequence. Students tend to learn from one another, not only in the classroom but through out-of-class group activities. Large classes of twenty or more are often intimidating and inhibit free discussion. Unfortunately, financial restrictions and normal attrition often make ideal conditions impossible to attain.

Academic Level

Volume 1 (this text) is designed for a first-year theory course at the university or college level.

Instructional Hints

Illustrations

The text relies heavily on illustrations from music literature. Students too often ignore the music illustrations, often because of sight-reading deficiencies. In cases where this occurs, the instructor may wish to perform and explain illustrations in class. If the value of the illustrations is emphasized often enough, the problem disappears.

Definitions

Terms appear in italics. While students must learn definitions, the application of terms to music literature is far more critical.

Student Compositions

Students learn much from writing short compositions and most enjoy such assignments. Writing and maneuvering specific devices in a musical setting is a powerful pedagogical tool. At the outset, criticism of student compositions should be encouraging and positive but must contain sufficient information so that the next effort will be an improvement. Harsh criticism of compositions should take place outside of class because students are often sensitive about their own compositions and consider derogatory remarks a personal attack.
Schedule

The text is arranged to accommodate almost any local schedule. Some instructors may wish to rearrange the order. The bold-faced chapter titles may be taught in a different order from that found in the text.

The Fundamentals of Music

1      Notation
2      Scales, Tonality, Key, Modes
3      Intervals and Transposition
4      Chords

The Structural Elements of Music

5      Cadences and Nonharmonic Tones
6      Melodic Organization
7      Texture and Textural Reduction
8      Voice Leading in Two Voices
9      Voice Leading in Four Voices
10     Harmonic Progression and Harmonic Rhythm
11     The Dominant Seventh Chord
12     The Leading-Tone Seventh Chords
13     Nondominant Seventh Chords
14     Modulation*
15     Secondary Dominants and Leading-Tone Chords*
16     Two-Part (Binary) Form+
17     Three-Part (Ternary) Form+

* Although the authors endorse the printed sequence, for those instructors who prefer, the order of chapters 14 and 15 may be reversed.
+ Although the authors endorse the printed sequence, for those instructors who prefer, the order of chapters 16 and 17 may be reversed.
# Course Syllabus, Freshman Year

## Semester System

### Semester 1

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Purpose of This Chapter

Although most students in an initial theory course will have studied and performed a considerable volume of music, many will have only a cursory knowledge of current music notation and no background whatsoever concerning its evolution. Writing music symbols is far more difficult than the casual act of reading notes. Since this text immediately requires students to write music, the need for clear and accurate manuscript writing goes without saying.

Points to Stress

Experienced instructors are already aware of the points to stress, but for those who may be teaching the course for the first time, these items are worthy of emphasis.
1. Neat manuscript—by all means.
2. Proper vertical alignment of music symbols—a problem not encountered with words.
3. Be uncompromising—require utmost accuracy.
4. Sometimes handwritten manuscript, in contrast to printed, utilizes shortcuts. Stick notes are one example. Try to keep such quick-and-dirty devices to a minimum.

Some Helpful Procedures for Effective Presentation

1. Show students examples of good manuscript writing—Stravinsky is a good source.
2. Beyond the assignments in the text, ask students to transcribe the first four measures of a printed string quartet. Request that the four staves be reduced to two, with the two violin parts written on the upper staff and the viola and cello on the lower.
3. Achievement of good manuscript writing takes time and can be acquired only through practice. Don’t expect miracles. Ensuing chapters will provide opportunities for further improvement.

Assignments

Regular written assignments that are to be monitored (graded) by the instructor are vital to the success of the course. Constant vigil of student progress is essential.

Answers to Assignments

Answers to objective assignments in the text are provided in each chapter of this manual. Since this text allows for individual interpretation, especially in analysis, the answers provided here represent the personal inclinations of the authors and are not to be interpreted as inviolate. Instructors are expected to substitute their own preferences when inevitable disagreements occur.
Answers to the Objective Assignments in Chapter 1

Assignment 1.1, page 25


Assignment 1.2, page 25

1. Bach: Fugue in G Minor, BWV 542, m. 29–32.

2. Bach: Fugue in G Minor, BWV 542, m. 71–75.


Assignment 1.3, page 26

1.  d'  6.  d'  11.  F  16.  b  
2.  f'  7.  f'  12.  g  17.  f'  
3.  a'  8.  d'  13.  d'  18.  AA  
4.  g³  9.  a²  14.  C  19.  GG  
5.  a  10.  b♭  15.  A  20.  e
Assignment 1.4, page 26

No. 1 and No. 9
No. 2 and No. 4
No. 3 and No. 8
No. 5 and No. 7
No. 6 and No. 10

Assignment 1.5, page 27

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Assignment 1.6, page 27

1. Beams should connect three instead of two notes (for 6/8 meter).
2. Too many notes are connected to one beam.
3. This meter (3/4) should have two quarter rests rather than one half rest.
4. First two eighth notes should be beamed rather than flagged.
5. For 3/4 meter, this should contain two eighth notes and one half note.
6. To show divisions of measure in 9/8 meter, this example should contain a dotted half note tied to a dotted quarter note.
7. The third and fourth notes are stemmed in the wrong direction.
8. This meter (6/8) should be written to show the division of eighth notes in groups of three: a quarter note, an eighth note tied to the quarter note, and then a single eighth note.
9. In 4/4 meter, eighth notes should be beamed in groups of two. The eighth notes tied to dotted quarter notes should be replaced by a half note.
10. The second group of eighths and sixteenths is beamed incorrectly. Each beam should contain only three notes, and the last two eighth notes should be beamed together.
11. The first quarter note should have its stem extended to the middle line of the staff.
12. On the third chord, the A should line up with the D and F on the left side of the stem. The B should be on the right side of the stem. (See no. 13 in this chapter.)
13. The two lower dots should be above the notes rather than below.
14. The dot following the G should be below the line.
15. The beam should not extend across more than one line. (See no. 4 in this chapter.)
16. The first quarter note should have its stem extended only to the middle line of the staff.

The following quizzes and those at the end of many of the chapters of volume 1 are intended for short (five or ten minute) tests of fundamental skills or as worksheets for additional practice. We have made no attempt to provide a comprehensive set of such materials. These quizzes and worksheets are a sampling of materials one of the authors (GW) has used in teaching freshman theory. They are aimed at developing and maintaining fluency with fundamentals and do not deal with the broader issues of the chapters. Under no circumstances should they be understood to be adequate examinations for the material in a given chapter. Feel free to photocopy and use these materials as you see fit.
Quiz 1

Rewrite each of the following rhythms to more accurately reflect the meter.

Quiz 2

Rewrite each of the following rhythms to more accurately reflect the meter.
Quiz 3

Label each of the following intervals, using these abbreviations:

- **H** = half step
- **W** = whole step
- **E** = enharmonic

---

[Music notation diagrams are shown with intervals labeled with sharp (#) and flat (♭) symbols.]

---
Scales, Tonality, Key, Modes

Points to Stress

1. Assimilation of the fundamentals presented in this chapter must be complete and thorough—by the ear, the eye, and the mind.
2. Materials presented here are the basis for all further music study.
3. While the phrase “drill and practice,” meaning repetitious rehearsal of common musical figures such as scales, has been challenged recently as uneconomical and wasteful, the authors find the approach both acceptable and useful.
4. Key signatures, as well as scale and mode spellings, must be memorized. Musical terms in this chapter are so commonplace and so important that memorization is critical.
5. In regard to scales, students should not only learn key signatures but should also be prepared to spell successive notes of scales and modes. Singing scales while indicating pitch names (D E ♭ G A, etc.) helps considerably.

Some Helpful Procedures and Ideas for Effective Presentation

1. Beyond the assignments provided, ask students to bring compositions they are currently studying. Use these in class to demonstrate application of the principles discussed in the chapter.
2. Give the class a tour of your school’s music library. Encourage frequent use by class members.
3. Most students who have difficulty with this chapter also have problems reading music—of any kind. Good sight-readers seldom encounter problems with this chapter. Unfortunately, teaching students to improve facility in reading music is a long and tedious operation and should not be the sole burden of the theory instructor.
4. It goes without saying that sightsinging, ear training, and keyboard harmony are perhaps more effective in solving the problems of this chapter than the written assignments provided here.
5. In the end, students must learn the abstractions, patterns, etc. of this chapter directly—as abstractions. Indirect methods such as helpful crutches and easy ways to figure out key signatures, etc. may help for the moment but generally lengthen pattern recognition time and are sometimes difficult to abandon when not needed.

Answers to the Objective Assignments in Chapter 2

Assignment 2.1, page 47

1. F Major

2. C Minor (natural form)

3. G Minor (harmonic form)

4. E Minor (melodic form)

5. B♭ Major

6. D Minor (harmonic form)
7. B Major

8. E♭ Minor (natural form)

9. A Major

10. F♯ Minor (melodic form)

11. C♯ Minor (harmonic form)

12. A♭ Major

Assignment 2.2, page 47

2. G

3. E♭ and A♭

4. G♭ and D♭

5. B and F♯

6. F and B♭

Assignment 2.3, page 48

2. G

7. A♭

3. E♭ and A♭

8. D and A

4. G♭ and D♭

9. B and F♯

5. B and F♯

10. E and B

6. F and B♭

Assignment 2.4, page 48

1. F

6. C♯

2. D

7. F

3. B♭

8. C♯

4. C

9. A

5. D♯

10. B♭
Assignment 2.5, page 49

2. C 7. E
3. G 8. F
5. A 10. D

Assignment 2.6, page 49

1. Chromatic
2. Melodic minor
3. Pentatonic
4. Natural minor
5. Whole tone
6. Pentatonic

Assignment 2.7, page 50

1. Dorian
2. Mixolydian
3. Phrygian
4. Lydian
5. Aeolian
6. Mixolydian
Worksheet 1

Write the key signatures:

\[ \text{dm: GM: E}_\text{♭} M: \text{AM: B}_\text{♭} M: \text{BM: e}_\text{♭} m:\]  
\[\text{D}_\text{♭} M: \text{DM: F}_\text{♯} M: b_m: \text{FM: a}_\text{♯} m: C M:\]  
\[d_m: \text{CM: f}_\text{♯} m: \text{em: am: g}_\text{♯} m: g_m:\]  
\[\text{B}_\text{♭} M: \text{BM: cm: E}_\text{♭} M: b_m: G M: a_m:\]  
\[\text{EM: C}_\text{♯} M: b_m: A_m: c_m: E_b M: \text{DM:}\]  
\[f_m: \text{DM: b}_\text{♭} m: D M: b_m: C M: D M:\]  
\[f_m: \text{gm: em: a}_\text{♯} m: \text{dm: E}_b M: b_m:\]  
\[\text{FM: b}_\text{♭} m: g_m: \text{am: b}_\text{♭} m: \text{BM: GM:}\]  
\[\text{AM: DM: b}_\text{♭} m: G M: C M: a_m: \text{EM:}\]
Quiz 4

