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Harmony 2 Study Supplement

Homework Exercises for HR-112

Joe Mulholland
and
Tom Hojnacki

Third Edition

Berklee College of Music



Workbook

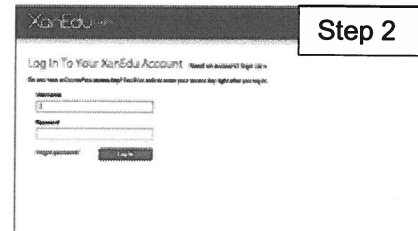
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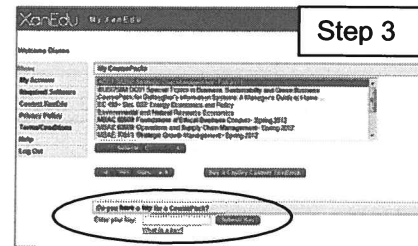
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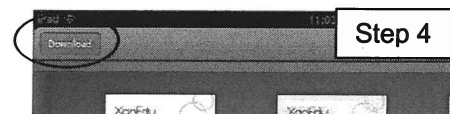
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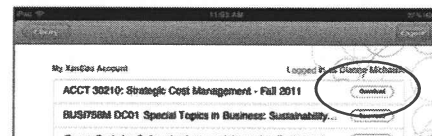
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HARMONY 2
STUDY SUPPLEMENT

Homework Exercises
for HR-112

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and
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Name _____

MAT Review - Key Signatures

1. Name each major key signature.



2. Name each minor key signature.



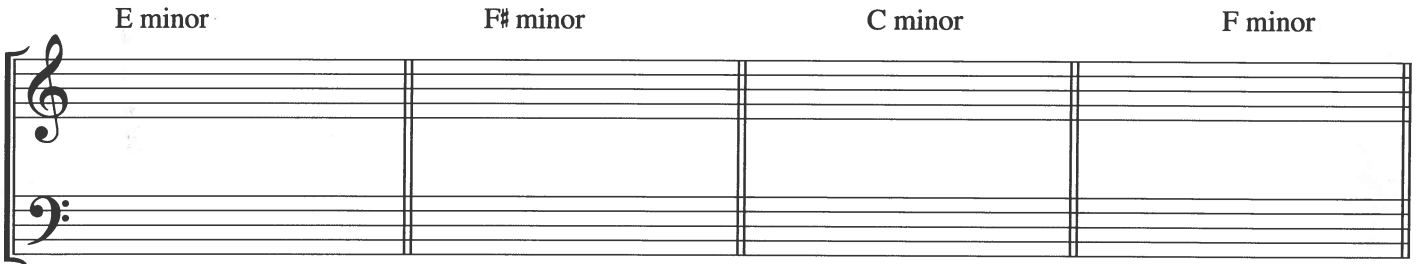
3. Write each major key signature on both staves.

D major B \flat major E major C \flat major



4. Write each minor key signature on both staves.

E minor F \sharp minor C minor F minor



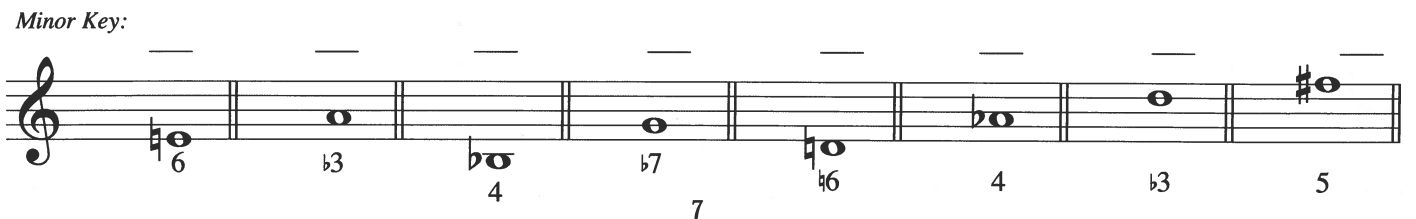
5. Each note is a scale degree in a different major key.
Name the key and write the correct key signature for each note.

Major Key: _____



6. Each note is a scale degree in a different minor key.
Name the key and write the correct key signature for each note.

Minor Key: _____



Name _____

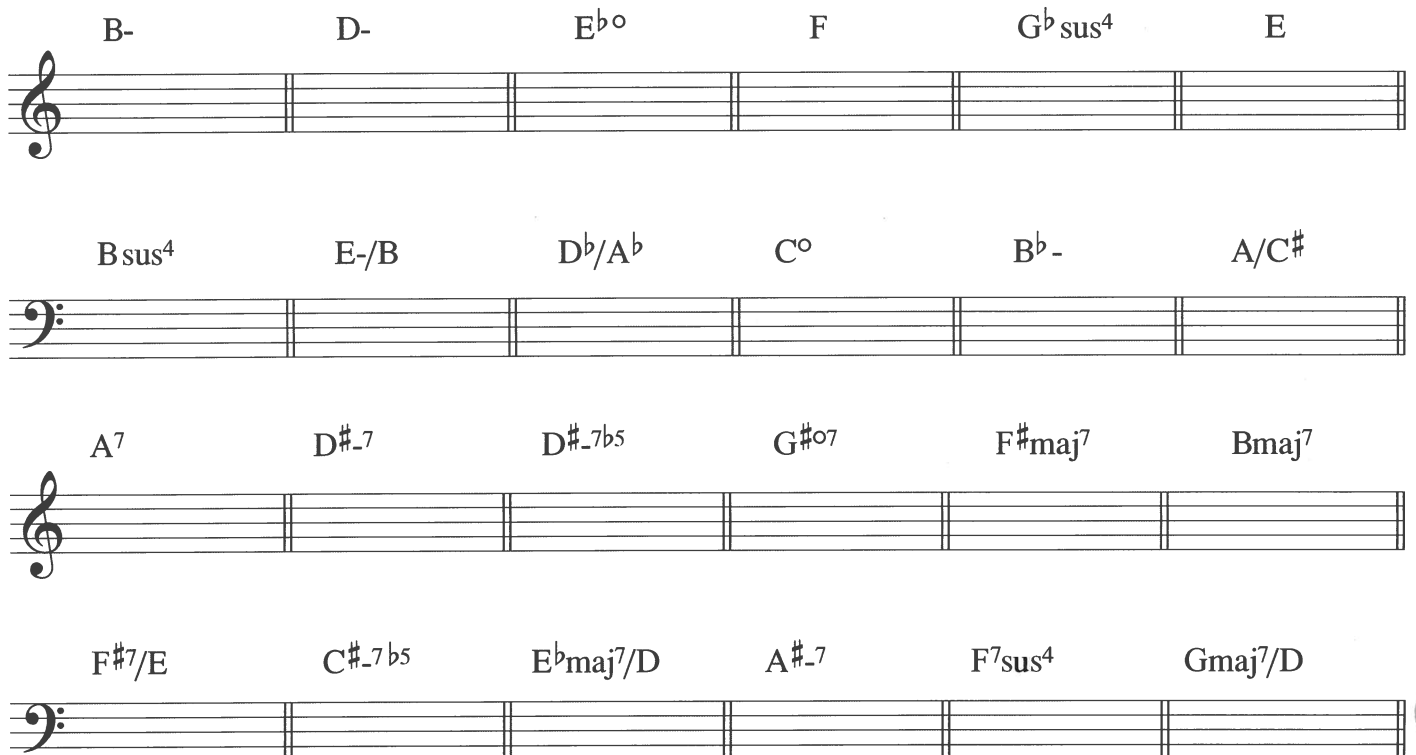
MAT Review - Chord Spelling

1. Identify these chords with a chord symbol;
include the inversion (e.g. G7/B) when appropriate.



Exercise 1 consists of four staves of musical notation. The first two staves are in treble clef, and the last two are in bass clef. Each staff contains six measures of music, each with a different chord. The chords are: 1. B-flat major (Bb), 2. B-flat major with B in the bass (Bb/B), 3. B major (B), 4. B major with B in the bass (B/B), 5. B major with B in the bass (B/B), and 6. B-flat major with B in the bass (Bb/B).

2. Notate the chords.



Exercise 2 consists of four staves of musical notation. The first two staves are in treble clef, and the last two are in bass clef. Each staff contains six measures of music, each with a different chord symbol written above the staff. The chords are: 1. B-flat major (Bb), 2. D major (D), 3. E-flat major with natural 3rd (Eb), 4. F major (F), 5. G-flat major with suspended 4th (Gb sus4), 6. E major (E).

Name _____

MAT Review - Chord Spelling and Analysis

1. Each example is in a different key. Using accidentals, correct the notes so the chord voicing matches the chord symbol.

A⁻⁷ F^{-7b5/Cb} B⁷ A^{maj7} E^{b7/Bb} G^{maj7/D}

2. Correct the chord symbols so they match the written voicings in each key.

Incorrect: D^{-7b5/Ab} B^{b-7} G^{7/B} D^{#-7b5} G^{-7/D} C^{#-7}

Correct: D^{bmaj7/Ab} _____ _____ _____ _____ _____

3. Analyze the progression.
 Label the function of each chord: T=tonic S=subdominant D=dominant
 Put the roots in the bass.
 Voice-lead the other three voices in the treble.

Imaj⁷ E^bmaj⁷ C⁻⁷ G⁻⁷ A^bmaj⁷ C⁻⁷ F⁻⁷ B^b7

What kind of cadence ends the phrase? _____

4. Provide a chord symbol for each roman numeral.
 Write the bass line in half and whole notes.
 Voice lead the 3rd, 5th, and 7th of each chord in the treble.

