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This book is printed on acid-free paper. 1 2 3 4 5 6 7 8 9 LWI 21 20 19 18 ISBN 978-1-259-68676-6 MHID 1-259-68676-6 Cover Image: © Archiviz/Getty Images www.mhhe.com Contents PART I CHAPTER 8 Fundamentals 1 Triads in First Inversion 61 CHAPTER 1 CHAPTER 9 Elements of Pitch 1 Triads in Second Inversion 71 CHAPTER 2 CHAPTER 10 Elements of Rhythm 11 CHAPTER 3 Introduction to Triads and Seventh Chords 19 CHAPTER 4 Cadences, Phrases, Periods, and Sentences 55 CHAPTER 13 PART III Diatonic Seventh Chords 105 CHAPTER 14 The V7 Chord 105 CHAPTER 15 Other Diatonic Seventh Chords 123 V PART IV CHAPTER 22 Chromaticism 1 133 Advanced Sixth Chords 217 CHAPTER 16 CHAPTER 23 Secondary Functions 1 133 CHAPTER 17 Secondary Functions 2 147 CHAPTER 18 Modulations Using Diatonic Common Chords 161 Enharmonic Spellings and Enharmonic Modulations 231 CHAPTER 24 Further Elements of the Harmonic Vocabulary 243 CHAPTER 25 CHAPTER 19 Tonal Harmony in the Late Nineteenth Century 253 Some Other Modulatory Techniques 177 PART VI CHAPTER 20 Larger Forms 165 PART V Chromaticism 2 203 CHAPTER 21 Mixtures and the Neapolitan 203 The icon denotes a listening example. Contents An Introduction to Twentieth-Century Music 269 CHAPTER 26 Materials and Techniques 26 CHAPTER 27 Post-Tonal Theory 297 CHAPTER 28 New Directions 318 Chapter 1 Part I Fundamentals ELEMENTS OF PITCH EXERCISE 1-1 A. Name the pitches in the blanks provided, using the correct octave register designations. B. Note the indicated pitches on the staff in the correct octave. 1 This page intentionally left blank Name Class Date EXERCISE 1-2. Note the specified scales using accidentals, not key signatures. Show the placement of whole and half steps, as in the example. B. Identify these major key signatures. C. Note the specified key signatures. Student Workbook Chapter 1 3 D. Fill in the blanks. Key signature Name of key Key signature D > major 1. 2. 3. five sharps 8. seven flats 5. two flats 6. three sharps 9. F major major 10. E major 11. two sharps major major 12. three flats major major 13. C > major 7. 14. six sharps E Fill in the blanks, using the example as a model. Major Key Ex. C 1. E 2. D 3. 4. 5. G 6. G Total Harmony major G major E > major 4. Name of key Key Scale Signature Degree 0#/0 2# 3# 6# 5# 4# 3# 4# 2# Is This Note G C# E# Eb C# G major major Name Class Date EXERCISE 1-3 A. Note the specified scales using accidentals, not key signatures. The melodic minor should be written both ascending and descending. B. Identify the type of each scale as major, natural minor, harmonic minor, or melodic minor. Any melodic minor scale will be shown in the ascending version only. Student Workbook Chapter 1 5 C. Identify these minor key signatures. D. Note the specified minor key signatures. E. Fill in the blanks. Key signature 1. three sharps Name of key F# minor 2. e# minor 3. c# minor Key signature Name of key 8. g minor 9. two sharps minor 10. seven flats minor 4. five flats minor 11. a minor 5. a minor 12. one flat minor 6. four flats minor 13. c minor 7. seven sharps minor 14. 6 Total Harmony g# minor Name Class Date EXERCISE 1-4 A. Provide the numerical names of the intervals by using roman numerals: 1. Through 8. EXERCISE 1-5 A. All the following intervals are perfect intervals. B. All the following intervals are imperfect intervals. A. All the following intervals are perfect intervals. B. All the following intervals are imperfect intervals. Put a "+" in each space, as appropriate. Student Workbook Chapter 1 7 C. Note the specified intervals above the given notes. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 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. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 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812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 196

Phrase 1 (mm. 1-4) should end with a HC in 1. Phrase 2 (mm. 5-8) should end with a PAC in 1. The resulting form is a modulating period. Then, arrange for some combination of instruments in your class, filling in as many inner parts as needed. Elaborate your final version with NCTs and arpeggiations. Student Workbook Chapter 19 179 4. H. Compose a middle period with piano accompaniment. As the diagram indicates, the first phrase stays in A, whereas the second tonicizes, or modulates to E. The fourth phrase returns to A for the final cadence. I-4-5-8 A: A. IAC 9-12 13-16 E. PAC A. D. IAC A. PAC Or, in the latter view, I: (IV) (V) I The beginning of phrase 1 is given next. Compose the harmonic/bass framework first. 174 Tonal Harmony Name Class Date Student Workbook Chapter 18 175 I. Using a text of your own choosing, compose a passage for chorus (three or four parts). If in major, it should have a tonal scheme of I-V-I-I-I. If in minor, use I-V-I-I-V-I. 176 Tonal Harmony Chapter 19 SOME OTHER MODULATORY TECHNIQUES EXERCISE 19-1 A. Analysis. (Note: Some of the modulations that follow might be of the diatonic common-chord type.) 1. a. What three keys are implied in this excerpt? b. How would you explain the modulations? c. Continue the two-voice reduction below the score, but avoid the change of register in m. 36. Beethoven, Piano Sonata op. 10, no. 1, I 177 2. Two modulations occur in this excerpt, a. Label chords and NCTs. b. At what point does Bach not follow the conventions of spacing discussed in Chapter 5 on pages 70-72? c. What is achieved by the spacing he uses? d. Where is a sonority used in an unusual bass position? e. How is the reason for this bass position related to the question about