Write the following major scales, placing accidentals on the appropriate notes:

- E Major: \[ \text{D-flat Major:} \]
- A Major: \[ \text{G-flat Major:} \]
- F-sharp Major: \[ \text{B Major:} \]
- E-flat Major: \[ \text{D Major:} \]

Quiz 5

Write the following minor scales, using proper key signatures:

- f minor, harmonic form \[ \text{g-sharp minor, natural form} \]
- e-flat minor, harmonic form \[ \text{b minor, melodic form} \]
- g minor, natural form \[ \text{a-flat minor, melodic form} \]
- b-flat minor, natural form \[ \text{c minor, harmonic form} \]
Quiz 6

Write the following major and minor scales, using proper key signatures:

Relative major of F Minor

Relative minor of B Major, harmonic form

Relative major of G Minor

Relative minor of E Major, natural form

Relative major of F-sharp Minor

Relative minor of D Major, melodic form

Relative major of C-sharp Minor

Relative minor of A Major, harmonic form

Quiz 7

Name the following major scale key signatures:

Supply the correct key signature for the following major scales:

A♭  C♯  F  B  D♭  A  B♭  E

F♯  C♭  E♭  A♭  B  D  G♭  G
Points to Stress

1. Intervals

As with chapter 2, individual intervals must be quickly identified in context, written without hesitation, and recognized instantly by ear. While students must be brought beyond the "counting" level (requiring painstaking counting of lines and spaces with a pencil), this may indeed be the starting level for many. It is impossible to overemphasize the necessity for continuing the study of intervals beyond this chapter.

2. Instruments and Transposition

The study of instruments and transposition adds another vital dimension to the study of theory and musicianship. In order to make the assignments more interesting and relevant to students, many of the following assignments that follow suggest arrangements for instruments played by class members.

Some Helpful Procedures and Ideas for Effective Presentation

1. Ask students to bring to class copies of music they are studying. Discuss both melodic and harmonic intervals found in this body of familiar literature.

2. Saturate all available classroom time with the singing, reading, listening, and playing (on a piano or students' own instruments) of intervals. This approach through all parameters of musical endeavor will allow one tactic to reinforce others and provide maximum classroom intensity.

3. Include instrument transposition, especially when class members bring their instruments. The study of intervals will be enhanced with the hands-on study of transpositions. Piano, vocal, and percussion students will gain insight into the unfamiliar world of transposing instruments.

Answers to the Objective Assignments in Chapter 3

Assignment 3.1, page 63

1. M3
2. P4
3. m6
4. P4
5. M7
6. M6
7. P5
8. M2
9. M3
10. A4
11. m2
12. m7
13. A4
14. m3
15. m6
16. P5
17. P4
18. d5
19. M7
20. A4
Assignment 3.2, page 63

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 3.3, page 63

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 3.4, page 64

1. Bach: Fugue in G Minor, BWV 542, m. 29–32.

2. Bach: Fugue in G Minor, BWV 542, m. 71–75.

Assignment 3.4, (continued)


Assignment 3.5, page 65

Handel: Chandos from *Te Deum*

Assignment 3.6, page 65

Strict canon, invertible at the double octave
Assignment 3.7, page 66


2. Contrabassoon Harp Trombone Baritone Sax.

3. Eng. Horn B♭ Trumpet Oboe Piccolo

4. Tuba Trombone Cello String Bass

5. Viola Horn in F B♭ Clarinet Flute

6. Horn in F Bassoon String Bass Cello

Assignment 3.9, page 66


2. Harp Trombone Baritone Sax.

3. Eng. Horn B♭ Trumpet Oboe Piccolo

4. Tuba Trombone Cello String Bass

5. Viola Horn in F B♭ Clarinet Flute

6. Horn in F Bassoon String Bass Cello

Assignment 3.10, page 67

1. Actual Pitch Alto Sax. Eng. Horn Horn in F B♭ Trumpet Flute Piccolo

2. Trombone Baritone (treble clef) Viola String Bass Baritone Sax. Tuba
Quiz 8

Write the following intervals ABOVE the given note:

\[
\begin{align*}
\text{P5} & \quad \text{P4} & \quad \text{M3} & \quad \text{m6} & \quad \text{M7} & \quad \text{m6} & \quad \text{m3} & \quad \text{m2} \\
\text{m2} & \quad \text{P4} & \quad \text{M2} & \quad \text{m7} & \quad \text{P5} & \quad \text{m3} & \quad \text{M6} & \quad \text{M2} \\
\text{P5} & \quad \text{P8} & \quad \text{m6} & \quad \text{m2} & \quad \text{M2} & \quad \text{P5} & \quad \text{m7} & \quad \text{M7} \\
\text{M3} & \quad \text{M7} & \quad \text{P5} & \quad \text{P4} & \quad \text{m7} & \quad \text{m3} & \quad \text{M6} & \quad \text{M3}
\end{align*}
\]

Quiz 9

Write the following intervals BELOW the given note:

\[
\begin{align*}
\text{P5} & \quad \text{P4} & \quad \text{M3} & \quad \text{m6} & \quad \text{M7} & \quad \text{m6} & \quad \text{m3} & \quad \text{m2} \\
\text{m2} & \quad \text{P4} & \quad \text{M2} & \quad \text{m7} & \quad \text{P5} & \quad \text{m3} & \quad \text{M6} & \quad \text{M2} \\
\text{P5} & \quad \text{P8} & \quad \text{m6} & \quad \text{m2} & \quad \text{M2} & \quad \text{P5} & \quad \text{m7} & \quad \text{M7} \\
\text{M3} & \quad \text{M7} & \quad \text{P5} & \quad \text{P4} & \quad \text{m7} & \quad \text{m3} & \quad \text{M6} & \quad \text{M3}
\end{align*}
\]
Quiz 10

Write the indicated interval ABOVE and BELOW the given note:

\[ \text{M3 m3 P5 M2 P4 M6 m2 M3 M7 M2} \]

\[ \text{P4 A2 d5 m3 m6 P4 m2 P5 m2 m7} \]

\[ \text{M2 A4 M3 m6 m3 M7 M2 m3 M6 d5} \]

\[ \text{P5 M6 m7 m6 M3 A5 m3 M7 M3 m2} \]

Quiz 11

Write the following intervals ABOVE and BELOW the given note:

\[ \text{P5 P4 M3 m6 A2 d5 m3 m2} \]

\[ \text{d7 A4 d5 m7 P5 m3 A4 M2} \]

\[ \text{P5 A3 m6 m2 A2 d5 m7 M7} \]

\[ \text{m3 M7 P5 P4 m7 m3 A2 M3} \]
Quiz 12

Transpose the following melodies to the keys indicated on the blank staff to the right:

DM:

AM:

cm:

bm:

B♭M:

AbM:

fm:

gm:
Points to Stress and Some Helpful Ideas

1. Students without previous theory study are seldom prepared to view a chord as a gestalt (a single entity rather than a combination of various individual pitches). In addition, assessing chord quality or position requires far greater peripheral vision than does reading the words of a language, especially when chords are in four-voice arrangements. Both learning to examine chords as a unit and sensitizing peripheral vision takes considerable time, so don’t expect miracles. Practice in identifying and writing chords should continue throughout the study of both volumes of this text.

2. As with other music fundamentals, writing and identifying chords (by sight) should be carried out in a musical environment that includes simultaneous ear training, sightsinging, and keyboard harmony studies.

3. The use of competency tests with or without the aid of CAI (Computer-Assisted Instruction) is effective.

Answers to the Objective Assignments in Chapter 4

Assignment 4.1, page 81

Major Triad
1. Ex. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Minor Triad

Diminished Triad
21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Augmented Triad
31. 32. 33. 34. 35. 36. 37. 38. 39. 40.

Assignment 4.2, page 81


Assignment 4.3, page 82

1. (Ex.)
2.
3.
4.
5.
6.
7.

DM: I
dm: VI
FM: vi
E♭M: V
C♭M: iii
BM: IV
e♭m: V

Assignment 4.4, page 82

2.
3.

I in A major
IV in E major
V in D major
V in D minor
VI in C♯ minor

I in E major
IV in B major
V in A major
V in A minor
VI in G♯ minor

Assignment 4.5, page 83

2.
3.

ii in B♭ major
iii in A♯ major
vi in E major
i in C minor
iv in G minor

ii in A major
iii in G major
vi in D major
i in B minor
iv in F♯ minor

Assignment 4.6, page 83

2.
3.

vii° in D major
vii° in B harmonic minor
vii° in D harmonic minor
vi° in E melodic minor
vii° in D melodic minor

vii° in A♭ major
vii° in F harmonic minor
vii° in A♯ harmonic minor
vi° in B♯ melodic minor
vii° in A♯ melodic minor
Assignment 4.7, page 84

Chord No. 2  G  1st minor in F major:  ii\(^6\)
Chord No. 3  D  Root major in A major:  IV
Chord No. 4  D  2nd minor in F major:  vi\(^4\)
Chord No. 5  E  1st minor in B harmonic minor:  iv\(^6\)
Chord No. 6  B  2nd diminished in A natural minor:  ii\(^6\)
Chord No. 7  A  2nd diminished in B\(^\flat\) harmonic minor:  vii\(^6\)
Chord No. 8  D  1st augmented in B harmonic minor:  III +
Chord No. 9  E  1st major in G\(^\#\) harmonic minor:  VI\(^6\)
Chord No. 10  C\(^\#\)  Root major in F\(^\#\) major:  V

Assignment 4.8, page 85

Schumann: *Volksliedchen* (Little Folk Song) from Album for the Young, op. 68, no. 9, m.1–24.