Imaj⁷ V⁷ VI-⁷ IVmaj⁷ III-⁷ II-⁷ V⁷ Imaj⁷

Chord symbols:

1. What is the harmonic function of:

Imaj7 _____ II-7 _____ III-7 _____

IVmaj7 _____ V7 _____ VI-7 _____

2. C-7 is diatonic to three different major keys. What are they?

3. For each example, write the key signature for the parallel minor key.

a) b) c)

Imaginary Bar Line Review

Measures of 4/4 contain two primary rhythmic stresses: on beat 1 and beat 3.

The imaginary barline divides the measure in half as a reminder to show beat 3.

Do not "hide" beat 3 at the end of another note:

Do not beam across the imaginary barline:

1. Correct the errors in rhythmic notation in this passage:

Name _____

In passages with 16th notes, each quarter note must be "visible".

1. Insert barlines and correct the errors in rhythmic notation in this passage:

The exercise shows two bass clef staves. The top staff is labeled "Incorrect:" and contains a sequence of 16th notes that are not clearly separated. The bottom staff is labeled "Corrected:" and shows the same sequence with barlines and stems that make each quarter note clearly visible. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

2. Finish the harmonization of this melody with a "full jazz cadence"
Provide chord symbols and Roman numeral analysis for each chord.

R. N:
Chord
symbol:

The exercise shows a melody in the treble clef and a partial bass line in the bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The melody consists of four measures, with the last measure ending on a whole note. The bass line consists of four measures of chords.

3. Provide chord symbols and Roman numeral analysis for this phrase.

What kind of cadence ends the progression? _____

R. N: _____
Chord symbol: _____

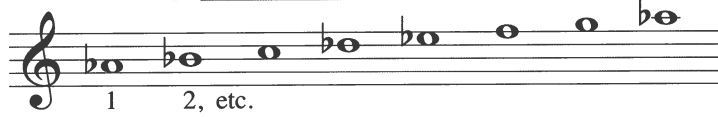
The exercise shows a bass line in 12/8 time with a key signature of three sharps (F#, C#, G#). The bass line consists of a sequence of 16th notes that are not clearly separated, followed by a final chord.

4. Add a diatonic tension above each voicing in the bass clef. (Do not use 11 on the maj7 or dom7 chords.)
Analyze the progression.

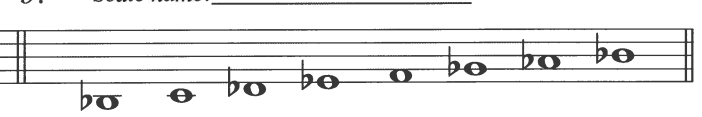
The exercise shows a melody in the treble clef and a bass line with chord voicings. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The melody consists of four measures, with the last measure ending on a whole note. The bass line consists of four measures of chords. The chords are labeled above the bass line: Dbmaj7, Gbmaj7, F-7, Bb-7, Eb-7, Ab7, and Dbmaj7.

1. Label the scale degrees and identify these major and minor scales.

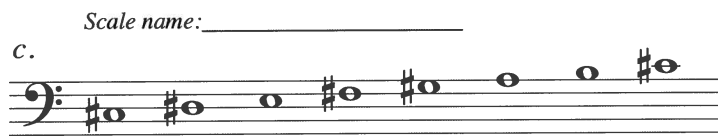
a. Scale name: _____



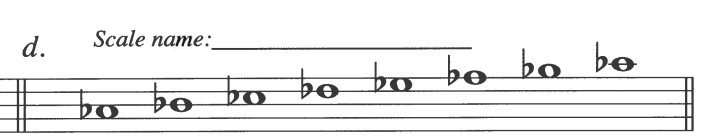
b. Scale name: _____



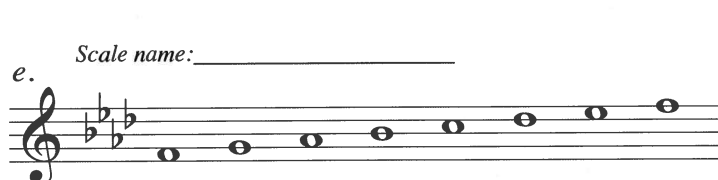
c. Scale name: _____



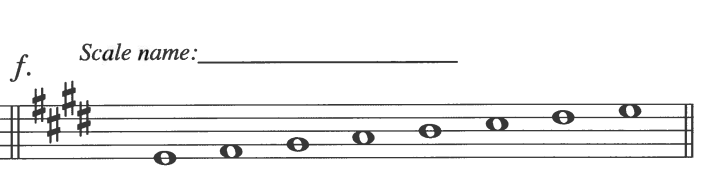
d. Scale name: _____



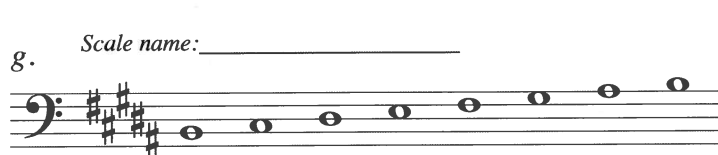
e. Scale name: _____



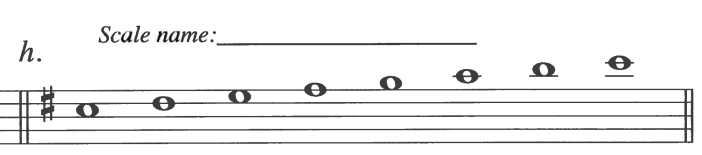
f. Scale name: _____



g. Scale name: _____

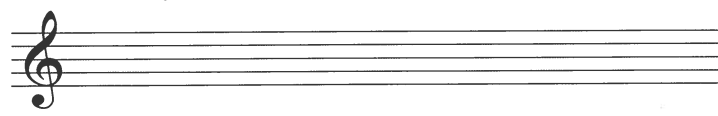


h. Scale name: _____




2. Write these major and natural minor scales.
Use accidentals; do not use key signatures.
Label the scale degrees 1, 2, b3, 3, etc.

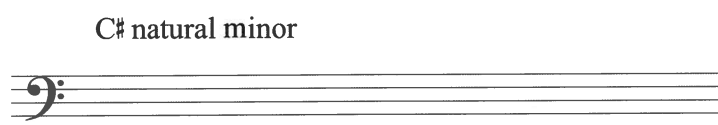
A major



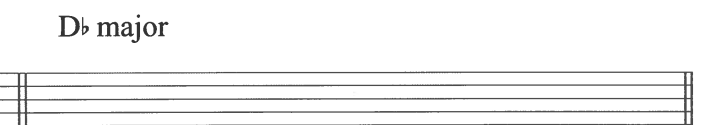
D natural minor



C# natural minor

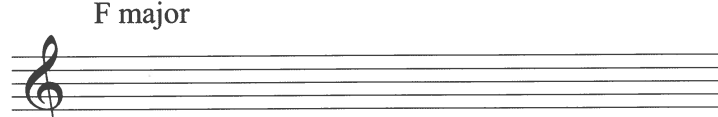


Db major

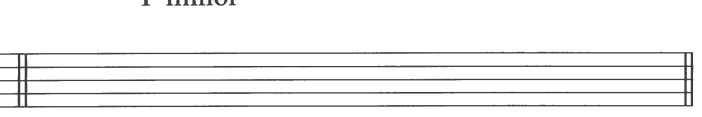


3. Write each key signature, then write the scale.
Label the scale degrees 1, 2, b3, 3, etc.

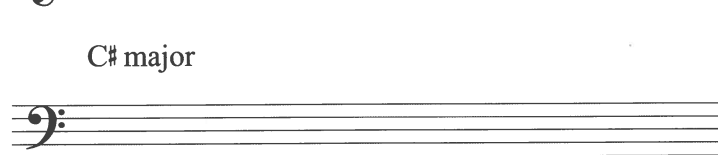
F major



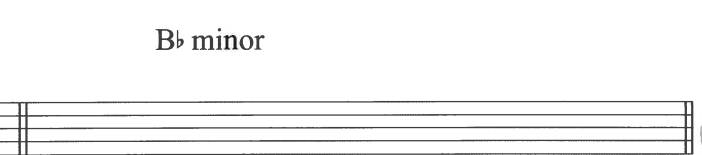
F minor



C# major



Bb minor



Name _____

Major Key - Available Diatonic Tensions

Below, you'll find each of the diatonic 7th chords of C major extended to the 13th.

Following the model of the I_{major}7 chord, complete the following:

- 1) Identify the quality of each of the extensions.
- 2) Identify the quality of the 9th between each extension and its respective chord tone.
- 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

Ex. C_{major}7

Musical staff showing the C_{major}7 chord extended to the 13th. The notes are: C4, E4, G4, Bb4, C5, E5, G5, Bb5. The notes are grouped into six chords: C_{Maj}9, C_{P11}, C_{Maj}13, C_{Maj}9, C_{min}9, and C_{Maj}9.

Musical staff showing the C_{major}7 chord scale. The notes are: C4, E4, G4, Bb4, C5, E5, G5, Bb5. The notes are labeled with scale degrees: 1, T9, 3, S4, 5, T13, 7, 1.

1. D-7

Musical staff showing the D-7 chord extended to the 13th. The notes are: D4, F4, A4, C5, D5, F5, A5, C6.

Musical staff showing the D-7 chord scale. The notes are: D4, F4, A4, C5, D5, F5, A5, C6. The notes are labeled with scale degrees: 1, b3, 5, S6, b7, 1. An asterisk is placed above the S6 note.

*No T13 on II-7, see text.

2. E-7

Musical staff showing the E-7 chord extended to the 13th. The notes are: E4, G4, B4, D5, E5, G5, B5, D6.