the spacing? Bach, "Warum betrübt du dich" 178 Tonal Harmony Name Class Date 3. What two keys are found in this excerpt? How are they related? What is the best way to describe the modulation? Label the chords with roman numerals. Hüllmandel, "Un Poco Adagio" Student Workbook Chapter 19 179 4. Two distantly related keys are found in this passage. Label chords and (in the voice only) NCTs. Mozart, Don Giovanni, "Deh vieni alla finestra" 180 Tonal Harmony Name Class Date 5. This excerpt modulates from F major to what other key? Of excerpts 1 through 4, which modulation most closely resembles this one? In what ways? It is not necessary to label all of the chords. (The chords in mm. 35-36 are labeled for you because some of them involve concepts discussed in later chapters.) Mozart, Marriage of Figaro, K. 492, "Voilà ce sapéto" Student Workbook Chapter 19 181 6. Analyze the harmonic implied by this soprano/bass framework. Add an alto and a tenor part texture, embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used. G. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used. 182 Tonal Harmony Name Class Date D. Use the framework that follows as the basis for a repeated period. The second phrase should begin and end in D major (phrase modulation). Compose a first ending that modulates back to F using some modulatory technique discussed in this chapter. Include NCTs and arpeggiations in your final version. Score for piano or some combination of instruments found in your class. Student Workbook Chapter 19 183 E. The framework that follows is also to be used as the basis for a repeated period for piano (or other instruments). The first phrase is in E_b, and the second should be a sequential repetition of the first. In A. Write out the repeat of phrases 1 to 2. Use more embellishments than you used in the first eight measures. 184 Tonal Harmony Chapter 20 LARGER FORMS EXERCISE 20-1 A. Diagram this excerpt down to the phrase level and in the form. Assume all phrases are four measures long. Answer the following questions as well: 1. What is the form of mm. 1-8? 2. Find and label a vii^o 4/3/V and a vii^o 4/3/vi. 3. Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.) Mozart, Eine kleine Nachtmusik, III 185 B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following: 1. Label the chords in mm. 5-8. 2. What chord forms the basis of mm. 33-39? 3. Analyze the last chord in m. 34. 4. In what measures does the "boom-chick-chick" accompaniment drop out? Chopin, Mazurka op. 67, no. 3 186 Tonal Harmony Name Class Date Student Workbook Chapter 20 187 188 Tonal Harmony Name Class Date C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown. 1. Diagram this scherzo at the phrase level. The key implied by mm. 17-20 is minor, not A major. 2. Identify the form of the bass in the written-out repeat in mm. 9-16. 3. This excerpt repeats phrase 1. Find the chromatic mediant relationships. Beethoven, Violin Sonata op. 24, III. Student Workbook Chapter 20 189 D. Diagram this piece (do not diagram phrases and cadences). Answer the following questions as well: 1. Where is a sequence involving both hands? Bracket it. 2. What does the G#4 in m. 6 accomplish? 3. What material in mm. 10-22 is obviously derived from mm. 1-9? March from the Notebook for Anna Magdalena Bach 190 Tonal Harmony Name Class Date E. This excerpt, the final movement of a piano sonata, is a minuet and trio, although Haydn did not label it as such. 1. Diagram phrases and cadences, treating the minuet and trio as separate pieces. Be sure to play or listen to the music because some of the returns are disguised. (A melodically varied return of phrase a is still labeled phrase a, not phrase a.) 2. Name the forms of the minuet and the trio. 3. In performance, the trio is followed by a return to the minuet (although the repeats are omitted), ending at the fermata. What is the form of the movement as a whole? 4. Find the one phrase in this movement that is not four measures long and compare it to its earlier four-measure version. How does Haydn extend this phrase? 5. Provide roman numerals for the following chords: a. mm. 17, beats 1 to 2 (in E_b) b. mm. 19, beat 3 (in E_b) c. mm. 35, beat 3 (in A) d. m. 44 (in A) e. m. 46, beat 3 (in A) Student Workbook Chapter 20 191 Haydn, Piano Sonata no. 38, III 192 Tonal Harmony Name Class Date Student Workbook Chapter 20 193 F. The following five excerpts are all taken from a piano sonata movement that can be analyzed as a sonata form. Match the number of each example with the following parts of the sonata: primary theme, transition, secondary theme, closing section, and development. Then, provide reasons for each of your answers. You should consider issues such as key, cadences, and thematic character. The home key of this movement is B_b major. Example 1. Example 2. Example 3. Example 4. Example 5. Mozart, Piano Sonata, K. 333, I 194 Tonal Harmony Name Class Date 2 Student Workbook Chapter 20 195 3 196 Tonal Harmony Name Class Date 4 Student Workbook Chapter 20 197 4. This excerpt, the final movement of a piano sonata, is a five-part rondo. In the score, label each of the five parts as A, B, or C, as applicable, above the staff. Write the form of the section(s). Beethoven, Piano Sonata op. 49, no. 2, II 198 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 201 This page intentionally left blank Chapter 21 Part V Chromaticism 2 MODE MIXTURE AND THE NEAPOLITAN EXERCISE 21-1 A. Notate these chords in the specified inversions. Include key signatures. 203 B. Label the chords with lead-sheet symbols without slashes and roman numerals. 