(Doloroso  \(J=92\))

(Lustig Gaio)

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

dm: i  V\(^6\)  i  iv\(^6\)  V  V  VI  iv  iv\(^6\)  V  i  V

i  iv\(^6\)  V  V  VI  ii\(^6\)  III\(^6\)  i  DM:  I  V\(^6\)

I  V  IV\(^6\)  I  vii\(^6\)  I\(^6\)  ii\(^6\)  V
Assignment 4.8 (continued)

Measures: 1 2 3 4
Beats: 1 2 3 1 2 3 1 2 3 1 2 3
No. 2: 6 6 6 6 6

Measures: 1 2
Beats: up 1 2 3 4 1 2 3
No. 3: 6
No. 4: 6 6 6 6
No. 5: 6 6 6
Assignment 4.10, page 88

1. Ex. 2. 3. 4. 5. 6. 7. 8. 9. 10.
\[
\begin{align*}
\text{F} & \quad \text{G}_\text{MI} & \quad \text{D}_{\flat} & \quad \text{A}_{\text{MI}(\flat 5)} & \quad \text{E} & \quad \text{B}_\text{MI} & \quad \text{C}_\text{MI} & \quad \text{D}_{\text{MI}(\flat 5)} & \quad \text{G} & \quad \text{A}_\text{MI} \\
\end{align*}
\]

Assignment 4.11, page 88

1. Ex. 2. 3. 4. 5. 6. 7. 8. 9. 10.
\[
\begin{align*}
\text{A}_\flat & \quad \text{E}_\text{MI}(\flat 5) & \quad \text{F}_\flat & \quad \text{D}^7 & \quad \text{G}_\text{MI} & \quad \text{B}_\flat & \quad \text{C}^7 & \quad \text{E}_\flat & \quad \text{D}_\flat & \quad \text{B}_\text{MI} \\
\end{align*}
\]
Worksheet 2

Spell major triads with the given note as root (R), third (3), or fifth (5).

Spell augmented triads with the given note as root (R), third (3), or fifth (5).

Spell minor triads with the given note as root (R), third (3), or fifth (5).

Spell diminished triads with the given note as root (R), third (3), or fifth (5).
Worksheet 3

Analyze the following chords using the correct form of roman numerals:

```
dm: GM: E♭M: AM: B♭M: BM: e♭m:

DbM: DM: F♯M: b♭m: FM: a♭m: C♭M:

d♭m: CM: f♭m: em: am: g♭m: gm:

B♭M: BM: cm: E♭M: b♭m: C♭M: a♭m:

EM: C#M: bm: A♭M: c#m: E♭M: DM:


f♭m: cm: em: a♭m: dm: E♭M: b♭m:

FM: e♭m: g♭m: am: b♭m: BM: GM:

AM: DM: b♭m: C♭M: C#M: a♭m: EM:
```
Quiz 13

Spell Major triads with the given tone as root (R), third (3), or fifth (5).

Spell Minor triads with the given tone as root (R), third (3), or fifth (5).

Spell diminished triads with the given tone as root (R), third (3), or fifth (5).

Spell Augmented triads with the given tone as root (R), third (3), or fifth (5).

Quiz 14

Complete the following triads with the given note as root, third, or fifth. (M = major triad, m = minor triad, A = augmented triad, d = diminished triad)

Given note is the fifth:

Given note is the root:

Given note is the third:
Quiz 15

Analyze each of the following chords in major keys. Be sure to indicate the keys in the blanks provided.

Quiz 16

Analyze each of the following chords in minor keys. Be sure to indicate the keys in the blanks provided.
Write the chords indicated in simple position.

DM: V ii vii° fm: III + iv VI

FM: I IV iii cm: V ii° vii°

EM: vi IV V g#m: i V ii°

AM: I ii iii gm: vii° III + iv
How to Teach Macro Analysis

The authors suggest presenting the steps to learning macro analysis in the following order.

**Step I - Introduce and/or review the three main tools involved in macro analysis.**

1. **Letter names**—Major triads are represented with upper case letters, minor triads are represented with lower case letters, diminished triads are represented by lowercase letters followed by a " ° " sign, augmented triads are represented by upper case letters followed by a " + " sign.
2. **Roman numerals**—This system of analysis employs the standard system of roman numerals, including inversion numbers.
3. **Slurs**—Slurs are used to connect all progressions that move by ascending fourth or descending fifth.

**Step II - Using the tools of macro analysis**

1. Analyze the entire portion of music with LETTER NAMES ONLY first. When examples are short or straight forward, this seems like an extra step to some students, but as examples become longer or more complicated this step is very helpful. From a pedagogical standpoint this step of the system is by far the most critical; often tremendous improvement in both speed and accuracy occurs for students having difficulties when they incorporate this step into their analysis.
2. Then go back and determine roman numerals. Once the students are looking at a letter name representation of a chord it also helps them to identify secondary dominants and modulations.
3. Add slurs, and/or any other required analysis to show forward motion.

**Step III - Helpful suggestions**

1. Suggest to your students that they think of the system in two parts:
   - The upper line of the analysis represents the non-traditional portions of the analysis and includes letter names, slurs, and any other markings that you require. The lower line of the analysis incorporates traditional analysis, including roman numerals and inversion numbers.
2. It is often helpful to explain to the student that both lines of the analysis each provide separate information not included in the other.

The roman numerals illustrate the tonic, and the position of every other chord in relation to the tonic. The letter names give the specific pitch that each chord is built on. The slurs illustrate forward motion from one chord to the next. As an example, if you looked at measure 56 in an analyzed piece of music and saw a roman numeral iii, you would know at a glance that it was a minor triad, but you would have to look at the actual notes themselves to know that it was an e minor triad in the key of C. By including both lines of macro analysis all of that information would be available without looking at the score itself.

If you would like more information on any aspect of macro analysis including instruction please contact the Macro Analysis Creative Research Organization at 1-800-564-9237.

1 Ideally your students will already have covered letter names and roman numerals in the context of other topics in the textbook. The student then only needs to add knowledge of how to use the slurs to make the system complete.

2 The Macro Analysis system is specifically intended to be very flexible. You may wish to have your students also mark various other progressions, such as those that move by thirds, or step progressions. The system allows the instructor to tailor the analysis to the specific needs of the student and/or to the instructor's own requirements for analysis.
Points to Stress and Suggested Ideas

1. Although this chapter contains some material in the general category of fundamentals, the introduction of nonharmonic tones leads somewhat beyond. Scales, intervals, and simple triads lend themselves easily to rote learning, may be memorized, and can be mastered through diligent drill, but nonharmonic tones often require a more cognitive approach and are influenced by other nearby musical patterns.

2. Students must now learn to make studied musical decisions and exercise good judgment, probably the most difficult task in the study of music. Although the decisions are generally quite easy at this point, instructors must be alert to spot instances of poor choices.

3. Failure to keep track of dissonance may cause an accented passing tone to be labeled incorrectly as a chord tone, harmonic rhythm to be wrongly bracketed, and a half cadence (I V) in C major to be identified as a plagal cadence in G major.

4. Watch out for “pencil analysis.” Students often fail to realize the true sound of a certain musical passage and render an analysis that defies logic.

5. Be sure to stress the difference between unaccented and accented dissonance (see pages 96 and 101 in the text.)

Answers to the Objective Assignments in Chapter 5

Assignment 5.1, page 107

1. imperfect authentic  2. deceptive  3. perfect authentic  4. half  5. half

6. plagal  7. imperfect authentic  8. imperfect authentic  9. perfect authentic  10. half
Assignment 5.2, page 107

1. Escape tone  
2. 7-6 suspension  
3. Upper neighboring tone  
4. Anticipation  
5. Accented passing tone  
6. 4-3 suspension  
7. Appoggiatura  
8. Changing tones  
9. Changing tones  
10. Double passing tones

Assignment 5.3, page 108

1. *Allein Gott in der Höh' sei Ehr'* (Only to God on High Be Glory!), BWV 104, m. 1–2.

2. *Mach’s mit mir, Gott, nach deiner Güt'* (Do with Me as Thy Goodness Prompts Thee), BWV 377, m.1–2.

Assignment 5.3 (continued)

4. *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit), BWV 43, m. 20–22.

5. *Nun danket alle Gott* (Now Let Us All Thank God), BWV 386, m. 1–2.
1. Bach: *Als Jesus Christus in der Nacht* (When Jesus Christ in the Night), BWV 265, m. 1–2.


3. Corelli: Sonata for two violins and violone/archlute, op. 3, no. 1 in F Major, II (Allegro), m. 34–37.
Quiz 18

For each chord in the following examples write the proper roman numeral on the blank below. Identify each nonharmonic tone by drawing a circle around it and write the specific name of the nonharmonic tone on the blank below the roman numeral analysis.

Quiz 19

Analyze each of the chords by placing roman numerals in the blanks below. Identify the cadence type and write the specific name on the blank below the roman numerals.
Quiz 20

Analyze each chord in the following phrases using the appropriate roman numerals. Be sure to show the inversions using the appropriate figured bass symbols.
Melodic Organization

Points to Stress

1. The logical growth of melody from a motive through the various stages to a complete composition.
2. The various configurations of melody such as sequence and phrase extension.
3. The important role played by the tonic triad. As demonstrated by the illustrations in the text chapter, a majority of melodies are enmeshed with pitches of the tonic triad. Awareness of this common phenomenon is critical to the understanding of melody. Students will be surprised at the number of circled pitches representing notes of the tonic triad (scale degrees $1 \ 3 \ 5$).
4. The shape of melody. Most melodies contain an ascent and a descent. In the ascent the melody rises to a high pitch (climax) in the first part of a phrase. Following the upward surge is a descent that returns the phrase to a lower pitch. If the highest pitch is comparatively unimportant (lacks dynamic or agogic stress), select another nearby tone that carries greater musical significance.
5. Step progressions. In a majority of melodies step progressions help to shape either the ascent or descent (or both) and often include structural tones ($3 \ 2 \ 1$ or $5 \ 4 \ 3 \ 2 \ 1$, or occasionally $8 \ 7 \ 6 \ 5 \ 4 \ 3 \ 2 \ 1$).
6. Structural tones. Also known as the fundamental line (of the melody) and consisting of scale tones $3 \ 2 \ 1$, $5 \ 4 \ 3 \ 2 \ 1$, or occasionally $8 \ 7 \ 6 \ 5 \ 4 \ 3 \ 2 \ 1$, these are the linchpins of most melodic lines of the 17th to 19th centuries.

No attempt is made in this text to discuss the details of structural tones. The basic concept is sufficient for freshman theory students who comprehend the principle without difficulty.

Remember that in the fundamental line (structural tones) all tones must be present and in proper order. $2 \ 3 \ 1$ and $6 \ 3 \ 2 \ 1$ cannot be considered structural tones—$2 \ 3 \ 1$ is not the correct order for $3 \ 2 \ 1$ structural tones, and $5 \ 3 \ 2 \ 1$ lacks the 4th scale degree for $5 \ 4 \ 3 \ 2 \ 1$.