Musical staff showing the E-7 chord scale. The notes are: E4, G4, B4, D5, E5, G5, B5, D6. The notes are labeled with scale degrees: 1, b3, 5, b7, 1.

Name _____

Major Key - Available Diatonic Tensions

3. Fmaj7

Musical staff showing the chord structure for Fmaj7. The notes are F4, A4, C5, and E5 in the treble clef, and F3, A2, C3, and E3 in the bass clef.

Musical staff showing the Lydian scale starting on F4. The notes are F4, G4, A4, B4, C5, D5, E5, and F5. Arrows indicate fingerings: 1 on F4, 3 on G4, 5 on A4, 7 on B4, and 1 on C5.

Lydian scale: 1 3 5 7 1

4. G7

Musical staff showing the chord structure for G7. The notes are G4, B4, D5, and F5 in the treble clef, and G3, B2, D3, and F3 in the bass clef.

Musical staff showing the Mixolydian scale starting on G4. The notes are G4, A4, B4, C5, D5, E5, F5, and G5. Arrows indicate fingerings: 1 on G4, 3 on A4, 5 on B4, b7 on C5, and 1 on D5.

Mixolydian scale: 1 3 5 b7 1

5. A-7

Musical staff showing the chord structure for A-7. The notes are A4, C5, E5, and G5 in the treble clef, and A3, C3, E3, and G3 in the bass clef.

Musical staff showing the Aeolian scale starting on A4. The notes are A4, B4, C5, D5, E5, F5, G5, and A5. Arrows indicate fingerings: 1 on A4, b3 on B4, 5 on C5, b7 on D5, and 1 on E5.

Aeolian scale: 1 b3 5 b7 1

6. B-7(b5)

Musical staff showing the chord structure for B-7(b5). The notes are B4, D5, F5, and A5 in the treble clef, and B3, D3, F3, and A3 in the bass clef.

Musical staff showing the Locrian scale starting on B4. The notes are B4, C5, D5, E5, F5, G5, A5, and B5. Arrows indicate fingerings: 1 on B4, b3 on C5, b5 on D5, b7 on E5, and 1 on F5.

Locrian scale: 1 b3 b5 b7 1

Name _____

Chord Voicings - Creating Different Voicings from Root Position

Using the example, realize each of the voicing types from the material of the root position chord. The note given in the treble clef will be the highest note in each voicing.

Ex. Root Position Close Guide Tones 3-Way Close 4-Way Close 4-Way Close 9 for 1 4-Way Close 9 for 1 13 for 5

Cmaj7

1. G-7

2. C#-7(b5)

3. D7

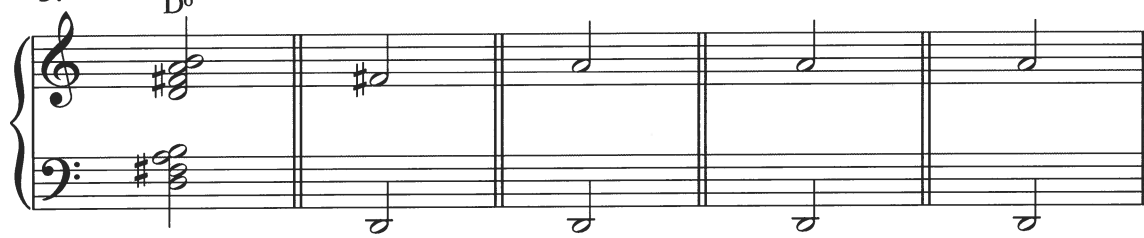
4. Bb7(sus4)

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Name _____

Chord Voicings - Creating Different Voicings from Root Position


5. Root Position Close D⁶ Guide tones 3-Way Close 4-Way Close 4-Way Close 9 for 1



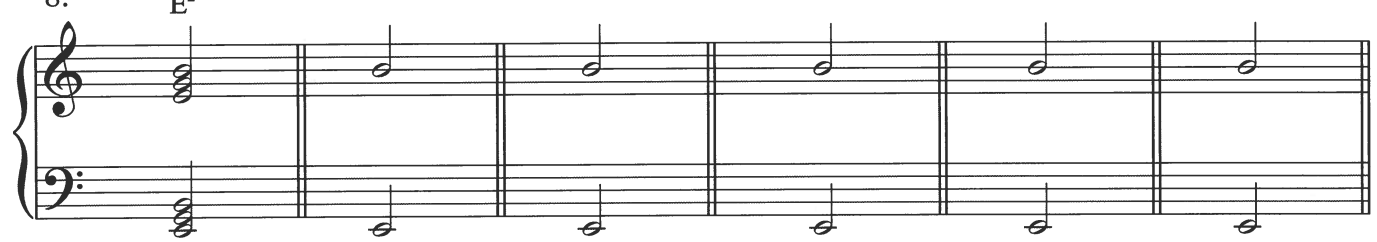
6. B⁻⁶



7. Root Position Close F Guide tones 3-Way Close 3-Way Close 9 for 1 4-Way Close 4-Way Close 9 for 1



8. E⁻



9. A(sus4)



Name _____

Secondary Dominants - Adjust Accidentals

Using accidentals, adjust the diatonic chord to become the secondary dominant indicated by the Roman numeral analysis. Write a chord symbol for each voicing. Draw in an arrow for each secondary dominant that resolves as expected.

Ex: Imaj V7/VI VI-

C E7 A-

Musical notation showing three chords in C major: C major (Imaj), E7 (V7/VI), and A minor (VI-). An arrow points from E7 to A-.

1. Imaj7 V7/II II-7

chord symbols:

Musical notation for exercise 1: D major 7 (Imaj7), F#7 (V7/II), and E minor 7 (II-7) in D major.

2. Imaj7 V7/IV IVmaj7

chord symbols:

Musical notation for exercise 2: Bb major 7 (Imaj7), F7 (V7/IV), and Bb major 7 (IVmaj7) in Bb major.

3. Imaj6 VI-7 V7/V V7

chord symbols:

Musical notation for exercise 3: Bb major 6 (Imaj6), Ab7 (VI-7), F7 (V7/V), and F7 (V7) in Bb major.

4.

5. Imaj7 V7/VI VI-7

chord symbols:

Musical notation for exercise 5: Bb major 7 (Imaj7), F7 (V7/VI), and Ab7 (VI-7) in Bb major.

6. Imaj7 V7/II II-7

chord symbols:

Musical notation for exercise 6: D major 7 (Imaj7), F#7 (V7/II), and E minor 7 (II-7) in D major.

7. Imaj V7/IV IVmaj

chord symbols:

Musical notation for exercise 7: Bb major (Imaj), F7 (V7/IV), and Bb major (IVmaj) in Bb major.

continued on next page

Name _____

Secondary Dominants - Adjust Accidentals

8. V7/V V7 Imaj7

chord symbols:

9. Imaj7 V7/III III-7

chord symbols:

10. Imaj V7/VI VI-

chord symbols:

11. Imaj V7/II II-

chord symbols:

12. Imaj V7/IV IV

chord symbols:

13. Imaj V7/III III-

chord symbols:

14. Imaj7 VI-7 V7/V V7

chord symbols:

15. Imaj V7/VI VI-

chord symbols:

Name _____

Secondary Dominants - Chords and Analysis

Identify the chords in each phrase with a standard chord symbol. Analyze the harmony.

Ex: I maj V7/V_I VI-

C E⁷ A-

Musical notation for the example phrase. It shows three chords in C major: C major (I), E7 (V7/V1), and A minor (VI-). An arrow points from E7 to A-.

1. Roman numerals:
chord symbols:

Musical notation for exercise 1. It shows three chords in B-flat major: B-flat major (I), D7 (V7/V1), and G minor (VI-).

2. Roman numerals:
chord symbols:

Musical notation for exercise 2. It shows three chords in D major: D major (I), F#7 (V7/V1), and B minor (VI-).

3. Roman numerals:
chord symbols:

Musical notation for exercise 3. It shows three chords in E-flat major: E-flat major (I), G7 (V7/V1), and D minor (VI-).

4. Roman numerals:
chord symbols:

Musical notation for exercise 4. It shows three chords in F major: F major (I), A7 (V7/V1), and D minor (VI-).

5. Roman numerals:
chord symbols:

Musical notation for exercise 5. It shows three chords in B-flat major: B-flat major (I), D7 (V7/V1), and G minor (VI-).

6. Roman numerals:
chord symbols:

Musical notation for exercise 6. It shows three chords in D major: D major (I), F#7 (V7/V1), and B minor (VI-).

7. Roman numerals:
chord symbols:

Musical notation for exercise 7. It shows three chords in B-flat major: B-flat major (I), D7 (V7/V1), and G minor (VI-).

continued on next page

Name _____

Secondary Dominants - Chords and Analysis

8. Roman numerals:

chord symbols:

Musical notation for exercise 8, showing a piano accompaniment with treble and bass staves. The key signature has one flat (B-flat). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a dyad of G4, B4. The bass line consists of four notes: G2, B2, D3, G2.

9. Roman numerals:

chord symbols:

Musical notation for exercise 9, showing a piano accompaniment with treble and bass staves. The key signature has three flats (E-flat, A-flat, D-flat). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

10. Roman numerals:

chord symbols:

Musical notation for exercise 10, showing a piano accompaniment with treble and bass staves. The key signature has one sharp (F#). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

11. Roman numerals:

chord symbols:

Musical notation for exercise 11, showing a piano accompaniment with treble and bass staves. The key signature has two flats (B-flat, E-flat). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

12. Roman numerals:

chord symbols:

Musical notation for exercise 12, showing a piano accompaniment with treble and bass staves. The key signature has two flats (B-flat, E-flat). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

13. Roman numerals:

chord symbols:

Musical notation for exercise 13, showing a piano accompaniment with treble and bass staves. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

14. Roman numerals:

chord symbols:

Musical notation for exercise 14, showing a piano accompaniment with treble and bass staves. The key signature has two flats (B-flat, E-flat). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

15. Roman numerals:

chord symbols:

Musical notation for exercise 15, showing a piano accompaniment with treble and bass staves. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of four chords: a triad of G4, B4, D5; a triad of A4, C5, E5; a triad of B4, D5, F#5; and a triad of G4, B4, D5. The bass line consists of four notes: G2, B2, D3, G2.