204 Tonal Harmony Name Class Date C. Analysis. 1. Label the chords, circling the roman numerals of any borrowed chords. Label the cadence type. Brahms, Symphony no. 3, op. 90, II Student Workbook Chapter 21 205 2. At the end of this song, a father's frantic ride comes to an end. As a Neapolitan chord resolves, we learn that he and his wife are dead. Schubert, "Erlkönig," op. 1206 Tonal Harmony Name Class Date 3. In the following passage, Mozart uses mode mixture twice to move from E major to the very distant key of c minor; he then uses mode mixture twice more to return to E major. Label all chords, including the common-chord modulations from E to c and back. (Remember that the bass voice is always the lowest-sounding voice, so the bass note in m. 221, for example, is the cello G, not the piano E_b.) Mozart, Piano Trio K. 542, I Student Workbook Chapter 21 207 208 Tonal Harmony Name Class Date 4. Label the chords in this modulating excerpt. Beethoven, Piano Sonata op. 27, no. 2, I Student Workbook Chapter 21 209 5. Label the chords in this excerpt. Schubert, String Quartet op. 168, I 210 Tonal Harmony Name Class Date 6. This beautiful excerpt is from the slow introduction to the first movement of a concerto. As is often the case, the Neapolitan is reserved for a particularly dramatic moment. Spohr, Clarinet Concerto, op. 26, I Student Workbook Chapter 21 211 7. Schumann uses mode mixture in this passage to modulate from E to its minor modulant. Label all the chords and the common-chord modulation. Schumann, "Lieschlein," op. 51, no. 5 212 Tonal Harmony Name Class Date D. For each exercise, provide the correct key signature, and notate the specified chords preceding and following the M6. Use the given three- or four-part texture in each case. E. Part writing. Analyze the chords implied by the soprano/bass framework. Then, fill in the alto and tenor parts. Student Workbook Chapter 21 213 8. The first two phrases of a chorale melody are given next. A bass line is included for the first phrase. Complete the four-part texture, including the second phrase a modulation to B_b and a borrowed iv6 chord. Label all chords, and circle the roman numeral of the borrowed chord. Activate the texture with NCTs and/or arpeggiations. G. Analyze the chords specified by this figured bass, and then make an arrangement for SATB chorus. 214 Tonal Harmony Name Class Date H. Make settings of the following progressions for three or four parts, as specified. Arrange the rhythmic/metric scheme so that the final chord of each progression comes on a strong beat. Activate the texture with arpeggiations and/or NCTs. I. Use the framework that follows as the first phrase of a three-phrase excerpt having the following structure: b: HC #F PAC Phase 2 modulates to f# minor. Phase 3 remains in f# minor and contains a Neapolitan triad. After completing the framework, make a more elaborate version for piano or for some combination of instruments in your class. Student Workbook Chapter 21 215 I. Make a setting of the following text or another text of your choice for three-part chorus. Include in your setting examples of the following: Neapolitan triad Mode mixture Common-chord modulation Your composition should begin and end in the same key. Be sure to include a harmonic analysis. A storm of white petals. Birds throwing open baby fists into hands of broad flowers. —From "The Year," in *Conkushers* by Carl Sandburg 216 Tonal Harmony Chapter 22 AUGMENTED SIXTH CHORDS EXERCISE 22-1 A. For each exercise that follows, provide the key signature, and then notate #4 "to 5" on the top staff and 6" to 5" (or, in major, 6" to 5") on the bottom staff. Finally, show an analysis of the implied chords in the example. 217 B. Label each chord, using bass-position symbols where appropriate. C. Notate each chord in close position. Augmented sixth chords should be in their customary bass position. D. Analyze the harmonic implied by this soprano/bass framework. Add an alto and tenor part texture, embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used. G. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used. 182 Tonal Harmony Name Class Date D. Use the framework that follows as the basis for a repeated period. The second phrase should begin and end in D major (phrase modulation). Compose a first ending that modulates back to F using some modulatory technique discussed in this chapter. Include NCTs and arpeggiations in your final version. Score for piano or some combination of instruments found in your class. Student Workbook Chapter 19 183 E. The framework that follows is also to be used as the basis for a repeated period for piano (or other instruments). The first phrase is in E_b, and the second should be a sequential repetition of the first. In A. Write out the repeat of phrases 1 to 2. Use more embellishments than you used in the first eight measures. 184 Tonal Harmony Chapter 20 LARGER FORMS EXERCISE 20-1 A. Diagram this excerpt down to the phrase level and in the form. Assume all phrases are four measures long. Answer the following questions as well: 1. What is the form of mm. 1-8? 2. Find and label a vii^o 4/3/V and a vii^o 4/3/vi. 3. Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.) Mozart, Eine kleine Nachtmusik, III 185 B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following: 1. Label the chords in mm. 5-8. 2. What chord forms the basis of mm. 33-39? 3. Analyze the last chord in m. 34. 