Answers to the Objective Assignments in Chapter 6

Assignment 6.1, page 127

1. yes parallel
2. no half cadence
3. no half cadence
4. yes parallel
5. yes parallel
6. yes contrasting
7. yes contrasting
8. no half cadence
9. yes parallel
10. yes contrasting
Example 1: Mozart: Sonata in A Major, K. 331, I, m. 1–18.

a. 1–8
b. 1–2, 5–6
c. 1–8
d. 17–18
e. the cadence
f. 9–12

Example 2: Schubert: Impromptu, op. 142, no. 4, D. 935, m. 17–36.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Phrase Number</th>
<th>Phrase Relationship</th>
<th>Period Number</th>
<th>Period Relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td>17–20</td>
<td>5</td>
<td>New material</td>
<td>3</td>
<td>Period 3</td>
</tr>
<tr>
<td>21–24</td>
<td>6</td>
<td>Parallel to Phrase 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25–28</td>
<td>7</td>
<td>Phrase 5 Modified</td>
<td>4</td>
<td>Period 3 Modified</td>
</tr>
<tr>
<td>29–36</td>
<td>8</td>
<td>Parallel to Phrase 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(also extended)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Assignment 6.6, page 134


2. Star Spangled Banner, last phrase.
3. Folk Song: "I've Been Working on the Railroad."

4. Folk Song: "Row, Row, Row Your Boat."

5. Folk Song: "Long, Long Ago" (last seven measures).

6. Folk Song: "In the Gloaming" (last eight measures).


8. Mozart: Sonata, K. 282, II (Menuetto I), m. 28–32.

9. Haydn: Sonata, Hob. XVI:13, III.

10. Haydn: Sonata, Hob. XVI:14, II.

11. Haydn: Sonata, Hob. XVI:9, I.
Purpose of This Chapter
This chapter provides an introduction to basic texture types and provides a simple analysis system for designating textural elements. In addition, there is considerable stress on deriving the harmonic implications of arpeggiated accompaniment textures, a task that beginning students generally find difficult. The list of fundamental texture types is not intended to be exhaustive, but represents only those textures most common in the music represented in this text. Other texture types such as heterophonic texture, polythematic texture, and polyrhythmic texture may be introduced if you desire.

Points to Stress
In homophonic texture there are often polyphonic elements. These may be clearly subordinate or quite prominent. For consistency of terminology we usually speak of such textures as homophonic textures with polyphonic elements rather than polyphonic textures with homophonic elements. In fact, there is no hard-and-fast line to be drawn between these two textures, and examples can be found that can be viewed in either way. These texture types can also be combined: accompanied fugues are a good example.

In analyzing textures there will certainly be differences of opinion and these differences should be discussed in an open way. Students will gain more understanding of the complexity of music by thoughtful discussion than by being informed of the “right answer.” Whenever possible, try to illustrate the difference between competing analyses through performance.

Students will find doing the harmonic reductions more difficult than you will anticipate. Work through several examples in class before they are asked to do them on their own. If a student has enough keyboard technique to play the example, playing will often help in deciding where chords change and what is not a part of the chord. This skill will be further developed in later chapters.

Some Ideas for Effective Presentation
Fundamental texture types should be illustrated in a variety of styles. This may be done at the piano but an even more effective method is taped excerpts. Make a tape using short segments from a wide variety of music (nonwestern music, popular music, and jazz make effective examples) to play in class as you discuss fundamental texture types. A quick verbal analysis of each texture can be made without reference to printed music, since the elements can be heard clearly once they are pointed out.

Have students select examples of the various texture types from music familiar to them. Each student can present the example and do a textural analysis.

Make textural analysis a part of all later analysis. It will generally take only a few moments to discuss a composition from the textural perspective.
Answers to the Objective Assignments in Chapter 7

Assignment 7.1, page 149

1. Palestrina: *In Festo Transfigurationis Domini*

   Texture type _____________ polyphonic

2. Bach: Suite no. 1 in G Major for Violoncello Solo (Corrente), BWV 1007, m. 1–2.

   Texture type _____________ monophonic


   Texture type _____________ homophonic

4. Bach: Sinfonia no. 4 in D Minor, BWV 790, from Fifteen Three-Part Inventions, m. 1–2.

   Texture type _____________ polyphonic

Texture type  homophonic

6. Haydn: String Quartet, op. 76, no. 6, Hob. III:80, I.

Texture type  polyphonic


Texture type  homophonic

8. Debussy: *La Cathédrale engloutie* (The Engulfed Cathedral) from Preludes, Book I, no. 10, m. 28–32.

Sonore sans dureté

Texture type  expanded monophonic

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Try to remember that kind of September when life was

Texture type homophonic

Assignment 7.2, page 151

1. Beethoven: Sonata no. 25 in G Major, op. 79, III (Vivace), m. 72–75.

2. Bach: Prelude no. 2 in C Minor, BWV 847, from The Well-Tempered Clavier, Book I, m. 1–4.
Assignment 7.2 (continued)


4. Liszt: *Au Lac de Wallenstadt* (At Wallenstadt Lake), no. 2 from *Années de pelerinage, premiere année, Suisse* (Years of Pilgrimage, First Year, Swiss), m. 35–38.

5. Beethoven: Piano Sonata no. 5, op. 10, no. 1 in C Minor, I (Allegro molto e con brio), m. 56–63.
Assignment 7.2 (continued)

6. Mendelssohn: Songs Without Words, op. 19, no. 6, m. 7–11.

7. Schubert, Sonatina for Violin and Piano, op. 137, no. 3, D 408 in G Minor, III, m. 39–42.
Assignment 7.2 (continued)

8. Mendelssohn: Songs Without Words, op. 53, no. 3.
Why Two-Voice Species Counterpoint?

While counterpoint is almost always taught as a separate course from harmony, students in freshman and sophomore theory courses suffer severely from the strong emphasis on the progression of chords. Students are very soon plunged into counterpoint that is camouflaged as voice leading. Most often students are not even warned about the melodic flow of a phrase, and end up with a mish-mash of small prepared patterns—when connecting V with I keep the common tone and move the thirds or sixths in parallel. These chord-to-chord formulae for moving from one chord to the next have no bearing on the various voices (soprano, alto, tenor, bass) as they wind out and around through the length of a phrase or more.

Beginning with species counterpoint, two-voices in first species is ideal to explain the relationship between a chorale melody and its harmonized bass. After a thorough introduction to first species in two voices, the shift from modality to tonality and the sometimes bouncing bass can be smoothly shown. The fact that the eighteenth-century bass tends occasionally to skip more often than in modal counterpoint is easily understood.

Then, when the two outer voices are thoroughly prepared, the alto and tenor (inner voices) can be fit in and between two outer voices. Students will find out what many eighteenth-century composers already knew: occasionally the inner voices settle for less interesting melodic flow.

With this firm initiation (chapters 8 and 9), modulation and dissonant chords will fit in very easily in the ensuing chapters. In some instances, stretching species counterpoint is necessary.

If you prefer a more complete introduction to species counterpoint, an alternate chapter 8 follows this section. This chapter may be reproduced and distributed to your students.

Answers to Objective Assignments in Chapter 8

Assignment 8.1, page 163

The errors in each of the three examples are provided below. If you find some other mistakes, include them along with those we found.

The best way to approach this assignment is to make a copy of the following pages, and put them on an overhead projector. Failing that, copy on the black board so students may discuss the possibilities.

Another source of “error” type exercises is to make copies of the two examples on page 162. Insert errors as you wish, and let students correct them.

Another source is assignment 8.2. in this instructor’s manual. Use some of the examples and insert errors as you wish.

1. Skip of a 7th is not in the style. See figure 8.6 on page 157.

2. Melody should change direction before and after a skip. See figure 8.6 on page 157.

3. Range too large and outlines a dissonant interval. Do not use chromatic melody. See page 159.

4. Similar motion to a perfect interval is prohibited. See page 161.
Suitable counterpoints are available for each of the four Cantus Firmi. Some could be improved while others are about as error free as it is possible to produce. These examples could be used in a variety of ways. If your students are having difficulty with species counterpoint, take some of the examples here, remove some of the counterpoint notes, give this to your students to complete. Partially completed exercises that you can make up on your own are easier than whole counterpoints for students to produce.

You will probably note that a number of prepared tests, like the Graduate Exam, often contain questions that include information based on species counterpoint. The authors cannot impress users strongly enough the importance of species counterpoint.

Assignment 8.2, page 164

Suitable counterpoints are available for each of the four Cantus Firmi. Some could be improved while others are about as error free as it is possible to produce.

These examples could be used in a variety of ways. If your students are having difficulty with species counterpoint, take some of the examples here, remove some of the counterpoint notes, give this to your students to complete. Partially completed exercises that you can make up on your own are easier than whole counterpoints for students to produce.

You will probably note that a number of prepared tests, like the Graduate Exam, often contain questions that include information based on species counterpoint. The authors cannot impress users strongly enough the importance of species counterpoint.
Assignment 8.2, continued

Cantus I

Cantus I

Cantus I

Cantus 2

"Horn fifths"

One repeated note

One repeated note

One repeated note

One repeated note
Assignment 8.2, continued

Cantus 3

Cantus 4

Cantus 3

Cantus 3

Cantus 4

Cantus 3

Cantus 3

Cantus 3

Cantus 4

Cantus 3

Cantus 4

Cpt.

Cpt.

Cantus 3

Cantus 4

Cantus 3

Cpt.

Cantus 4

Cantus 3

Cpt.

Cantus 4

One repeated note

One repeated note

One repeated note

One repeated note

One repeated note

One repeated note
Assignment 8.2, continued

Below are three short cantus examples that are a bit easier and shorter for your students who still might be swimming. You can use these for a test, an example in class where you remove some of the counterpoint, or let your very best students use these or parts of them as special “extra” grades.

1. 

2. 

3. 

Cantus
9  Voice Leading in Four Voices

This chapter should be relatively easy if you constantly insist that:
1. The bass and soprano voices be completed first.
2. The alto and tenor voices are added after the bass and soprano voices are completed.

Be very strict regarding the quality of the soprano and bass. The melody must be of considerable quality in each voice (with some freedom in the bass to accommodate chord roots on occasion). If the quality of at least two or three melodies is excellent, allow lenience regarding the fourth. It is sometimes impossible to make all voices of equal quality.

Some of your best students will eventually transcend the rules and will reach a plateau that allows them to write in style without need for so-called “rules.”