Name _____

Secondary Dominants - Voiceleading

Realize each secondary dominant and its goal chord. Write the root of each chord in the bass. Voice lead the progression from the initial voicing maintaining the same number of voices in each chord. Give a chord symbol for each chord in the phrase.

Ex: Imaj V7/IV IV
C C⁷ F

1. Imaj7 V7/II II-7
chord symbols:

2. Imaj7 V7/VI VI-7
chord symbols:

3. V7/V V7 Imaj6
chord symbols:

4. Imaj7 V7/III III-7
chord symbols:

5. Imaj7 V7/VI VI-7
chord symbols:

6. Imaj7 V7/II II-7
chord symbols:

7. Imaj V7/IV IVmaj7
chord symbols:

continued on next page

Name _____

Secondary Dominants - Voiceleading

8. $\text{Imaj7 VI-7 V7/V V7}$

chord symbols:

9. $\text{Imaj7 V7/III III-7}$

chord symbols:

10. Imaj V7/VI VI-

chord symbols:

11. Imaj V7/II II-

chord symbols:

12. $\text{Imaj7 VI-7 V7/V V7}$

chord symbols:

13. $\text{Imaj7 V7/IV IVmaj7}$

chord symbols:

14. Imaj V7/VI VI-

chord symbols:

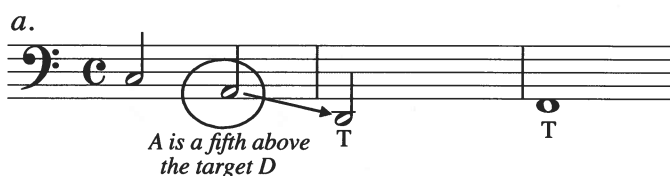
15. $\text{Imaj7 V7/III III-7}$

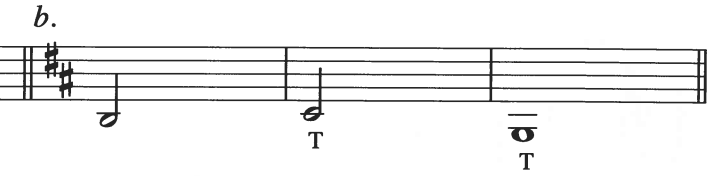
chord symbols:

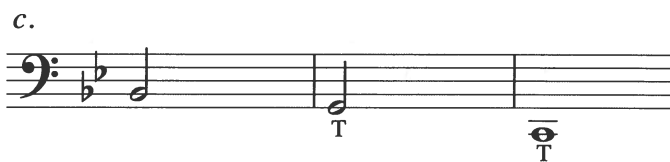
Name _____

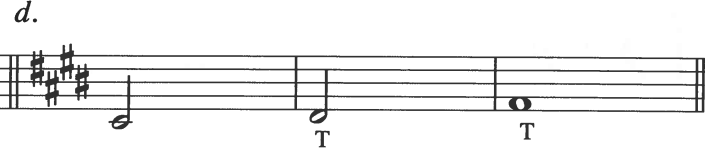
Secondary Dominants in Progressions

1. Secondary dominants are a perfect fifth above their diatonic targets. They come *before* their target. Write a half note a fifth above each target note, "T".

a. 


b. 


c. 

d. 

2. Secondary dominants generally (except for V7/V) appear on a weak metrical stress: at the end of a measure or the end of a 2-bar or 4-bar phrase.

Analyze this progression with Roman numerals and arrows:

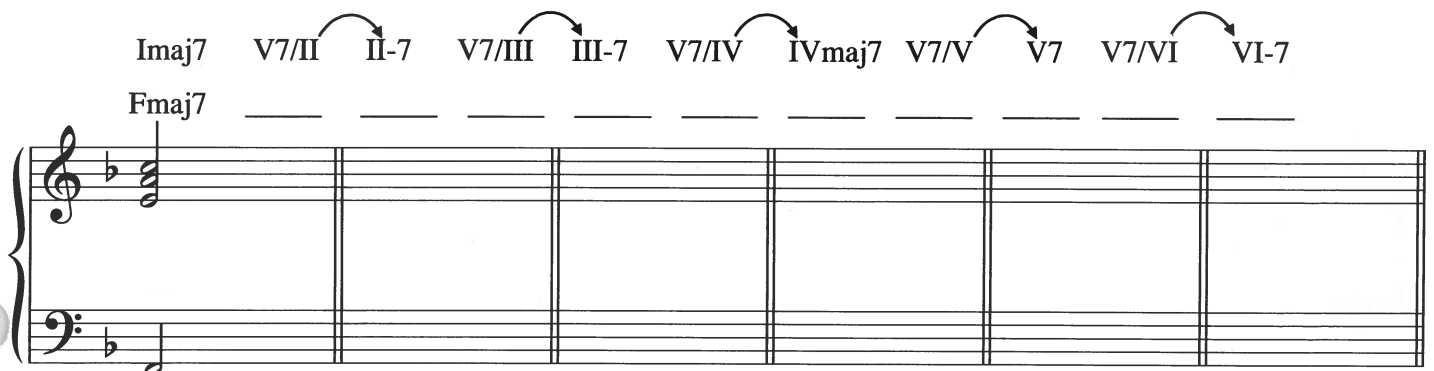




3. This exercise contains all five secondary dominants. Write the chord roots in the bass. Voice lead the other three voices in the treble.

Imaj7 V7/II → II-7 V7/III → III-7 V7/IV → IVmaj7 V7/V → V7 V7/VI → VI-7

Fmaj7



Name _____

Secondary Dominants in Progressions

1. Secondary dominants contain at least one chromatic tone.
Identify the chords and analyze the progression.

Roman numerals:

Chord symbols:

2. Analyze the progression and voice lead it starting with the given voicing:

Imaj7

Bbmaj7

G7

C-7

A7

Dmi7

Bb7

Ebmaj7

A-7b5

D7

Gmi7

C7

F7

Name _____

Secondary Dominants - Available Tensions in C Major

Below, you'll find each of the Secondary Dominant chords of C major extended to the 13th. Following the model of the V7/IV chord, complete the following:

1) Identify the interval of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones. In chord scales that include T \flat 9, add the diatonic #9 (spelled \flat 3) as well.

V7/IV

Ex. C7

Musical notation for the C7 chord scale in C major. The first staff shows the notes: C4, E4, G4, Bb4, C5, E5, G5. The second staff shows the notes: C4, E4, G4, Bb4, C5, E5, G5. The notes are labeled as follows: Maj9, P11, Maj13, Maj9, min9, Maj9.

Musical notation for the C7 chord scale in C major, showing tensions. The notes are labeled as follows: 1, T9, \flat 3, S4, 5, T13, \flat 7, 1.

V7/V

1. D7

Musical notation for the D7 chord scale in C major. The first staff shows the notes: D4, F#4, A4, C5, D5, F#5, A5. The second staff shows the notes: D4, F#4, A4, C5, D5, F#5, A5. The notes are labeled as follows: 1, 3, 5, \flat 7, 1.

Musical notation for the D7 chord scale in C major, showing tensions. The notes are labeled as follows: 1, 3, 5, \flat 7, 1.

V7/VI

2. E7

Musical notation for the E7 chord scale in C major. The first staff shows the notes: E4, G#4, B4, D5, E5, G#5, B5. The second staff shows the notes: E4, G#4, B4, D5, E5, G#5, B5. The notes are labeled as follows: 1, 3, 5, \flat 7, 1.

Musical notation for the E7 chord scale in C major, showing tensions. The notes are labeled as follows: 1, 3, 5, \flat 7, 1.

Name _____

Secondary Dominants - Available Tensions in C Major

3. V7/II

A⁷

Musical staff showing the chord voicings for V7/II (A⁷) in C major. The staff is in treble clef with a key signature of one sharp (F#). The chord is shown in root position and first inversion in the first staff, and in second and third inversions in the second staff.

Musical staff showing the fingerings for V7/II (A⁷) in C major. The staff is in treble clef with a key signature of one sharp (F#). The notes are labeled with finger numbers: 1, 3, 5, b7, 1.

4. V7(b9)/II While T^{b9} is optional on V/II, in common practice it is seen more often than T⁹.

A⁷

Musical staff showing the chord voicings for V7(b9)/II (A⁷) in C major. The staff is in treble clef with a key signature of one sharp (F#). The chord is shown in root position and first inversion in the first staff, and in second and third inversions in the second staff.

Musical staff showing the fingerings for V7(b9)/II (A⁷) in C major. The staff is in treble clef with a key signature of one sharp (F#). The notes are labeled with finger numbers: 1, 3, 5, b7, 1.

5. V7/III

B⁷

Musical staff showing the chord voicings for V7/III (B⁷) in C major. The staff is in treble clef with a key signature of two sharps (F#, C#). The chord is shown in root position and first inversion in the first staff, and in second and third inversions in the second staff.

Musical staff showing the fingerings for V7/III (B⁷) in C major. The staff is in treble clef with a key signature of two sharps (F#, C#). The notes are labeled with finger numbers: 1, 3, 5, b7, 1.