4. In what measures does the "boom-chick-chick" accompaniment drop out? Chopin, Mazurka op. 67, no. 3 186 Tonal Harmony Name Class Date Student Workbook Chapter 20 187 188 Tonal Harmony Name Class Date C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown. 1. Diagram this scherzo at the phrase level. The key implied by mm. 17-20 is minor, not A major. 2. Identify the form of the bass in the written-out repeat in mm. 9-16. 3. This excerpt repeats phrase 1. Find the chromatic mediant relationships. Beethoven, Violin Sonata op. 24, III. Student Workbook Chapter 20 189 D. Diagram this piece (do not diagram phrases and cadences). Answer the following questions as well: 1. Where is a sequence involving both hands? Bracket it. 2. What does the G#4 in m. 6 accomplish? 3. What material in mm. 10-22 is obviously derived from mm. 1-9? March from the Notebook for Anna Magdalena Bach 190 Tonal Harmony Name Class Date E. This excerpt, the final movement of a piano sonata, is a minuet and trio, although Haydn did not label it as such. 1. Diagram phrases and cadences, treating the minuet and trio as separate pieces. Be sure to play or listen to the music because some of the returns are disguised. (A melodically varied return of phrase a is still labeled phrase a, not phrase a.) 2. Name the forms of the minuet and the trio. 3. In performance, the trio is followed by a return to the minuet (although the repeats are omitted), ending at the fermata. What is the form of the movement as a whole? 4. Find the one phrase in this movement that is not four measures long and compare it to its earlier four-measure version. How does Haydn extend this phrase? 5. Provide roman numerals for the following chords: a. mm. 17, beats 1 to 2 (in E_b) b. mm. 19, beat 3 (in E_b) c. mm. 35, beat 3 (in A) d. m. 44 (in A) e. m. 46, beat 3 (in A) Student Workbook Chapter 20 191 Haydn, Piano Sonata no. 38, III 192 Tonal Harmony Name Class Date Student Workbook Chapter 20 193 F. The following five excerpts are all taken from a piano sonata movement that can be analyzed as a sonata form. Match the number of each example with the following parts of the sonata: primary theme, transition, secondary theme, closing section, and development. Then, provide reasons for each of your answers. You should consider issues such as key, cadences, and thematic character. The home key of this movement is B_b major. Example 1. Example 2. Example 3. Example 4. Example 5. Mozart, Piano Sonata, K. 333, I 194 Tonal Harmony Name Class Date 2 Student Workbook Chapter 20 195 3 196 Tonal Harmony Name Class Date 4 Student Workbook Chapter 20 197 4. This excerpt, the final movement of a piano sonata, is a five-part rondo. In the score, label each of the five parts as A, B, or C, as applicable, above the staff. Write the form of the section(s). Beethoven, Piano Sonata op. 49, no. 2, II 198 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 201 This page intentionally left blank Chapter 21 Part V Chromaticism 2 MODE MIXTURE AND THE NEAPOLITAN EXERCISE 21-1 A. Notate these chords in the specified inversions. Include key signatures. 203 B. Label the chords with lead-sheet symbols without slashes and roman numerals. 204 Tonal Harmony Name Class Date C. Analysis. 1. Label the chords, circling the roman numerals of any borrowed chords. Label the cadence type. Brahms, Symphony no. 3, op. 90, II Student Workbook Chapter 21 205 2. At the end of this song, a father's frantic ride comes to an end. As a Neapolitan chord resolves, we learn that he and his wife are dead. Schubert, "Erlkönig," op. 1206 Tonal Harmony Name Class Date 3. In the following passage, Mozart uses mode mixture twice to move from E major to the very distant key of c minor; he then uses mode mixture twice more to return to E major. Label all chords, including the common-chord modulations from E to c and back. (Remember that the bass voice is always the lowest-sounding voice, so the bass note in m. 221, for example, is the cello G, not the piano E_b.) Mozart, Piano Trio K. 542, I Student Workbook Chapter 21 207 208 Tonal Harmony Name Class Date 4. Label the chords in this modulating excerpt. Beethoven, Piano Sonata op. 27, no. 2, I Student Workbook Chapter 21 209 5. Label the chords in this excerpt. Schubert, String Quartet op. 168, I 210 Tonal Harmony Name Class Date 6. This beautiful excerpt is from the slow introduction to the first movement of a concerto. As is often the case, the Neapolitan is reserved for a particularly dramatic moment. Spohr, Clarinet Concerto, op. 26, I Student Workbook Chapter 21 211 7. Schumann uses mode mixture in this passage to modulate from E to its minor modulant. Label all the chords and the common-chord modulation. Schumann, "Lieschlein," op. 51, no. 5 212 Tonal Harmony Name Class Date D. For each exercise, provide the correct key signature, and notate the specified chords preceding and following the M6. Use the given three- or four-part texture in each case. E. Part writing. Analyze the chords implied by the soprano/bass framework. Then, fill in the alto and tenor parts. Student Workbook Chapter 21 213 8. The first two phrases of a chorale melody are given next. A bass line is included for the first phrase. Complete the four-part texture, including the second phrase a modulation to B_b and a borrowed iv6 chord. Label all chords, and circle the roman numeral of the borrowed chord. Activate the texture with NCTs and/or arpeggiations. G. Analyze the chords specified by this figured bass, and then make an arrangement for SATB chorus. 