Although not a rigid rule, each chorale should have a majority of circle progressions.

Purpose of this chapter

To show how the voice leading principles of species counterpoint have influenced the four-part chorale writing of the eighteenth century.

As you have already noted, there are two levels of voice-leading guidelines:

a. **Inviolate.** These so-called rules are not to be violated under any circumstances. Most are rules of species counterpoint.

b. **Occasionally Broken.** These are directions which are generally not precise. They are inexact guidelines that usually hold, but may not apply in all circumstances.

The “occasionally broken” directions are the most difficult for students to understand. With experience, students will become more and more at ease with this type of musical situation. If some students feel uncomfortable with these flexible directions, avoid them altogether until students become more experienced.

Answers to the Objective Assignments in Chapter 9

Assignment 9.1, page 175

1. Not by Bach!

   ![All skips. See chapter 8, p. 157. Bass has no direction.](image)

2. This one is by Bach. Perfect authentic cadence possible.

   ![Bass has four skips, but otherwise is musical and does belong to Bach.](image)
Assignment 9.1 (continued)

3. This one is by Bach.

4. Play this one on the piano and you will know why it is not by Bach.

Soprano melody is excellent. Bass line is OK, but modulates to D major. (Better not mention modulation unless you are ready to explain the concept.)

Notes in square create dissonances and cannot be harmonized. Soprano and bass melodies lack ascent and descent from a climax tone.

5. This one is by Bach.

6. Obviously not by Bach.

Soprano voice is excellent with a climax on E.

Skip of a 7th is not possible in chorales.

Parallel 5ths and no cadence possible.

Assignment 9.2, page 176

In the written directions, students are not required to fill in the alto and tenor voices. The object of this assignment is to compose musical soprano voices. You can have students add the alto and tenor if you like, but make sure students have the two outer voices (bass and soprano) completed before adding the alto and tenor.

Remember that these added melodies (below) are only one way to complete the soprano. It is expected that students will produce a number of other acceptable melodies.

1. (Some intervals reduced by an octave.)
Assignment 9.2 (continued)

Each exercise is a chorale phrase with the tenor and alto omitted. Students are to complete a four-voice setting in chorale style using the principles printed in chapter 9. Occasionally, a section from chapter 8 will be noted.

At the beginning, students look at the written “rules” as obstructions to free composition. As time goes by, students who are in the apprentice period slowly begin to note that the “rules” are actually useful guidelines to music of the classical period of musical composition.

If you want your students to play these examples on the piano, allow students greater freedom. Of course, rules that are never broken remain such when students play directly on the piano (without the inner voices written out). But part of the purpose of playing these on the piano is to hear them at a moderate tempo. If the students are too wary of errors, they cannot enjoy the music, and the whole purpose of playing the examples on a piano is lost.

The following are examples of correct procedure. Other correct examples are also possible.

Assignment 9.3, page 177
Assignment 9.3 (continued)

4.
\[ \text{E}_\flat \text{M: } I \text{ vi IV V I I V} \]

5.
\[ \text{F}_\# \text{m: } i \text{ V i iv V i V} \]

6.
\[ \text{D}_\# \text{M: } I \text{ V I vi ii V I} \]

7.
\[ \text{B}_b \text{M: } I \text{ vi V V vi ii V} \]
Assignment 9.4, page 179

1. Parallel 8ves
   10th between tenor and alto.
   Doubled leading tone.
   Tenor voice—too many skips.
   Lacks a 5th factor.

2. Parallel unisons.
   Parallel 5ths.
   Crossed voices.
   Poor melody in tenor.
   Does not stay in tenor range.

3. More than an octave between adjacent voices.
   3rd factor missing.
   Poor inner voices.
   Doubled leading tone

Assignment 9.5, page 179

1. FM: I IV₆ I I IV₆ I₅ V I
Assignment 9.5 (continued)

Assignment 9.6, page 181

1. *Herzlich lieb hab ich dich, o Herr* (Dearly I Love Thee O Lord), BWV 174, m. 18–19 (modified).
Assignment 9.6 (continued)

2. *Freu' dich sehr, o meine seele* (Rejoice Greatly, O My Soul), BWV 32, m. 3–4 (modified).

3. *Herr Christ, der ein'ge Gotts-Sohn* (Lord Christ, the Only Son of God), BWV 164, m. 3–4 (modified).

4. *Nicht so traurig, nicht so sehr* (Not So Sadly, Not So Deeply), BWV 384, m. 3–4 (modified).
Assignment 9.7, page 182

1. DM: vi\(^6\) vi ii I\(^6\) V V I

2. cm: V\(^6\) i viii\(^6\) i\(^6\) V i\(^6\) V i

3. dm: i iv V VI ii\(^6\) i\(^6\) V i

4. BjM: I\(^6\) IV IV\(^6\) V\(^6\) I I\(^6\) V I
Points to Stress

1. In almost all music of the common practice period (roughly 1650-1875) circle-of-fifths (descending perfect fifths) progressions help to mold and give shape to individual phrases. At first, students should harmonize melodies with a saturation of circle progressions. An example is:

   I  vi  ii  V  I   or   iii  vi  ii  V  I

Later, decorations of the circle progressions, for musical purposes, is advised. A good example is the chorale, "Punish Me Not in Thy Wrath," by Bach, page 185 of the text:

   I   IV\(^6\)   V   iii\(^6\)   vi    ii\(^6\)    V    I

   Decoration

   Also, "Praise God, Ye Christians, All Together," page 185:

   V\(^6\)   I   V\(_3\)   I\(^6\)   vi    I\(^6\)    ii\(^6\)    V

   Decoration

2. Effective musical harmonization is one of the most difficult tasks students are asked to accomplish. Indeed, it is also one of the most formidable to teach. Problems develop when students attempt to devise harmonizations strictly on paper without hearing the result. If students would only work at a piano, their efforts would be considerably improved.

3. Another problem is the “seat of the pants” approach where class members disregard all suggestions and try to write something that “sounds good.” Generally the results are abysmal. A session in class devoted to the harmonization of a particular melody helps to illustrate the procedure, chord by chord, and gives students a working model to follow.

4. Despite the initial failures students may experience, this chapter can create many class discussions from which students (and instructors as well) gain invaluable insights.
Answers to the Objective Assignments in Chapter 10

Assignment 10.1, page 197

2. GM: I vi ii V I DM: I iii vi ii V I

3. AM: I iii vi ii V I DM: I iii vi ii V I

Assignment 10.2, page 198

1. I I IV\(^6\) V\(^6\) I ii V I

   __ D5 A2 D5 A2 D5 D5

2. I IV vii\(^6\) I\(^6\) V\(^6\) I ii\(^6\) I\(^\flat\) V

   D5 D5 A2 A5 D5 A2 D5 __

3. I ii\(^6\) V iii\(^6\) vi ii\(^6\) V I

   A2 D5 D3 D5 D5 D5 D5

4. i vii\(^6\) i\(^6\) i iv V VI ii\(^6\) i\(^\flat\) V

   D2 A2 __ D5 A2 A2 D5 D5 __

5. I vi IV ii V vi ii\(^6\) I\(^\flat\) V

   D3 D3 D3 D5 A2 D5 D5 __
Assignment 10.4, page 199

1. 
\[
\begin{array}{c}
\text{A}_b\text{M}: \\
I & V & \text{ii} & \text{vi} & I
\end{array}
\]

\[
\begin{array}{c}
\text{G}_M: \\
& V & \text{ii} & \text{vi} & I
\end{array}
\]

2. 
\[
\begin{array}{c}
\text{A}_b\text{M}: \\
& \text{I} & IV & I & \text{V}
\end{array}
\]

\[
\begin{array}{c}
\text{G}_M: \\
& \text{V} & \text{I} & \text{vi} & \text{V}
\end{array}
\]

Assignment 10.5, page 200

1. 
\[
\begin{array}{c}
\text{A}_b\text{M}: \\
I & IV & \text{vi} & \text{ii} & \text{V}
\end{array}
\]

\[
\begin{array}{c}
\text{G}_M: \\
& \text{I} & IV & I & \text{vi}
\end{array}
\]

2. 
\[
\begin{array}{c}
\text{A}_b\text{M}: \\
I & IV & \text{vi} & \text{I}
\end{array}
\]

\[
\begin{array}{c}
\text{G}_M: \\
& \text{I} & IV & \text{I}
\end{array}
\]

3. 
\[
\begin{array}{c}
\text{E}_M: \\
I & \text{vi} & \text{ii} & \text{V}
\end{array}
\]

\[
\begin{array}{c}
\text{B}_M: \\
V & \text{I} & IV & \text{V}
\end{array}
\]
Assignment 10.6, page 200

1.

\[ \begin{array}{c}
\text{CM: } V \text{ iii I vi ii V I} \\
\text{EPM: } \text{vi ii V I vi IV V}
\end{array} \]

2.

\[ \begin{array}{c}
\text{BbM: } I \text{ vi IV V iii I IV V} \\
\text{IV I}
\end{array} \]

Assignment 10.9, page 202

1. *Steh' ich bei meinem Gott* (If I Stand By My God), BWV 503, m. 1–2 (modified).

\[ \begin{array}{c}
\text{em: } V^6 \text{ i V i ii}\text{ V}^6 \text{ V}
\end{array} \]

2. *Jesu, meines Herzens Freud* (Jesus, Joy of My Heart), BWV 473, m. 1–2 (modified).

\[ \begin{array}{c}
\text{am: } i \text{ V}^6 \text{ i iv V i V}
\end{array} \]
Assignment 10.9 (continued)


4. *Nun ruhen alle Wälder* (Now All the Forests Are at Rest), BWV 44, m. 1–2 (modified).

5. *Wo Gott der Herr nicht bei uns hält* (Had God the Lord Not Remained with Us), BWV 258, m. 1–2 (modified).
1. (Lass, O Herr, dein Ohr sich neigen)

\[
\begin{array}{c}
\text{gm: i i}^6 \text{ V i V}^6 \text{ i ii}^6 \text{ V i}
\end{array}
\]

2. (Das heil'gen Geistes reiche Gnad)

\[
\begin{array}{c}
\text{dm: i V}^6 \text{ i iv}^6 \text{ iv i V i}
\end{array}
\]

3. (Wie schön leuchtet der Morgenstern)

\[
\begin{array}{c}
\text{DM: I IV I}^6 \text{ vii}^6 \text{ I ii}^6 \text{ V I}
\end{array}
\]

4. (Christ lag in Todesbanden)

\[
\begin{array}{c}
\text{am: iv V i}^6 \text{ i iv i}^6 \text{ V i}
\end{array}
\]
Points to Stress

1. Students grasp the additional chord factor easily but usually fail to remember its resolution downward a step. Stress resolution of the 7th factor.