Name _____

Secondary Dominants - Available Tensions

Below, you'll find Secondary Dominant chords in a variety of keys extended to the 13th. Identify the 7th chord, its function (V7/?), and complete the following:

1) Identify the interval of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones. In chord scales that include T \flat 9, add the diatonic #9 (spelled \flat 3) as well.

1.

2.

3.

Name _____

Secondary Dominants - Available Tensions

4.

1 3 5 b7 1

5.

1 3 5 b7 1

6.

1 3 5 b7 1

Name _____

Secondary Dominants - Available Tensions

Below, you'll find Secondary Dominant chords in a variety of keys extended to the 13th.

Identify the 7th chord, its function (V7/?), and complete the following:

1) Identify the interval of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones.

In chord scales that include T \flat 9, add the diatonic #9 (spelled \flat 3) as well.

1.

A musical staff in G major (one sharp) showing a secondary dominant chord, D7. The notes are D4, F#4, A4, C5, E5, G5. The 9th, 11th, and 13th extensions are shown as whole notes on the staff.

A musical staff in G major showing the chord scale for D7. The notes are D4, F#4, A4, C5, E5, G5, Bb5, D6. The notes are labeled with tensions: 1, 3, 5, \flat 7, 1.

2.

A musical staff in F major (one flat) showing a secondary dominant chord, C7. The notes are C4, E4, G4, Bb4, C5, Eb5. The 9th, 11th, and 13th extensions are shown as whole notes on the staff.

A musical staff in F major showing the chord scale for C7. The notes are C4, E4, G4, Bb4, C5, Eb5, F5, Ab5. The notes are labeled with tensions: 1, 3, 5, \flat 7, 1.

3.

A musical staff in D major (two sharps) showing a secondary dominant chord, A7. The notes are A4, C#4, E4, G#4, A5, C#5. The 9th, 11th, and 13th extensions are shown as whole notes on the staff.

A musical staff in D major showing the chord scale for A7. The notes are A4, C#4, E4, G#4, A5, C#5, D#5, F#5. The notes are labeled with tensions: 1, 3, 5, \flat 7, 1.

Name _____

Secondary Dominants - Available Tensions

4.

1 3 5 b7 1

5.

1 3 5 b7 1

6.

1 3 5 b7 1

Below, you'll find Secondary Dominant chords in a variety of keys extended to the 13th.

Identify the 7th chord, its function (V7/?), and complete the following:

- 1) Identify the interval of each of the extensions.
 - 2) Identify the quality of the 9th between each extension and its respective chord tone.
 - 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones.
- In chord scales that include T \flat 9, add the diatonic #9 (spelled \flat 3) as well.

1.

2.

3.

Name _____

Secondary Dominants - Available Tensions

4.

Musical staff for exercise 4, showing a sequence of chords in G major: G7, D7, A7, D7, G7.

Fingerings for exercise 4: 1, 3, 5, b7, 1.

5.

Musical staff for exercise 5, showing a sequence of chords in D minor: D7b9, G7b9, A7b9, D7b9.

Fingerings for exercise 5: 1, 3, 5, b7, 1.

6.

Musical staff for exercise 6, showing a sequence of chords in D minor: D7b9, G7b9, A7b9, D7b9.

Fingerings for exercise 6: 1, 3, 5, b7, 1.

Name _____

Secondary Dominants - Available Tensions

Below, you'll find Secondary Dominant chords in a variety of keys extended to the 13th.

Identify the 7th chord, its function (V7/?), and complete the following:

1) Identify the interval of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones. In chord scales that include T \flat 9, add the diatonic #9 (spelled b3) as well.

1.

A musical staff in G major (one sharp) showing a secondary dominant chord, D7. The notes are D4, F#4, A4, C5, D5, F#5, A5, and C6. The chord is extended with a 9th (E5), 11th (G5), and 13th (B5).

A musical staff in G major showing the chord scale for D7. The notes are D4, F#4, A4, C5, D5, F#5, A5, and C6. The notes are labeled with their respective chord tones: 1 (D), 3 (F#), 5 (A), b7 (C), and 1 (D).

2.

A musical staff in F major (one flat) showing a secondary dominant chord, C7. The notes are C4, E4, G4, Bb4, C5, Eb5, G5, and Bb5. The chord is extended with a 9th (D5), 11th (F5), and 13th (Ab5).

A musical staff in F major showing the chord scale for C7. The notes are C4, E4, G4, Bb4, C5, Eb5, G5, and Bb5. The notes are labeled with their respective chord tones: 1 (C), 3 (Eb), 5 (G), b7 (Bb), and 1 (C).

3.

A musical staff in E major (two sharps) showing a secondary dominant chord, B7. The notes are B4, D#5, F#5, A5, B5, D#6, F#6, and A6. The chord is extended with a 9th (C#6), 11th (E6), and 13th (G#6).

A musical staff in E major showing the chord scale for B7. The notes are B4, D#5, F#5, A5, B5, D#6, F#6, and A6. The notes are labeled with their respective chord tones: 1 (B), 3 (D#), 5 (F#), b7 (A), and 1 (B).

Name _____

Secondary Dominants - Available Tensions

4.

1 3 5 b7 1

5.

1 3 5 b7 1

6.

1 3 5 b7 1

Name _____

Secondary Dominants - Chord Symbols and Analysis

Identify the chords in each phrase with a standard chord symbol giving the tensions in parentheses. Analyze the harmony.

Imaj7 V7/VI VI-7

Cmaj7⁽¹³⁾₍₉₎ E7^(b13)_(#9) A-7(9)

1. Roman numerals:

chord symbols:

2. Roman numerals:

chord symbols:

3. Roman numerals:

chord symbols:

4. Roman numerals:

chord symbols:

5. Roman numerals:

chord symbols:

6. Roman numerals:

chord symbols:

7. Roman numerals:

chord symbols:

continued on next page

Name _____

Secondary Dominants - Chord Symbols and Analysis

8. Roman numerals:
chord symbols:

Musical notation for exercise 8, showing a piano accompaniment in G major. The key signature has two sharps (F# and C#). The music consists of three measures. The first measure contains a G major triad in the right hand and a G major triad in the left hand. The second measure contains a G major triad in the right hand and a G major triad in the left hand. The third measure contains a G major triad in the right hand and a G major triad in the left hand.

9. Roman numerals:
chord symbols:

Musical notation for exercise 9, showing a piano accompaniment in B-flat major. The key signature has two flats (B-flat and E-flat). The music consists of three measures. The first measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The second measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The third measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand.

10. Roman numerals:
chord symbols:

Musical notation for exercise 10, showing a piano accompaniment in B-flat major. The key signature has two flats (B-flat and E-flat). The music consists of three measures. The first measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The second measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The third measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand.

11. Roman numerals:
chord symbols:

Musical notation for exercise 11, showing a piano accompaniment in B-flat major. The key signature has two flats (B-flat and E-flat). The music consists of three measures. The first measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The second measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The third measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand.

12. Roman numerals:
chord symbols:

Musical notation for exercise 12, showing a piano accompaniment in G major. The key signature has two sharps (F# and C#). The music consists of three measures. The first measure contains a G major triad in the right hand and a G major triad in the left hand. The second measure contains a G major triad in the right hand and a G major triad in the left hand. The third measure contains a G major triad in the right hand and a G major triad in the left hand.

13. Roman numerals:
chord symbols:

Musical notation for exercise 13, showing a piano accompaniment in B-flat major. The key signature has two flats (B-flat and E-flat). The music consists of three measures. The first measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The second measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The third measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand.

14. Roman numerals:
chord symbols:

Musical notation for exercise 14, showing a piano accompaniment in G major. The key signature has two sharps (F# and C#). The music consists of three measures. The first measure contains a G major triad in the right hand and a G major triad in the left hand. The second measure contains a G major triad in the right hand and a G major triad in the left hand. The third measure contains a G major triad in the right hand and a G major triad in the left hand.

15. Roman numerals:
chord symbols:

Musical notation for exercise 15, showing a piano accompaniment in B-flat major. The key signature has two flats (B-flat and E-flat). The music consists of three measures. The first measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The second measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand. The third measure contains a B-flat major triad in the right hand and a B-flat major triad in the left hand.

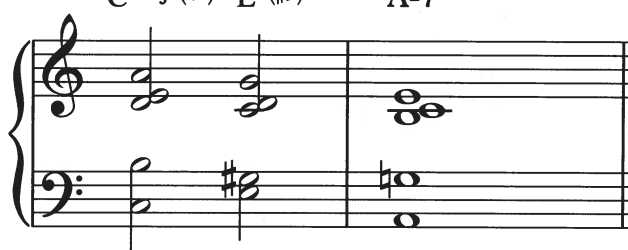
Name _____

Secondary Dominants - Voice Leading and Analysis

Realize the chord symbols in each phrase. Use the initial voicing as a guide to the number of voices. Voice lead the chord tones and tensions. Omit the 5th of each chord as necessary. Analyze the harmony.