214 Tonal Harmony Name Class Date H. Make settings of the following progressions for three or four parts, as specified. Arrange the rhythmic/metric scheme so that the final chord of each progression comes on a strong beat. Activate the texture with arpeggiations and/or NCTs. I. Use the framework that follows as the first phrase of a three-phrase excerpt having the following structure: b: HC #F PAC Phase 2 modulates to f# minor. Phase 3 remains in f# minor and contains a Neapolitan triad. After completing the framework, make a more elaborate version for piano or for some combination of instruments in your class. Student Workbook Chapter 21 215 I. Make a setting of the following text or another text of your choice for three-part chorus. Include in your setting examples of the following: Neapolitan triad Mode mixture Common-chord modulation Your composition should begin and end in the same key. Be sure to include a harmonic analysis. A storm of white petals. Birds throwing open baby fists into hands of broad flowers. —From "The Year," in *Conkushers* by Carl Sandburg 216 Tonal Harmony Chapter 22 AUGMENTED SIXTH CHORDS EXERCISE 22-1 A. For each exercise that follows, provide the key signature, and then notate #4 "to 5" on the top staff and 6" to 5" (or, in major, 6" to 5") on the bottom staff. Finally, show an analysis of the implied chords in the example. 217 B. Label each chord, using bass-position symbols where appropriate. C. Notate each chord in close position. Augmented sixth chords should be in their customary bass position. D. Analyze the harmonic implied by this soprano/bass framework. Add an alto and tenor part texture, embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used. G. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used. 182 Tonal Harmony Name Class Date D. Use the framework that follows as the basis for a repeated period. The second phrase should begin and end in D major (phrase modulation). Compose a first ending that modulates back to F using some modulatory technique discussed in this chapter. Include NCTs and arpeggiations in your final version. Score for piano or some combination of instruments found in your class. Student Workbook Chapter 19 183 E. The framework that follows is also to be used as the basis for a repeated period for piano (or other instruments). The first phrase is in E_b, and the second should be a sequential repetition of the first. In A. Write out the repeat of phrases 1 to 2. Use more embellishments than you used in the first eight measures. 184 Tonal Harmony Chapter 20 LARGER FORMS EXERCISE 20-1 A. Diagram this excerpt down to the phrase level and in the form. Assume all phrases are four measures long. Answer the following questions as well: 1. What is the form of mm. 1-8? 2. Find and label a vii^o 4/3/V and a vii^o 4/3/vi. 3. Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.) Mozart, Eine kleine Nachtmusik, III 185 B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following: 1. Label the chords in mm. 5-8. 2. What chord forms the basis of mm. 33-39? 3. Analyze the last chord in m. 34. 4. In what measures does the "boom-chick-chick" accompaniment drop out? Chopin, Mazurka op. 67, no. 3 186 Tonal Harmony Name Class Date Student Workbook Chapter 20 187 188 Tonal Harmony Name Class Date C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown. 1. Diagram this scherzo at the phrase level. The key implied by mm. 17-20 is minor, not A major. 2. Identify the form of the bass in the written-out repeat in mm. 9-16. 3. This excerpt repeats phrase 1. Find the chromatic mediant relationships. Beethoven, Violin Sonata op. 24, III. Student Workbook Chapter 20 189 D. Diagram this piece (do not diagram phrases and cadences). Answer the following questions as well: 1. Where is a sequence involving both hands? Bracket it. 2. What does the G#4 in m. 6 accomplish? 3. What material in mm. 10-22 is obviously derived from mm. 1-9? March from the Notebook for Anna Magdalena Bach 190 Tonal Harmony Name Class Date E. This excerpt, the final movement of a piano sonata, is a minuet and trio, although Haydn did not label it as such. 1. Diagram phrases and cadences, treating the minuet and trio as separate pieces. Be sure to play or listen to the music because some of the returns are disguised. (A melodically varied return of phrase a is still labeled phrase a, not phrase a.) 2. Name the forms of the minuet and the trio. 3. In performance, the trio is followed by a return to the minuet (although the repeats are omitted), ending at the fermata. What is the form of the movement as a whole? 4. Find the one phrase in this movement that is not four measures long and compare it to its earlier four-measure version. How does Haydn extend this phrase? 5. Provide roman numerals for the following chords: a. mm. 17, beats 1 to 2 (in E_b) b. mm. 19, beat 3 (in E_b) c. mm. 35, beat 3 (in A) d. m. 44 (in A) e. m. 46, beat 3 (in A) Student Workbook Chapter 20 191 Haydn, Piano Sonata no. 38, III 192 Tonal Harmony Name Class Date Student Workbook Chapter 20 193 F. The following five excerpts are all taken from a piano sonata movement that can be analyzed as a sonata form. Match the number of each example with the following parts of the sonata: primary theme, transition, secondary theme, closing section, and development. Then, provide reasons for each of your answers. You should consider issues such as key, cadences, and thematic character. The home key of this movement is B_b major. Example 1. Example 2. Example 3. Example 4. Example 5. Mozart, Piano Sonata, K. 333, I 194 Tonal Harmony Name Class Date 2 Student Workbook Chapter 20 195 3 196 Tonal Harmony Name Class Date 4 Student Workbook Chapter 20 197 4. This excerpt, the final movement of a piano sonata, is a five-part rondo. In the score, label each of the five parts as A, B, or C, as applicable, above the staff. Write the form of the section(s). Beethoven, Piano Sonata op. 49, no. 2, II 198 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 201 This page intentionally left blank Chapter 21 Part V Chromaticism 2 MODE MIXTURE AND THE NEAPOLITAN EXERCISE 21-1 A. Notate these chords in the specified inversions. Include key signatures. 