2. The 7th scale degree (3rd factor of the dominant seventh) is also a problem. When in an outer voice it resolves up to tonic. Students often confuse the two. Address this point in class:

\[ \text{7th scale degree up (to tonic)} \]
\[ \text{7th chord factor down one scale degree to 3} \]

3. The introduction of chords with four factors brings forth a new set of figured bass symbols (\(7, \frac{5}{2}, \frac{3}{2}\)). Keep stressing that all figured bass symbols represent intervals above the bass note.

Answers to the Objective Assignments in Chapter 11

Assignment 11.1, page 213
Assignment 11.2, page 214

<table>
<thead>
<tr>
<th>Key</th>
<th>Chord Analysis</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>G major</td>
<td>V₆ I</td>
<td>a</td>
</tr>
<tr>
<td>F♯ minor</td>
<td>V₃ i</td>
<td>a</td>
</tr>
<tr>
<td>A♭ major</td>
<td>V⁷ IV₆</td>
<td>c</td>
</tr>
<tr>
<td>B♭ major</td>
<td>V⁷ vi</td>
<td>b</td>
</tr>
<tr>
<td>C minor</td>
<td>V₅ i</td>
<td>a</td>
</tr>
<tr>
<td>D♯ major</td>
<td>V⁴ I⁵</td>
<td>a</td>
</tr>
<tr>
<td>D minor</td>
<td>V₅ VI⁵</td>
<td>b</td>
</tr>
<tr>
<td>B minor</td>
<td>V₅ i</td>
<td>a</td>
</tr>
<tr>
<td>C♯</td>
<td>V⁷ IV⁶</td>
<td>c</td>
</tr>
<tr>
<td></td>
<td>melodic minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>or major</td>
<td></td>
</tr>
<tr>
<td>G minor</td>
<td>V⁴ i</td>
<td>a</td>
</tr>
</tbody>
</table>

Assignment 11.3, page 215

1. Tenor voice—7th of chord should resolve down
2. Soprano and bass—parallel perfect fifths
3. Chord 1—5th factor missing (sometimes acceptable)
4. Chord 1—spacing between alto and tenor
5. Chord 1, tenor—7th of chord should resolve down
6. Chord 1, bass—7th of chord should resolve down one step
7. Chord 1, soprano—7th scale step should resolve up to A
8. Tenor and bass—parallel perfect fifths
9. Chord 2—unnecessary tripling of chord root
10. Alto and tenor—parallel perfect fifths
1. Kuhlau: Piano Sonatina, op. 55, no. 4, II, m. 1–27.

Assignment 11.4, page 216
Assignment 11.4 (continued)

2. Haydn: Symphony no. 97, Hob. I:97 in C Major, III (Menuetto), m. 1–16.

Assignment 11.4 (continued)

Assignment 11.5, page 219

DM: I ii\(^6\) V\(^7\) I  B\(^b\)M: I vi V\(^7\) I
Assignment 11.5 (continued)

3. Am: I I₆ V₇ I  EbM: I IV₆ V₇ I

5. Em: i V₆ i i V  Gm: V₆ i₆ V₇ i

Assignment 11.7, page 221

1. *O wir armen sunder* (Oh, We Poor Sinners),
   BWV 407, m. 1–2 (modified).

2. *Jesu, deine tiefen Wunden* (Jesus, Thy Deep Wounds),
   BWV 194, m. 3–4 (modified).
Assignment 11.7 (continued)

3. *Es spricht der unweisen Mund wohl* (The Lips of the Foolish Say), BWV 308, m. 5–6 (modified).

4. *Straf mich nicht in deinem Zorn* (Punish Me Not in Thy Wrath), BWV 115, m. 910 (modified and transposed).

5. *O Gott, du frommer Gott* (Oh God, Thou Faithful God), BWV 45, m. 3–4 (modified).

Assignment 11.8, page 223

1. B♭M: V♭ I♭ ii V♭ V♭ I
Assignment 11.8 (continued)

2.

DM: \( V_\frac{3}{2} \) I\(^6\) V\(^\frac{5}{2}\) I IV V V\(^7\) I

3.

CM: I\(^6\) ii I V\(^\frac{5}{2}\) I ii\(^6\) V\(^7\) I

4.

AM: vi V I\(^6\) V\(^\frac{5}{2}\) I V\(^7\) I

5.

CM: I V\(^\frac{5}{2}\) I I\(^6\) IV IV I
Quiz 21

Determine the major key for each of the following dominant sevenths. They are in root position and various inversions.

\[ \text{Diagram} \]
Points to Stress

1. Contrast the resolution of the leading-tone seventh chord with that of the dominant seventh:
   Chord root resolves: to:
   V\(^7\) up a P4th or down a P5th tonic
   vii\(°7\) or vii\(^7\) up a m2nd tonic

2. Since vii\(^{°7}\) contains one tritone and vii\(^7\) contains two, resolution of the tritone is desired in all possible instances. However, voice-leading conditions surrounding vii\(^{°7}\) seldom permit resolution of both tritones—one resolution is sufficient.

3. In resolving tritones emphasize that:
   - Diminished intervals resolve inward
   - Augmented intervals resolve outward

4. In ear training the position of fully diminished 7th chords (vii\(^{°7}\)) cannot be determined by sound alone since all positions (♭♭, ♭♭♭, ♭♭♭♭, ♭♭♭♭♭) consist of a superposition of minor 3rds.

Answers to the Objective Assignments in Chapter 12

Assignment 12.1, page 233

1. *Herzliebster Jesu, was hast du verbrochen* (Dearest Jesus, How Hast Thou Transgressed), BWV 245, m. 1–3 (modified).

   \[\begin{array}{c}
   \text{gm:} \quad i \quad iv \quad iv^6 \quad V \quad V^4_7 \quad i^6 \quad vii^6 \quad i \quad i \quad vii^7 \quad i \quad V
   \end{array}\]

2. *Jesu, meine Freude* (Jesus, My Joy), BWV 358, m. 1–2 (modified).

   \[\begin{array}{c}
   \text{dm:} \quad i \quad i^6 \quad vii^7 \quad i \quad ii^6 \quad V \quad i
   \end{array}\]
Assignment 12.1 (continued)

3. *Hilf, Herr Jesu, lass gelingen* (Help, Lord Jesus, Send Good Speed), BWV 344, m. 9–12.

Assignment 12.6, page 235

1. *Meines Lebens letzte Zeit* (The Last Hour of My Life), BWV 381, m. 1–2 (modified).

2. *Herzliebster Jesu, was hast du verbrochen* (Dearest Jesus, How Has Thou Transgressed), BWV 245, m. 10–11 (modified).

Assignment 12.6 (continued)

4. *Nun sich der Tag geendet hat* (When Now the Day Is at an End),
BWV 396, m. 5–6 (modified).

```
\begin{figure}
\centering
\begin{tikzpicture}
\begin{fpegraph}
\begin{music}
\begin{notation}
\piece{BWV 396, m. 5–6 (modified)}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\vspace{1cm}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\end{notation}
\end{music}
\end{fpegraph}
\end{tikzpicture}
\end{figure}
```

```
am: \chord{V6}\ i\ V\ i6\ iv\ vii\ F\ i\ V
```

5. *Herr Jesu Christ, du hast bereit* (Lord Jesus Christ, Thou Hast Already),
BWV 333, m. 3–4 (modified).

```
\begin{figure}
\centering
\begin{tikzpicture}
\begin{fpegraph}
\begin{music}
\begin{notation}
\piece{BWV 333, m. 3–4 (modified)}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\vspace{1cm}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\end{notation}
\end{music}
\end{fpegraph}
\end{tikzpicture}
\end{figure}
```

```
bm: \chord{i}\ V\ VI\ ♭\ vii\ F\ i\ V\ V7\ i
```

* Double 3rd in VI after V

Assignment 12.7, page 237

1.

```
\begin{figure}
\centering
\begin{tikzpicture}
\begin{fpegraph}
\begin{music}
\begin{notation}
\piece{BWV 396, m. 5–6 (modified)}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\vspace{1cm}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\end{notation}
\end{music}
\end{fpegraph}
\end{tikzpicture}
\end{figure}
```

```
gm: i\ VI\ ii\ F\ vii\ F\ i6\ ii\ F\ V\ i
```

2.

```
\begin{figure}
\centering
\begin{tikzpicture}
\begin{fpegraph}
\begin{music}
\begin{notation}
\piece{BWV 396, m. 5–6 (modified)}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\vspace{1cm}
\end{notation}
\begin{notation}
\staff{c}\stem{4}\note{z8}\text{\textsc{\textit{c}}}
\end{notation}
\end{music}
\end{fpegraph}
\end{tikzpicture}
\end{figure}
```

```
bbm: V\ IV\ F\ i\ i\ vii\ F\ i\ V
```

95
Assignment 12.7 (continued)

3.

\[ \text{am: } \text{I} \text{ V VI vii}\text{? i V V? i} \]

4.

\[ \text{cm: } \text{V vii}\text{?} \text{ V i}\text{6 IV vii}\text{?} \text{ V i} \]

5.

\[ \text{gm: } \text{V}\text{6 i V i}\text{6 iv vii}\text{?}\text{3 i V} \]
Quiz 22

Spell the leading tone seventh chord:

```
\begin{music}
\begin{xy}
\node (a) at (0,0) {\text{fm}};
\node (b) at (1,0) {\text{DM}};
\node (c) at (2,0) {\text{b}^b\text{m}};
\node (d) at (3,0) {\text{D}^b\text{M}};
\node (e) at (4,0) {\text{b}^b\text{m}};
\node (f) at (5,0) {\text{G}^b\text{M}};
\node (g) at (6,0) {\text{D}^b\text{M}};
\node (h) at (7,0) {\text{f}^\#\text{m}};
\node (i) at (8,0) {\text{gm}};
\node (j) at (9,0) {\text{em}};
\node (k) at (10,0) {\text{a}^b\text{m}};
\node (l) at (11,0) {\text{dm}};
\node (m) at (12,0) {\text{E}^b\text{M}};
\node (n) at (13,0) {\text{b}^b\text{m}};
\node (o) at (14,0) {\text{FM}};
\node (p) at (15,0) {\text{b}^b\text{m}};
\node (q) at (16,0) {\text{g}^b\text{m}};
\node (r) at (17,0) {\text{am}};
\node (s) at (18,0) {\text{b}^b\text{m}};
\node (t) at (19,0) {\text{BM}};
\node (u) at (20,0) {\text{GM}};
\node (v) at (21,0) {\text{AM}};
\node (w) at (22,0) {\text{DM}};
\node (x) at (23,0) {\text{b}^b\text{m}};
\node (y) at (24,0) {\text{G}^b\text{M}};
\node (z) at (25,0) {\text{C}^b\text{M}};
\node {\text{a}^b\text{m}};
\node {\text{EM}};
\end{xy}
\end{music}
```