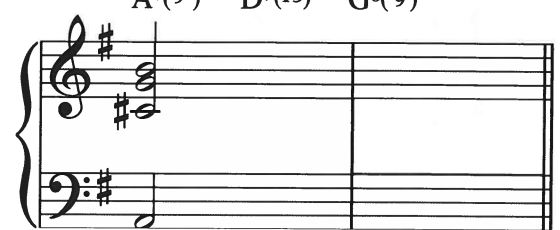
Imaj7 V7/VI VI-7

$C^{maj7}_{(9)^{(13)}}$ $E7_{(\#9)^{(b13)}}$ A-7



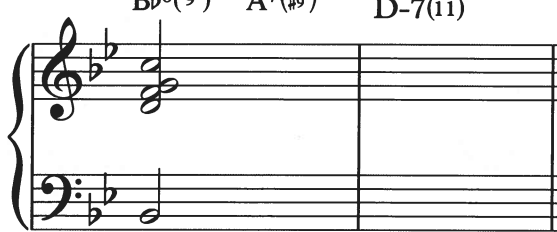
1. Roman numerals:

$A7_{(9)}$ $D7_{(13)}$ $G6_{(9)}$



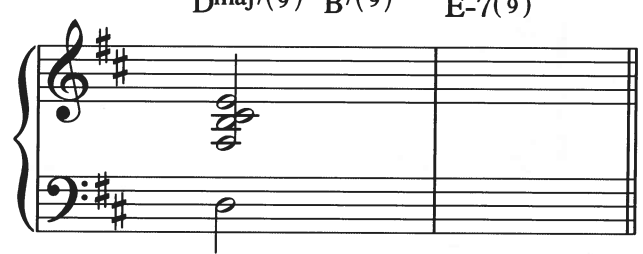
2. Roman numerals:

$Bb6_{(9)}$ $A7_{(\#9)^{(b13)}}$ D-7(11)



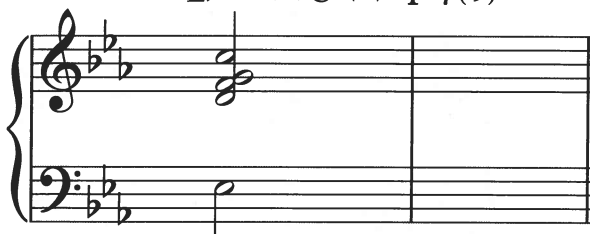
3. Roman numerals:

$D^{maj7}_{(9)^{(13)}}$ $B7_{(\#9)^{(b13)}}$ E-7(9)



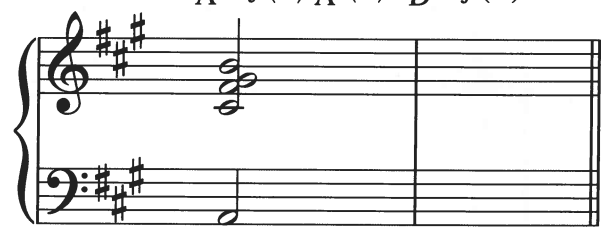
4. Roman numerals:

$Eb^{maj7}_{(9)^{(13)}}$ $C7_{(b9)^{(b13)}}$ F-7(9)



5. Roman numerals:

$A^{maj7}_{(9)^{(13)}}$ $A7_{(9)^{(13)}}$ Dmaj7(9)



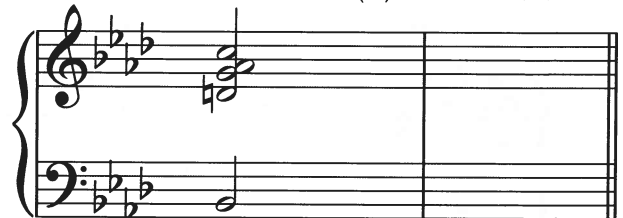
6. Roman numerals:

$E^{maj7}_{(9)}$ $G\#7_{(b9)^{(b13)}}$ C#-7(9)



7. Roman numerals:

$Bb7_{(9)^{(13)}}$ $Eb7_{(9)^{(13)}}$ $Ab^{maj7}_{(9)^{(13)}}$



continued on next page

Name _____

Secondary Dominants - Voice Leading and Analysis

8. Roman numerals:

$D^{\flat}maj7^{(13)}$ $B^{\flat}7^{(\flat 13)}$ $E^{\flat}-7(9)$

9. Roman numerals:

$Bmaj7^{(9)}$ $A^{\sharp}7^{(\flat 9)}$ $D^{\sharp}-7$

10. Roman numerals:

$G^{\flat}maj7^{(9)}$ $B^{\flat}7^{(\flat 13)}$ $E^{\flat}-7(9)$

11. Roman numerals:

$G^{(add9)}$ $G7^{(9)}$ $Cmaj7^{(9)}$

12. Roman numerals:

$Fmaj7^{(9)}$ $D-7(9)$ $G7^{(9)}$ $C7^{(\flat 9)}$ $Fmaj7$

13. Roman numerals:

$A^{\flat}maj7^{(9)}$ $G7^{(\flat 13)}$ $C-7$

14. Roman numerals:

$D^{(add9)}$ $B7$ $E-(9)$

15. Roman numerals:

$B^{\flat}maj7^{(9)}$ $B^{\flat}7^{(9)}$ $E^{\flat}maj7^{(9)}$

Name _____

Secondary Dominants and Related II's - Chord Symbols and Analysis

Identify each voicing with a chord symbol. Analyze the harmony.

Ex: I maj VII-7(b5) V7/VI VI-

C Bm7(b5) E7 A-

1. Roman numerals:
chord symbols:

2. Roman numerals:
chord symbols:

3. Roman numerals:
chord symbols:

4. Roman numerals:
chord symbols:

5. Roman numerals:
chord symbols:

6. Roman numerals:
chord symbols:

7. Roman numerals:
chord symbols:

Name _____

Secondary Dominants and Related II's - Chord Symbols and Analysis

8. Roman numerals:

chord symbols:

Musical notation for exercise 8, showing a piano accompaniment with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of four chords: F#m7, F#m7, F#m7, and F#m7. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

9. Roman numerals:

chord symbols:

Musical notation for exercise 9, showing a piano accompaniment with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef consists of four chords: Bb7, Bb7, Bb7, and Bb7. The bass line consists of a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.

10. Roman numerals:

chord symbols:

Musical notation for exercise 10, showing a piano accompaniment with a treble and bass clef. The key signature has one flat (Bb). The melody in the treble clef consists of four chords: Bb7, Bb7, Bb7, and Bb7. The bass line consists of a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.

11. Roman numerals:

chord symbols:

Musical notation for exercise 11, showing a piano accompaniment with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The melody in the treble clef consists of four chords: F#m7, F#m7, F#m7, and F#m7. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

12. Roman numerals:

chord symbols:

Musical notation for exercise 12, showing a piano accompaniment with a treble and bass clef. The key signature has four sharps (F#, C#, G#, D#). The melody in the treble clef consists of four chords: F#m7, F#m7, F#m7, and F#m7. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

13. Roman numerals:

chord symbols:

Musical notation for exercise 13, showing a piano accompaniment with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef consists of four chords: Bb7, Bb7, Bb7, and Bb7. The bass line consists of a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.

14. Roman numerals:

chord symbols:

Musical notation for exercise 14, showing a piano accompaniment with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab). The melody in the treble clef consists of four chords: Bb7, Bb7, Bb7, and Bb7. The bass line consists of a descending eighth-note scale: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4, Bb3.

15. Roman numerals:

chord symbols:

Musical notation for exercise 15, showing a piano accompaniment with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of four chords: F#m7, F#m7, F#m7, and F#m7. The bass line consists of a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3, F#3.

Name _____

Secondary Dominants and Related II's - Voice Leading and Analysis

Realize the chord symbols in each phrase. Use the initial voicing as a guide to the number of voices. Voice lead the chord tones. Omit the 5th of each chord as necessary. Analyze the harmony.

Ex. Roman numerals: I^{maj}7 V⁷/III III-7
 chord symbols: C^{maj}7 F^{#-7}(b5) B⁷ E-7

1. Roman numerals: F^{maj}7 E-7(b5) A⁷ D-7

2. Roman numerals:

G^{maj}7 B-7 E⁷ A-7

3. Roman numerals:

B^bmaj7 D-7 G-7 C⁷ C-7 F⁷

4. Roman numerals:

D A-7 D⁷ G

5. Roman numerals:

E^bmaj7 D-7 G⁷ C-7

6. Roman numerals:

A^{maj}7 D^{#-7}(b5) G^{#7} C^{#-7}

7. Roman numerals:

A^bmaj7 E^{b-7} A^{b7} D^bmaj7

continued on next page

Name _____

Secondary Dominants and Related II's - Voice Leading and Analysis

8. Roman numerals:

E^{maj7} G^{#-7} C^{#7} F^{#-7} B⁷

Musical notation for exercise 8, showing a piano accompaniment in E major. The right hand plays a series of chords: E^{maj7}, G^{#-7}, C^{#7}, F^{#-7}, and B⁷. The left hand plays a simple bass line.

9. Roman numerals:

B^{b-7} E^{b7} E^{b-7} A^{b7}

Musical notation for exercise 9, showing a piano accompaniment in E-flat major. The right hand plays a series of chords: B^{b-7}, E^{b7}, E^{b-7}, and A^{b7}. The left hand plays a simple bass line.

10. Roman numerals:

B^{maj7} E^{#-7(b5)} A^{#7} D^{#-7}

Musical notation for exercise 10, showing a piano accompaniment in B major. The right hand plays a series of chords: B^{maj7}, E^{#-7(b5)}, A^{#7}, and D^{#-7}. The left hand plays a simple bass line.

11. Roman numerals:

G^bmaj⁷ F^{-7(b5)} B^{b7} E^{b-7}

Musical notation for exercise 11, showing a piano accompaniment in G-flat major. The right hand plays a series of chords: G^bmaj⁷, F^{-7(b5)}, B^{b7}, and E^{b-7}. The left hand plays a simple bass line.

12. Roman numerals:

C E⁻⁷ A⁷ D⁻

Musical notation for exercise 12, showing a piano accompaniment in C major. The right hand plays a series of chords: C, E⁻⁷, A⁷, and D⁻. The left hand plays a simple bass line.