203 B. Label the chords with lead-sheet symbols without slashes and roman numerals. 204 Tonal Harmony Name Class Date C. Analysis. 1. Label the chords, circling the roman numerals of any borrowed chords. Label the cadence type. Brahms, Symphony no. 3, op. 90, II Student Workbook Chapter 21 205 2. At the end of this song, a father's frantic ride comes to an end. As a Neapolitan chord resolves, we learn that he and his wife are dead. Schubert, "Erlkönig," op. 1206 Tonal Harmony Name Class Date 3. In the following passage, Mozart uses mode mixture twice to move from E major to the very distant key of c minor; he then uses mode mixture twice more to return to E major. Label all chords, including the common-chord modulations from E to c and back. (Remember that the bass voice is always the lowest-sounding voice, so the bass note in m. 221, for example, is the cello G, not the piano E_b.) Mozart, Piano Trio K. 542, I Student Workbook Chapter 21 207 208 Tonal Harmony Name Class Date 4. Label the chords in this modulating excerpt. Beethoven, Piano Sonata op. 27, no. 2, I Student Workbook Chapter 21 209 5. Label the chords in this excerpt. Schubert, String Quartet op. 168, I 210 Tonal Harmony Name Class Date 6. This beautiful excerpt is from the slow introduction to the first movement of a concerto. As is often the case, the Neapolitan is reserved for a particularly dramatic moment. Spohr, Clarinet Concerto, op. 26, I Student Workbook Chapter 21 211 7. Schumann uses mode mixture in this passage to modulate from E to its minor modulant. Label all the chords and the common-chord modulation. Schumann, "Lieschlein," op. 51, no. 5 212 Tonal Harmony Name Class Date D. For each exercise, provide the correct key signature, and notate the specified chords preceding and following the M6. Use the given three- or four-part texture in each case. E. Part writing. Analyze the chords implied by the soprano/bass framework. Then, fill in the alto and tenor parts. Student Workbook Chapter 21 213 8. The first two phrases of a chorale melody are given next. A bass line is included for the first phrase. Complete the four-part texture, including the second phrase a modulation to B_b and a borrowed iv6 chord. Label all chords, and circle the roman numeral of the borrowed chord. Activate the texture with NCTs and/or arpeggiations. G. Analyze the chords specified by this figured bass, and then make an arrangement for SATB chorus. 214 Tonal Harmony Name Class Date H. Make settings of the following progressions for three or four parts, as specified. Arrange the rhythmic/metric scheme so that the final chord of each progression comes on a strong beat. Activate the texture with arpeggiations and/or NCTs. I. Use the framework that follows as the first phrase of a three-phrase excerpt having the following structure: b: HC #F PAC Phase 2 modulates to f# minor. Phase 3 remains in f# minor and contains a Neapolitan triad. After completing the framework, make a more elaborate version for piano or for some combination of instruments in your class. Student Workbook Chapter 21 215 I. Make a setting of the following text or another text of your choice for three-part chorus. Include in your setting examples of the following: Neapolitan triad Mode mixture Common-chord modulation Your composition should begin and end in the same key. Be sure to include a harmonic analysis. A storm of white petals. Birds throwing open baby fists into hands of broad flowers. —From "The Year," in *Conkushers* by Carl Sandburg 216 Tonal Harmony Chapter 22 AUGMENTED SIXTH CHORDS EXERCISE 22-1 A. For each exercise that follows, provide the key signature, and then notate #4 "to 5" on the top staff and 6" to 5" (or, in major, 6" to 5") on the bottom staff. Finally, show an analysis of the implied chords in the example. 217 B. Label each chord, using bass-position symbols where appropriate. C. Notate each chord in close position. Augmented sixth chords should be in their customary bass position. D. Analyze the harmonic implied by this soprano/bass framework. Add an alto and tenor part texture, embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used. G. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used. 182 Tonal Harmony Name Class Date D. Use the framework that follows as the basis for a repeated period. The second phrase should begin and end in D major (phrase modulation). Compose a first ending that modulates back to F using some modulatory technique discussed in this chapter. Include NCTs and arpeggiations in your final version. Score for piano or some combination of instruments found in your class. Student Workbook Chapter 19 183 E. The framework that follows is also to be used as the basis for a repeated period for piano (or other instruments). The first phrase is in E_b, and the second should be a sequential repetition of the first. In A. Write out the repeat of phrases 1 to 2. Use more embellishments than you used in the first eight measures. 184 Tonal Harmony Chapter 20 LARGER FORMS EXERCISE 20-1 A. Diagram this excerpt down to the phrase level and in the form. Assume all phrases are four measures long. Answer the following questions as well: 1. What is the form of mm. 1-8? 