Quiz 23

Determine the key for each of the following leading tone sevenths. If the chord is fully diminished, the key is minor, and if half diminished, major. They are in root position and various inversions.
13 Nondominant Seventh Chords

Points to Stress

1. Reassure students that the addition of a 7th factor does not change the basic function of chords.

<table>
<thead>
<tr>
<th>Chord</th>
<th>Progresses to:</th>
<th>Chord</th>
<th>Progresses to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii or ii⁰</td>
<td>V</td>
<td>ii⁰ or ii⁷</td>
<td>V</td>
</tr>
<tr>
<td>iii or III</td>
<td>vi or VI</td>
<td>iii⁷ or III⁷</td>
<td>vi or VI</td>
</tr>
<tr>
<td>iv or IV</td>
<td>V</td>
<td>iv⁷ or IV⁷</td>
<td>V</td>
</tr>
<tr>
<td>vi</td>
<td>ii</td>
<td>vi⁷</td>
<td>ii</td>
</tr>
<tr>
<td>VI</td>
<td>V or ii⁰</td>
<td>VI⁷</td>
<td>V or ii⁰</td>
</tr>
</tbody>
</table>

2. Further reminders will be needed to get the point across that the 7th of nondominant 7th chords, as well as dominant 7ths, resolve down one step.

3. The sound of each chord type (MM7 Mm7 mm7 dm7 dd7) should be thoroughly learned in ear training and sightsinging, and the ability to play all positions should be a requirement in keyboard harmony.

4. Several of the assignments offer keyboard options. Playing as well as writing these chords is critical to the musicianship of each student.

Answers to the Objective Assignments in Chapter 13

Assignment 13.1, page 245

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Assignment 13.2, page 245

1. (Ex.) 2. 3. 4. 5.
Assignment 13.2 (continued)

6. 7. 8. 9. 10.

Assignment 13.3, page 246

1. *Nun komm, der Heiden Heiland* (Now Come, Savior of the Gentiles), BWV 36, m. 1–2 (modified).


3. *O Ewigkeit, du Donnerwort* (O Eternity, Thou Word of Thunder), BWV 20, m. 3–4 (modified).
4. *Meines Lebens letzte Zeit* (The Last Hour of My Life), BWV 381, m. 1–2 (modified).

\[
\text{em: } i \quad i \quad \text{vii}^\text{II} \quad i \quad \text{VI}^\text{II} \quad \text{iv}^\text{II} \quad V
\]

5. *Jesu Leiden, Pein und Tod* (Jesus' Suffering, Pain and Death), BWV 245, m. 11–12 (modified).

\[
\text{EM: } I \quad I^\text{VI} \quad \text{ii} \quad I \quad \text{ii}^\text{II} \quad V \quad I
\]

**Assignment 13.7, page 249**

1.

\[
\text{CM: } \text{vi} \quad \text{IV} \quad I^\text{VI} \quad \text{ii}^\text{II} \quad I^7 \quad \text{ii}^\text{II} \quad V \quad I
\]
Assignment 13.7 (continued)

2.

\[
\begin{align*}
\text{gm:} & \quad i \quad \text{vii}\text{°} \\
\text{vi} & \quad \text{ii}\text{°} \\
\text{V} & \quad \text{VI}
\end{align*}
\]

3.

\[
\begin{align*}
\text{fm:} & \quad i \quad i \quad \text{ii}\text{°} \quad \text{i} \quad \text{iv}\text{°} \quad \text{V} \quad \text{i}
\end{align*}
\]

4.

\[
\begin{align*}
\text{em:} & \quad i \quad \text{iv}\text{°} \quad \text{V} \quad \text{i} \quad \text{ii}\text{°} \quad \text{V} \quad \text{i}
\end{align*}
\]
Quiz 24

Spell the supertonic seventh chord:

Quiz 25

Provide a roman numeral analysis of each of the following nondominant seventh chords. Be sure to show the inversions with proper symbols.
### Assignment 14.1, page 261

<table>
<thead>
<tr>
<th>Given Key</th>
<th>Subdominant</th>
<th>Dominant</th>
<th>Relative Major or Minor with same Major or Minor</th>
<th>Relative Major or Minor of subdominant</th>
<th>Relative Major or Minor of dominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Major</td>
<td>C</td>
<td>D</td>
<td>E MI</td>
<td>A MI</td>
<td>B MI</td>
</tr>
<tr>
<td>F Minor</td>
<td>B♭ MI</td>
<td>C♭ MI</td>
<td>A♭</td>
<td>D♭</td>
<td>E♭</td>
</tr>
<tr>
<td>E♯ Major</td>
<td>A♯</td>
<td>B♯</td>
<td>C♭ MI</td>
<td>F MI</td>
<td>G♭ MI</td>
</tr>
<tr>
<td>E Minor</td>
<td>A♭ MI</td>
<td>B♭ MI</td>
<td>G MI</td>
<td>C♭ MI</td>
<td>D MI</td>
</tr>
<tr>
<td>A Major</td>
<td>D</td>
<td>E</td>
<td>F♭ MI</td>
<td>B♭ MI</td>
<td>C♭ MI</td>
</tr>
<tr>
<td>C♯ Minor</td>
<td>F♯ MI</td>
<td>G♯ MI</td>
<td>E MI</td>
<td>A MI</td>
<td>B MI</td>
</tr>
<tr>
<td>G♯ Major</td>
<td>C♭</td>
<td>D♭</td>
<td>E♭ MI</td>
<td>A♭ MI</td>
<td>B♭ MI</td>
</tr>
<tr>
<td>B ♯ Minor</td>
<td>E♭ MI</td>
<td>F♭ MI</td>
<td>D♭ MI</td>
<td>G♭ MI</td>
<td>A♭</td>
</tr>
<tr>
<td>B Major</td>
<td>E</td>
<td>F♭</td>
<td>G♭ MI</td>
<td>C♭ MI</td>
<td>D♭ MI</td>
</tr>
<tr>
<td>D♯ Minor</td>
<td>G♯ MI</td>
<td>A♭ MI</td>
<td>F♭</td>
<td>B MI</td>
<td>C♭</td>
</tr>
</tbody>
</table>

### Assignment 14.2, page 261

1. Chromatic

2. Chromatic

3. Common Chord

4. Common Chord
Assignment 14.2 (continued)

5. Common Chord

6. Chromatic

Assignment 14.3, page 263

1. *Freu' dich sehr, o meine Seele* (Rejoice Greatly, O My Soul), BWV 194, m. 1–2 (modified and transposed).

2. *Wenn mein Stündlein vorhanden ist* (When My Brief Hour Is Come), BWV 429, m. 1–2 (modified).
Assignment 14.3 (continued)

3. *Keinen hat Gott verlassen* (God Hath Forsaken No One), BWV 369, m. 1–2 (modified).

4. *Wer weiss, wie nahe mir mein Ende* (Who Knows How Near My End May Be), BWV 166, m. 6–7 (modified).


6. *Wie schön leuchtet der Morgenstern* (How Brightly Shines the Morning Star), BWV 36, m. 1–2 (modified).
Assignment 14.4, page 265


Assignment 14.5, page 265

Bach: Nun prieset alle Gottes Barmherzigkeit (Now Let Us All Praise God's Mercy), BWV 391, m. 1–18 (modified).
Assignment 14.5 (continued)

Assignment 14.6, page 267

Bach: French Suite no. 5, BWV 816 (Gavotte), m. 1–24.
Assignment 14.6 (continued)

V  V₆  V  V₆  V₇  I₆  I  IV  vii₆  vii₄  em: V

V₆  V₇  i₆  i₄  V₇  i

GM: I₆  V₃/IV  IV  V₆  V₇  I  V₇

V₇  V₇  vi  ii₆  V  I
1. FM: I V6 I vi iii CM: vi ii6 V I

2. em: i i6 i V6 am: V V6 i i6 i V

3. em: V Gm: vi V6 I vi ii6 V I

4. GM: I V6 vi I vi ii6 V I DM: IV V5 I V7 I
Assignment 14.9 (continued)

5.

FM: I I V\(^6\) I [IV\(^6\)]

B\(_{b}\)M: I\(^6\) IV V I

Assignment 14.10, page 272


<table>
<thead>
<tr>
<th>Measure</th>
<th>Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>i V(^6) i VII(^6) III IV(^6)(<em>m) vii(^e) i iir(^3) V i B(</em>{b})M: I vii(^*)(^3) I(^6)</td>
</tr>
<tr>
<td>16</td>
<td>vi V(^5) i ii(^3) ii V(^7) I FM: I V(^6) I vii(^*)(^6) I(^6)</td>
</tr>
<tr>
<td>29</td>
<td>IV(^6) vii(^e) I ii(^3) V I gm: III(^6) V(^5) i ii(^e) III VI(^7) ii(^e)(^3)</td>
</tr>
</tbody>
</table>
Quiz 26

Each of the chords below is the common chord in a common chord modulation. Name all the major and minor keys for which this will be a common chord and provide a roman numeral analysis of the chord in each key. For the minor keys consider only the chords available in the harmonic minor scale.
Points to Stress

1. Emphasize the purpose of altered tones in secondary dominant and leading-tone chords. Demonstrate how each altered tone is needed to convert a diatonic chord sound into a dominant or leading-tone sound.
2. Relate secondary dominants and leading-tone chords to the previous chapter—modulation. Demonstrate how these chords represent mini modulations too brief to be considered a modulation.
3. Students sometimes forget that secondary dominants and leading-tone chords are actually diatonic chords that have been altered to take on a dominant or leading-tone function.
4. Voice leading is generally not affected when converting diatonic chords to dominant or leading-tone function. Exceptions occur when leading tones are created in the process and may require different treatment. Students often incorrectly assume that a change in function automatically means a change in voice leading.

Answers to the Objective Assignments in Chapter 15

Assignment 15.1, page 289

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.
Assignment 15.2, page 289

1. 2. 3. 4. 5.