13. Roman numerals:

B^bmaj⁷ F⁻⁷ B^{b7} E^bmaj⁷

Musical notation for exercise 13, showing a piano accompaniment in B-flat major. The right hand plays a series of chords: B^bmaj⁷, F⁻⁷, B^{b7}, and E^bmaj⁷. The left hand plays a simple bass line.

14. Roman numerals:

A^{maj7} D^{maj7} F^{#-7} B⁷ B⁻⁷ E⁷

Musical notation for exercise 14, showing a piano accompaniment in A major. The right hand plays a series of chords: A^{maj7}, D^{maj7}, F^{#-7}, B⁷, B⁻⁷, and E⁷. The left hand plays a simple bass line.

15. Roman numerals:

C B⁻⁷ E⁷ A⁻

Musical notation for exercise 15, showing a piano accompaniment in C major. The right hand plays a series of chords: C, B⁻⁷, E⁷, and A⁻. The left hand plays a simple bass line.

Name _____

Secondary Dominants and Related II's - Voice Leading and Analysis

Realize the chord symbols in each phrase. Use the initial voicing as a guide to the number of voices. Voice lead the chord tones and tensions. Omit the 5th and redundant root of each chord as necessary. Analyze the harmony.

Ex: I maj VII-7(b5) V7/VI VI-
C(9) B-7(b5) E7(b9) A-

1. Roman numerals:

Fmaj7(13) A-7 D7(b9) G-7(9)

2. Roman numerals:

Gmaj7(9) D-7(9) G7(9) Cmaj7(13)

3. Roman numerals:

Bb6 D-7 G-7(9) C7(9) F7(9)

4. Roman numerals:

Dmaj7(9) G#-7(b5) C#7(b9) F#-7

5. Roman numerals:

Ebmaj7(9) D-7(b5) G7(b9) C-7

6. Roman numerals:

Amaj7(9) C#-7 F#7(b9) Bm7(9)

7. Roman numerals:

Ab6(9) Eb-7(9) Ab7(13) Dbmaj7(9)

continue on next page

Name _____

Secondary Dominants and Related II's - Voice Leading and Analysis

8. Roman numerals:

Gmaj7(9) C#-7(b5) F#7(b9) B-7

Musical notation for exercise 8, showing a piano accompaniment in G major. The right hand plays a G major triad with a 9th (B4) in the first measure. The left hand plays a G2 in the first measure. The second and third measures are empty.

9. Roman numerals:

Bbmaj7(13) D-7 G7(b13) C-7(9)

Musical notation for exercise 9, showing a piano accompaniment in Bb major. The right hand plays a Bb major triad with a 13th (F4) in the first measure. The left hand plays a Bb2 in the first measure. The second and third measures are empty.

10. Roman numerals:

Dmaj7(9) C#-7(b5) F#7(b9) B-7(9)

Musical notation for exercise 10, showing a piano accompaniment in D major. The right hand plays a D major triad with a 9th (C#4) in the first measure. The left hand plays a D2 in the first measure. The second and third measures are empty.

11. Roman numerals:

Ebmaj7(9) G-7 C-7(9) F7(9)Bb7(9)

Musical notation for exercise 11, showing a piano accompaniment in Eb major. The right hand plays an Eb major triad with a 9th (D4) in the first measure. The left hand plays an Eb2 in the first measure. The second and third measures are empty.

12. Roman numerals:

A6(9) E-7(9) A7(13) Dmaj7(9)

Musical notation for exercise 12, showing a piano accompaniment in A major. The right hand plays an A major triad with a 9th (G#4) in the first measure. The left hand plays an A2 in the first measure. The second and third measures are empty.

13. Roman numerals:

Abmaj7(9) D-7(b5) G7(b9) C-7

Musical notation for exercise 13, showing a piano accompaniment in Ab major. The right hand plays an Ab major triad with a 9th (G4) in the first measure. The left hand plays an Ab2 in the first measure. The second and third measures are empty.

14. Roman numerals:

Abmaj7(9) G-7(b5) C7(b9) F-7

Musical notation for exercise 14, showing a piano accompaniment in Ab major. The right hand plays an Ab major triad with a 9th (G4) in the first measure. The left hand plays an Ab2 in the first measure. The second and third measures are empty.

15. Roman numerals:

Dbmaj7(9) G-7(b5) C7(b9) F-7

Musical notation for exercise 15, showing a piano accompaniment in Db major. The right hand plays a Db major triad with a 9th (G4) in the first measure. The left hand plays a Db2 in the first measure. The second and third measures are empty.

Name _____

Extended Dominants - Voice Leading and Analysis

The phrases below contain an extended dominant string resolving to the tonic chord of the given key. Realize the chord symbols with the number of voices specific to the first chord. Analyze the harmony.

(3) $E7^{(13)}$ $A7^{(13)}$ $D7^{(13)}$ $G7^{(13)}$ $Cmaj7^{(13)}$

v/v $D7^{(13)}$ $G7^{(13)}$ $Cmaj7^{(13)}$

Detailed description: This exercise shows a sequence of five chords in the key of C major: E7(13), A7(13), D7(13), G7(13), and Cmaj7(13). The first chord is annotated with '(3)', indicating three voices. Arched lines above the notes show voice leading between adjacent chords. Above the D7(13) and G7(13) chords, the labels 'v/v' and 'V7' are written, indicating that these are secondary dominants of the following chords (A7 and Cmaj7 respectively).

1. $G7$ $C7$ $F7$ $Bb7$ $Eb6$

Detailed description: This exercise shows a sequence of five chords in the key of C minor: G7, C7, F7, Bb7, and Eb6. The notation is provided for the first chord, with the rest of the staff left blank for the student to complete.

2. $D7$ $G7$ $C7$ $F7$ $Bbmaj7$

Detailed description: This exercise shows a sequence of five chords in the key of D minor: D7, G7, C7, F7, and Bbmaj7. The notation is provided for the first chord, with the rest of the staff left blank.

3. $F#7$ $B7$ $E7$ $A7$ $Dmaj7$

Detailed description: This exercise shows a sequence of five chords in the key of D major: F#7, B7, E7, A7, and Dmaj7. The notation is provided for the first chord, with the rest of the staff left blank.

4. $G#7$ $C#7$ $F#7$ $B7$ $E6$

Detailed description: This exercise shows a sequence of five chords in the key of D major: G#7, C#7, F#7, B7, and E6. The notation is provided for the first chord, with the rest of the staff left blank.

5. $C7$ $F7$ $Bb7$ $Eb7$ $Abmaj7$

Detailed description: This exercise shows a sequence of five chords in the key of C minor: C7, F7, Bb7, Eb7, and Abmaj7. The notation is provided for the first chord, with the rest of the staff left blank.

6. $D#7$ $G#7$ $C#7$ $F#7$ B

Detailed description: This exercise shows a sequence of five chords in the key of D major: D#7, G#7, C#7, F#7, and B. The notation is provided for the first chord, with the rest of the staff left blank.

7. $F7(9)$ $Bb7(9)$ $Eb7(9)$ $Ab7(9)$ $Dbmaj7(9)$

Detailed description: This exercise shows a sequence of five chords in the key of C minor: F7(9), Bb7(9), Eb7(9), Ab7(9), and Dbmaj7(9). The notation is provided for the first chord, with the rest of the staff left blank.

Name _____

Extended Dominants - Voice Leading
and Analysis

8. $D7^{(13)}$ $G7^{(13)}$ $C7^{(13)}$ $F7^{(13)}$ $Bb^{maj7(13)}$

9. $G7^{(13)}$ $C7^{(13)}$ $F7^{(13)}$ $Bb7^{(13)}$ $Ebmaj7^{(13)}$

10. $A7^{(13)}$ $D7^{(13)}$ $G7^{(13)}$ $C7^{(13)}$ $Fmaj7^{(13)}$

11. $E7$ $A7$ $D7$ $G7$ $Cmaj7$

12. $G7$ $C7$ $F7$ $Bb7$ Eb

13. $C7^{(9)}$ $F7^{(9)}$ $Bb7^{(9)}$ $Eb7^{(9)}$ $Ab^{maj7(9)}$

14. $B7$ $E7$ $A7$ $D7$ $Gmaj7$

15. $F\#7$ $B7$ $E7$ $A7$ $D6$

Name _____

Voice Leading Secondary Dominants and Related II's

1. Voice lead the progression starting with the given voicing:
 Roots in the bass
 Four-part close in the treble.
 Analyze the progression with Roman numerals and harmonic functions.

Analysis:

D^bmaj7 C7 F7 B^b7 E^b7 A^b7

Functions: (Tonic)

Analysis:

A^b-7 D^b7 G^bmaj7 B^b-7 E^b7 A^b7sus4 A^b7

Functions:

2. This is the same progression as #1.
 Voice lead it as in the example: roots in the bass, other chord tones and tensions in the treble.
 In voicings with two tensions, omit the 5th.

D^bmaj7(9,13) C7(#9^b13) F7(9,13) B^b7(9,13) E^b7(9,13) A^b7(9,13)

A^bmi7(9) D^b7(9,13) G^bmaj7(9,13) B^bmi7(9) E^b7(9,13) A^b7sus4(9) A^b7(9,13)

Name _____

Voice Leading Secondary Dominants and Related II's

1. Provide chord symbols to match the analysis.
Voice lead the progression with roots in the bass and the other three notes in the treble.

A-7

Imaj7 (V7/VI) IVmaj7 II-7 V7 Imaj7

- 2a. Create guide tone lines for the progression; keep the roots in the bass.
Label each note in the guide tone lines in relation to its chord.