2. Find and label a vii^o 4/3/V and a vii^o 4/3/vi. 3. Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.) Mozart, Eine kleine Nachtmusik, III 185 B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following: 1. Label the chords in mm. 5-8. 2. What chord forms the basis of mm. 33-39? 3. Analyze the last chord in m. 34. 4. In what measures does the "boom-chick-chick" accompaniment drop out? Chopin, Mazurka op. 67, no. 3 186 Tonal Harmony Name Class Date Student Workbook Chapter 20 187 188 Tonal Harmony Name Class Date C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown. 1. Diagram this scherzo at the phrase level. The key implied by mm. 17-20 is minor, not A major. 2. Identify the form of the bass in the written-out repeat in mm. 9-16. 3. This excerpt repeats phrase 1. Find the chromatic mediant relationships. Beethoven, Violin Sonata op. 24, III. Student Workbook Chapter 20 189 D. Diagram this piece (do not diagram phrases and cadences). Answer the following questions as well: 1. Where is a sequence involving both hands? Bracket it. 2. What does the G#4 in m. 6 accomplish? 3. What material in mm. 10-22 is obviously derived from mm. 1-9? March from the Notebook for Anna Magdalena Bach 190 Tonal Harmony Name Class Date E. This excerpt, the final movement of a piano sonata, is a minuet and trio, although Haydn did not label it as such. 1. Diagram phrases and cadences, treating the minuet and trio as separate pieces. Be sure to play or listen to the music because some of the returns are disguised. (A melodically varied return of phrase a is still labeled phrase a, not phrase a.) 2. Name the forms of the minuet and the trio. 3. In performance, the trio is followed by a return to the minuet (although the repeats are omitted), ending at the fermata. What is the form of the movement as a whole? 4. Find the one phrase in this movement that is not four measures long and compare it to its earlier four-measure version. How does Haydn extend this phrase? 5. Provide roman numerals for the following chords: a. mm. 17, beats 1 to 2 (in E_b) b. mm. 19, beat 3 (in E_b) c. mm. 35, beat 3 (in A) d. m. 44 (in A) e. m. 46, beat 3 (in A) Student Workbook Chapter 20 191 Haydn, Piano Sonata no. 38, III 192 Tonal Harmony Name Class Date Student Workbook Chapter 20 193 F. The following five excerpts are all taken from a piano sonata movement that can be analyzed as a sonata form. Match the number of each example with the following parts of the sonata: primary theme, transition, secondary theme, closing section, and development. Then, provide reasons for each of your answers. You should consider issues such as key, cadences, and thematic character. The home key of this movement is B_b major. Example 1. Example 2. Example 3. Example 4. Example 5. Mozart, Piano Sonata, K. 333, I 194 Tonal Harmony Name Class Date 2 Student Workbook Chapter 20 195 3 196 Tonal Harmony Name Class Date 4 Student Workbook Chapter 20 197 4. This excerpt, the final movement of a piano sonata, is a five-part rondo. In the score, label each of the five parts as A, B, or C, as applicable, above the staff. Write the form of the section(s). Beethoven, Piano Sonata op. 49, no. 2, II 198 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 199 200 Tonal Harmony Name Class Date Student Workbook Chapter 20 201 This page intentionally left blank Chapter 21 Part V Chromaticism 2 MODE MIXTURE AND THE NEAPOLITAN EXERCISE 21-1 A. Notate these chords in the specified inversions. Include key signatures. 203 B. Label the chords with lead-sheet symbols without slashes and roman numerals. 204 Tonal Harmony Name Class Date C. Analysis. 1. Label the chords, circling the roman numerals of any borrowed chords. Label the cadence type. Brahms, Symphony no. 3, op. 90, II Student Workbook Chapter 21 205 2. At the end of this song, a father's frantic ride comes to an end. As a Neapolitan chord resolves, we learn that he and his wife are dead. Schubert, "Erlkönig," op. 1206 Tonal Harmony Name Class Date 3. In the following passage, Mozart uses mode mixture twice to move from E major to the very distant key of c minor; he then uses mode mixture twice more to return to E major. Label all chords, including the common-chord modulations from E to c and back. (Remember that the bass voice is always the lowest-sounding voice, so the bass note in m. 221, for example, is the cello G, not the piano E_b.) Mozart, Piano Trio K. 542, I Student Workbook Chapter 21 207 208 Tonal Harmony Name Class Date 4. Label the chords in this modulating excerpt. Beethoven, Piano Sonata op. 27, no. 2, I Student Workbook Chapter 21 209 5. Label the chords in this excerpt. Schubert, String Quartet op. 168, I 210 Tonal Harmony Name Class Date 6. This beautiful excerpt is from the slow introduction to the first movement of a concerto. As is often the case, the Neapolitan is reserved for a particularly dramatic moment. Spohr, Clarinet Concerto, op. 26, I Student Workbook Chapter 21 211 7. Schumann uses mode mixture in this passage to modulate from E to its minor modulant. Label all the chords and the common-chord modulation. Schumann, "Lieschlein," op. 51, no. 5 212 Tonal Harmony Name Class Date D. For each exercise, provide the correct key signature, and notate the specified chords preceding and following the M6. Use the given three- or four-part texture in each case. E. Part writing. Analyze the chords implied by the soprano/bass framework. Then, fill in the alto and tenor parts. Student Workbook Chapter 21 213 8. The first two phrases of a chorale melody are given next. A bass line is included for the first phrase. Complete the four-part texture, including the second phrase a modulation to B_b and a borrowed iv6 chord. Label all chords, and circle the roman numeral of the borrowed chord. Activate the texture with NCTs and/or arpeggiations. G. Analyze the chords specified by this figured bass, and then make an arrangement for SATB chorus. 