FM: V/V V/vi vii/V vii♭/V vii♯/V

6. 7. 8. 9. 10.

gm: V/VI V/♮VI vii/VI vii♭/VI vii♯/VI


DM: V/ii V/♮ii vii/ii vii♭/ii vii♯/ii

Assignment 15.3, page 290

Accidentals needed to change each chord to a secondary dominant have been added. In questions 6 and 7, the secondary dominant could be half-diminished as well as diminished.

1. 2. 3. 4.

Without alteration: B♭M: iii vi DM: ii♭ V cm: i♭ iv f♭m: ii♭♭ V
With alteration: B♭M: V/vi vi DM: V/♮V V cm: V/♮iv iv f♭m: V♭/V V

5. 6. 7. 8.

1. *Wir Christenleute*  
(We Christian People), BWV 40, m. 10–11 (modified).

   ![Musical notation](image1)

   \[\text{gm: } V^6 \ i \ iv^6 \ i\flat \ V_\flat/V \ V \ i\]

2. *Was betrübst du dich, mein Herz*  
(What Makes You Grieve, My Heart), BWV 423, m. 15–16 (modified).

   ![Musical notation](image2)

   \[\text{gm: } i \ i^6 \ iv \ vii\flat V \ V^7 \ i\]

3. *Herr Christ, der ein'ge Gottes-Sohn*  
(Lord Christ, the Only Son of God), BWV 96, m. 7–8 (modified).

   ![Musical notation](image3)

   \[\text{gm: } V^{\flat7} \ III \ vii\flat iv \ vii\flat V \ V \ VI\]
Assignment 15.4 (continued)

4. *Wenn ich in Angst und Not*  
(When I in Anxiety and Need), BWV 427, m. 1–2 (modified).

5. *Meinen Jesum lass' ich nicht, weil*  
(I Will Not Leave My Jesus), BWV 154, m. 8–9 (modified).

6. *Puer natus in Bethlehem*  
(A Boy Born in Bethlehem), BWV 65, m. 5–7 (modified).
Assignment 15.4 (continued)

7. Was mein Gott will (May What My God Wills), BWV 144, m. 11–12 (modified).

```
\[\text{Music notation image}\]
```

f#m: i i vii7 i iv
DM: vi V\(\frac{5}{4}\)/V V I

8. Was mein Gott will
(May What My God Wills), BWV 244, m. 5–6 (modified).

```
\[\text{Music notation image}\]
```

AM: ii V V7 V\(6/\)vi vi V\(\frac{5}{4}\)/V V I

Assignment 15.7, page 295

Werde Munter, mein Gemüte  (Be Glad, My Soul), BWV 55, m. 1–4.

```
\[\text{Music notation image}\]
```

B♭M: I IV I\(6\) vii\(7\)/ii ii V\(7\)/ii ii V I V\(\frac{5}{4}\) V\(\frac{5}{4}\)/IV IV V\(\frac{5}{4}\)/V V I

Jesu Leiden, Pein und Tod  (Jesus' Suffering, Pain and Death), BWV 245, m. 1–4 (modified).

```
\[\text{Music notation image}\]
```

AM: I V\(\frac{5}{4}\) I\(6\) V I IV\(6\) V I\(6\) IV V\(7\)/ii ii V\(\frac{5}{4}\)/ii V\(\frac{5}{4}\)/V V I
Assignment 15.9, page 297


Andante con espressione

GM: I V I V I IV I IV V vi vi I V I V6 I

(DM:) I ii4 V6 IV6 V6 vi vi I I V I V6 I
Assignment 15.9 (continued)


Basso

Chri sti Geist mit dir sich fest ver-bin de, dass
Assignment 15.11 (continued)

Assignment 15.11, page 301

1.

GM:  ii  V₆  V₇  V₆/vi  vi  V₅/V  V  I
Assignment 15.11 (continued)

2.

\[
\text{fm: } i \quad i \quad \text{vii}_7 \quad i \quad \text{iv} \\
\text{DbM: } \text{vi} \quad \text{V}_\frac{3}{2} / \text{V} \quad \text{V} \quad \text{I}
\]

3.

\[
\text{gm: } i \quad i^6 \quad i \quad \text{V} \quad \text{vii}_7 \text{iv} \quad \text{iv} \quad \text{vii}_7 \text{IV} \quad \text{V}
\]

4.

\[
\text{A}^b \text{MbM: } I \quad I \quad V_\frac{3}{2} / \text{vi} \quad \text{vi} \quad V_\frac{3}{2} / \text{V} \quad \text{V} \quad \text{I}
\]
Assignment 15.11 (continued)

5. 

\[ \text{dm: } i \text{ vii}^6 i^6 V_\frac{3}{2}/V \text{ V } i \]

6. 

\[ \text{CM: } iii \text{ } V_\frac{3}{2}/ii \text{ ii } V_\frac{3}{2} \text{ I } iii^6 \text{ V V}^7 \text{ I} \]

7. 

\[ \text{DM: } I \text{ I }^6 V_\frac{3}{2}/IV \text{ IV vii}^6 \text{ I} \]
Quiz 27

Spell vii\textsuperscript{07}/V in the keys indicated:

\[ \text{dm: GM: EbM: AM: BbM: BM: e}7 \text{m:} \]

\[ \text{D}\#M: DM: F\#M: b7m: FM: a7m: CbM:} \]

Spell vii\textsuperscript{07}/IV (iv) in the keys indicated:

\[ \text{dm: CM: f7m: em: am: g7m: gm:} \]

\[ \text{AbM: bm: cm: EbM: c7m: GbM: a7m:} \]

Quiz 28

Spell V7/V in the keys indicated:

\[ \text{fm: DM: b7m: D}\#M: d7m: GbM: D\#M:} \]

\[ \text{f7m: gm: em: a7m: dm: EbM: cm:} \]

Spell V7/vi (VI) in the keys indicated:

\[ \text{FM: c7m: g7m: am: bm: BM: GM:} \]

\[ \text{AM: F\#M: e7m: GbM: C7M: a7m: EM:} \]
**Quiz 29**

Spell vii\(^{7}/iv\) (IV) in the keys indicated:

\[
\begin{align*}
\text{em:} & \quad \text{D}\flat M: & \quad \text{dm:} & \quad \text{fm:} & \quad \text{E}\flat M: & \quad \text{d}\# m: & \quad \text{D}\flat M: \\
\text{f}\# m: & \quad \text{DM:} & \quad \text{gm:} & \quad \text{FM:} & \quad a\# m: & \quad G\flat M: & \quad \text{cm:} \\
\text{c}\# m: & \quad \text{F}\# M: & \quad g\# m: & \quad b\flat m: & \quad G\flat M: & \quad \text{BM:} & \quad \text{am:} \\
\text{AM:} & \quad a\flat m: & \quad e\flat m: & \quad bm: & \quad C\# M: & \quad GM: & \quad EM:
\end{align*}
\]

**Quiz 30**

Spell V\(^{7}/vi\) (VI) in the keys indicated:

\[
\begin{align*}
\text{em:} & \quad \text{D}\flat M: & \quad \text{dm:} & \quad \text{fm:} & \quad \text{E}\flat M: & \quad \text{d}\# m: & \quad \text{D}\flat M: \\
\text{f}\# m: & \quad \text{DM:} & \quad \text{gm:} & \quad \text{FM:} & \quad a\# m: & \quad G\flat M: & \quad \text{cm:} \\
\text{c}\# m: & \quad \text{F}\# M: & \quad g\# m: & \quad b\flat m: & \quad G\flat M: & \quad \text{BM:} & \quad \text{am:} \\
\text{AM:} & \quad a\flat m: & \quad e\flat m: & \quad bm: & \quad C\# M: & \quad GM: & \quad EM:
\end{align*}
\]
Quiz 31

Spell the secondary dominant or secondary leading-tone chord:

```
```
1. This chapter provides an opportunity to bring together all the analytical skills developed up to this point.
2. The assignments are appropriate for average students. If you wish to challenge your students with longer compositions of increased difficulty, appropriate examples are available in the workbook that accompanies this text.
3. Longer works, including entire eighteenth-century suite movements, etc., will be presented in volume 2.

Answers to the Objective Assignments in Chapter 16

Assignment 16.1, page 313

Bach: March, BWV Anh. 122 (from the Notebook for Anna Magdalena Bach [1725]), m. 1–22.
Assignment 16.1 (continued)

Bach: French Suite no. 3, BWV 814 (Menuet), m. 1–36.
Assignment 16.1 (continued)

bm: V V V V V V 6
     4
     6
     5
     6
     i i
     6
     4
     iv i
     6
     iv
     i
     V
     7
     i
This chapter covers three-part form only as it relates to shorter works. Longer compositions—including sonata and symphony movements—are presented in volume 2.

Information and Points to Stress

1. Emphasize the basic differences between rounded binary form (chapter 16) and three-part form. Students often confuse the two, and although the distinction is elaborated in the text, further discussion will undoubtedly be needed.
2. The assignments are appropriate for average students. If you wish to challenge your students with compositions of increased difficulty, examples are available in the workbook.
3. The need for experience in analysis cannot be stressed too strongly. Although the process is time consuming, each assignment turned in should be gone over thoroughly with the student and errors in judgment explained in detail. Good instructors are more likely to imbue students with good judgment than are good textbooks!

Assignment 17.1, page 327

1. Schumann: Trälerliedchen (Humming Song) from Album for the Young, op. 68, no. 3.

[Musical notation]

Nicht schnell

CM: I V₆ I V₃ I₆ V₃ V₆ I IV₆ V₃ V₃ vi⁷ V₆

133
Assignment 17.1 (continued)

1. Schumann: "Trällerliedchen" (Humming Song) from Album for the Young, op. 68, no. 3.

Nicht schnell

CM:

GM:
2. Mendelssohn: Songs Without Words, op. 30, no. 3.

Adagio non troppo

Assignment 17.1 (continued)
Assignment 17.1 (continued)
Assignment 17.2, page 331

Mozart: Eine Kleine Nachtmusik, K. 525, III (Menuetto and Trio) (modified).

Allegretto

```
GM: V I₆ V I ii₆ ii₆ V vi V₆/V I₅ V V₇ I₆ V₅ I V₃ V₇ I
```

Trio

```
V₇ V₇ I vi i V₇ I DM: I I
```

Fine

```
V₇ V₇ I vi i V₇ I
```
Menuetto da Capo

\( V^7 \) \( V^7 \) \( I \) \( vi \) \( ii^6 \) \( ii \) \( V^7 \) \( I \)