214 Tonal Harmony Name Class Date H. Make settings of the following progressions for three or four parts, as specified. Arrange the rhythmic/metric scheme so that the final chord of each progression comes on a strong beat. Activate the texture with arpeggiations and/or NCTs. I. Use the framework that follows as the first phrase of a three-phrase excerpt having the following structure: b: HC #F PAC Phase 2 modulates to f# minor. Phase 3 remains in f# minor and contains a Neapolitan triad. After completing the framework, make a more elaborate version for piano or for some combination of instruments in your class. Student Workbook Chapter 21 215 I. Make a setting of the following text or another text of your choice for three-part chorus. Include in your setting examples of the following: Neapolitan triad Mode mixture Common-chord modulation Your composition should begin and end in the same key. Be sure to include a harmonic analysis. A storm of white petals. Birds throwing open baby fists into hands of broad flowers. —From "The Year," in *Conkushers* by Carl Sandburg 216 Tonal Harmony Chapter 22 AUGMENTED SIXTH CHORDS EXERCISE 22-1 A. For each exercise that follows, provide the key signature, and then notate #4 "to 5" on the top staff and 6" to 5" (or, in major, 6" to 5") on the bottom staff. Finally, show an analysis of the implied chords in the example. 217 B. Label each chord, using bass-position symbols where appropriate. C. Notate each chord in close position. Augmented sixth chords should be in their customary bass position. D. Analyze the harmonic implied by this soprano/bass framework. Add an alto and tenor part texture, embellish the texture with a few NCTs, including a 4-3 suspension. Identify the modulatory technique used. G. Analyze the implied harmonies and then add alto and tenor parts. Enliven the texture with NCTs and/or arpeggiations. Identify the modulatory technique used. 182 Tonal Harmony Name Class Date D. Use the framework that follows as the basis for a repeated period. The second phrase should begin and end in D major (phrase modulation). Compose a first ending that modulates back to F using some modulatory technique discussed in this chapter. Include NCTs and arpeggiations in your final version. Score for piano or some combination of instruments found in your class. Student Workbook Chapter 19 183 E. The framework that follows is also to be used as the basis for a repeated period for piano (or other instruments). The first phrase is in E_b, and the second should be a sequential repetition of the first. In A. Write out the repeat of phrases 1 to 2. Use more embellishments than you used in the first eight measures. 184 Tonal Harmony Chapter 20 LARGER FORMS EXERCISE 20-1 A. Diagram this excerpt down to the phrase level and in the form. Assume all phrases are four measures long. Answer the following questions as well: 1. What is the form of mm. 1-8? 2. Find and label a vii^o 4/3/V and a vii^o 4/3/vi. 3. Why do you think Mozart chose to use a double stop in the violas in m. 7? (A double stop is a technique that allows a stringed instrument to play two notes at once.) Mozart, Eine kleine Nachtmusik, III 185 B. Name the form of this piece (do not diagram phrases and cadences). Watch out for written-out repeats. Also, do or answer the following: 1. Label the chords in mm. 5-8. 2. What chord forms the basis of mm. 33-39? 3. Analyze the last chord in m. 34. 4. In what measures does the "boom-chick-chick" accompaniment drop out? Chopin, Mazurka op. 67, no. 3 186 Tonal Harmony Name Class Date Student Workbook Chapter 20 187 188 Tonal Harmony Name Class Date C. This excerpt is the first part of a scherzo and trio (a scherzo is much like a minuet, only faster). The trio is not shown. 1. Diagram this scherzo at the phrase level. The key implied by mm. 17-20 is minor, not A major. 2. Identify the form of the bass in the written-out repeat in mm. 9-16. 3. This excerpt repeats phrase 1. Find the chromatic mediant relationships. Beethoven, Violin Sonata op. 24, III. Student Workbook Chapter 20 189 D. Diagram this piece (do not diagram phrases and cadences). Answer the following questions as well: 1. Where is a sequence involving both hands? Bracket it. 2. What does the G#4 in m. 6 accomplish? 3. What material in mm. 10-22 is obviously derived from mm. 1-9? March from the Notebook for Anna Magdalena Bach 190 Tonal Harmony Name Class Date E. This excerpt, the final movement of a piano sonata, is a minuet and trio, although Haydn did not label it as such. 1. Diagram phrases and cadences, treating the minuet and trio as separate pieces. Be sure to play or listen to the music because some of the returns are disguised. (A melodically varied return of phrase a is still labeled phrase a, not phrase a.) 2. Name the forms of the minuet and the trio. 3. In performance, the trio is followed by a return to the minuet (although the repeats are omitted), ending at the fermata. What is the form of the movement as a whole? 4. Find the one phrase in this movement that is not four measures long and compare it to its earlier four-measure version. How does Haydn extend this phrase? 5. 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As a Neapolitan chord resolves, we learn that he and his wife are dead. Schub