Dmaj7 B-7 Gmaj7 E-7 F#-7 B-7

*Progression continues
on the next page...*

Name _____

Voice Leading Secondary Dominants and Related II's

A⁻⁷ D⁷ Gmaj⁷ Gmi⁶ F^{#-7} B⁷ E⁻⁷ A⁷

- 2b. This is the same progression as exercise 2a.
Combine the two guide tones from 2a on the middle staff.
Add an available tension to the top staff, choosing tensions that move as smoothly as possible.
Label each note in relation to its chord.

Dmaj⁷ B⁻⁷ Gmaj⁷ E⁻⁷ F^{#-7} B⁻⁷

A⁻⁷ D⁷ Gmaj⁷(#11) F^{#-7} B⁷ E⁻⁷5 A⁷

Name _____

Guide Tones and Tensions on Extended Dominants

These are three versions of the bridge from "I Got Rhythm".
Continue the voice leading by substituting 9 for the root and 13 for the 5th of each chord.

a.

D⁷ G⁷

C⁷ F⁷

b.

D7sus4 D⁷ G7sus4 G⁷

C7sus4 C⁷ F7sus4 F⁷

Add 9 to minor 7 chords; add 9 and 13 to dominant or 7sus4 chords:

c.

A-7 D⁷ D-7 G⁷

G-7 C⁷ C-7 F⁷

Name _____

Secondary Dominants

Using line #1 as a model, fill in the blanks with the appropriate key signatures, chord symbols and Roman numerals.

	Key	Chord Symbol for Secondary Dominant	Diatonic Target Chord	Analysis of Secondary Dominant	Analysis of Diatonic Target Chord
1.	C	D ⁷	G ⁷	V ⁷ /V	V ⁷
2.		B ^{b7}			II-7
3.		D ⁷		V ⁷ /IV	
4.			F- ⁷	V ⁷ /II	
5.	E				III-7
6.	F			V ⁷ /III	
7.	F#	D ^{#7}			
8.			E- ⁷		VI-7
9.		G ⁷		V ⁷ /III	
10.	A			V ⁷ /V	
11.		B ^{b7}			IVmaj7
12.	B	D ^{#7}			

Name _____

Melodic Tensions on Secondary Dominants and Related II's

Write the chord symbols below the harmonic analysis.
 Voice-lead the chords in the bass clef.
 Put two tensions and two chord tones in each measure in the treble.
 Order them so they create a pleasing melodic line.

1. I maj7 V⁷/IV IV VI-7 V⁷/V V⁷ sus4 V⁷

Chord symbols:

etc...

2. I maj7 III-7 V⁷/II II-7 V⁷

3. I maj7 V⁷/VI VI-7 IVmaj7 V⁷ sus4 V⁷ I maj7

4. I maj7 V⁷/III III-7 (V⁷/II) V⁷/V V⁷ I maj7

Name _____

Minor Key - Scales

A natural minor,
relative minor of C major:

1 2 b3 4 5 b6 b7

A harmonic minor;
A natural minor with a
raised seventh degree:

1 2 b3 4 5 b6 #7

A melodic minor;
A natural minor with a raised
sixth and seventh degree:

1 2 b3 4 5 #6 #7

These examples use an open key signature.
Write the scales using all necessary accidentals.

<p>B\flat natural minor</p>	<p>B natural minor</p>
<p>B\flat harmonic minor</p>	<p>B harmonic minor</p>
<p>B\flat melodic minor</p>	<p>B melodic minor</p>

<p>C natural minor</p>	<p>C# natural minor</p>
<p>C harmonic minor</p>	<p>C# harmonic minor</p>
<p>C melodic minor</p>	<p>C# melodic minor</p>

Name _____

Minor Key - Scales

These examples are written with a key signature.
Write the scales using ONLY the necessary accidentals.

D natural minor	E \flat natural minor
D harmonic minor	E \flat harmonic minor
D melodic minor	E \flat melodic minor

E natural minor	F natural minor
E harmonic minor	F harmonic minor
E melodic minor	F melodic minor

F \sharp natural minor	G natural minor
F \sharp harmonic minor	G harmonic minor
F \sharp melodic minor	G melodic minor

Name _____

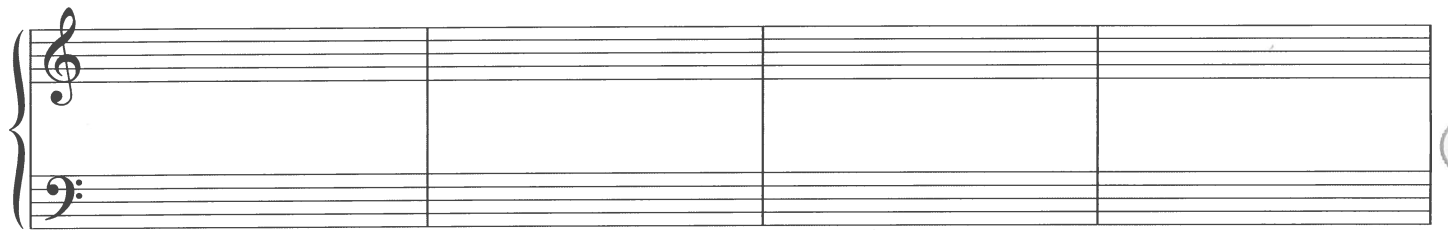
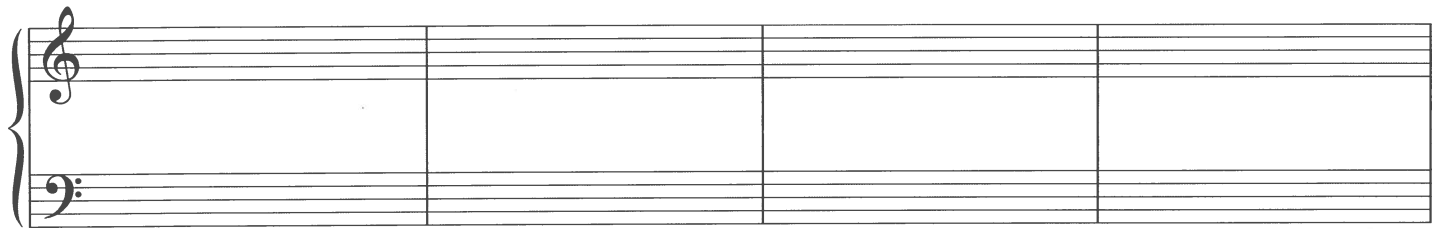
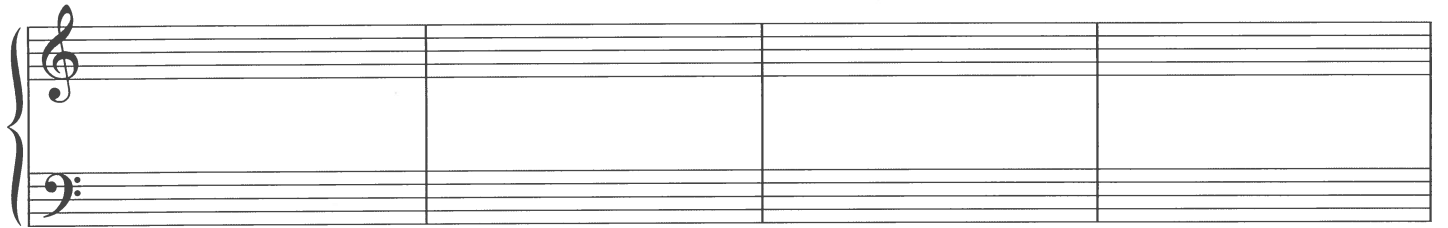
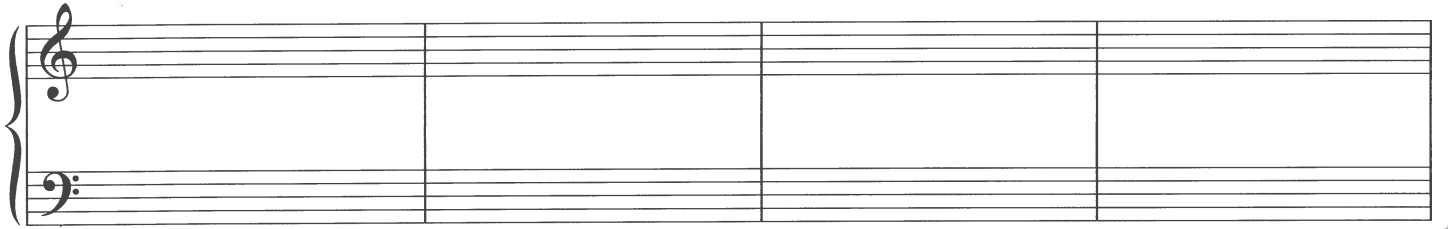
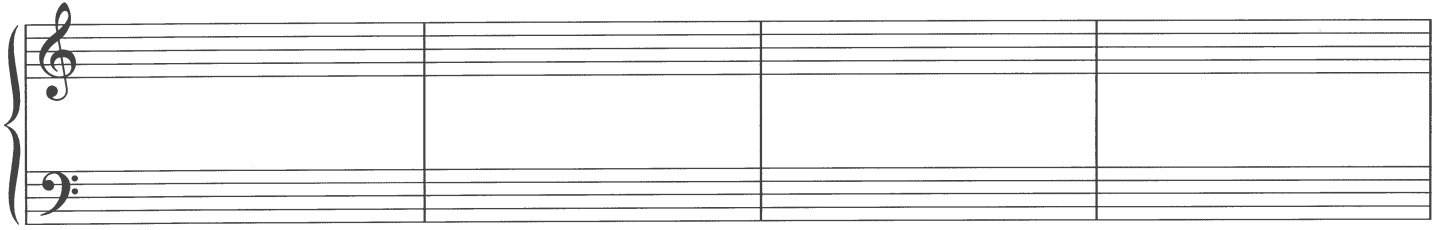
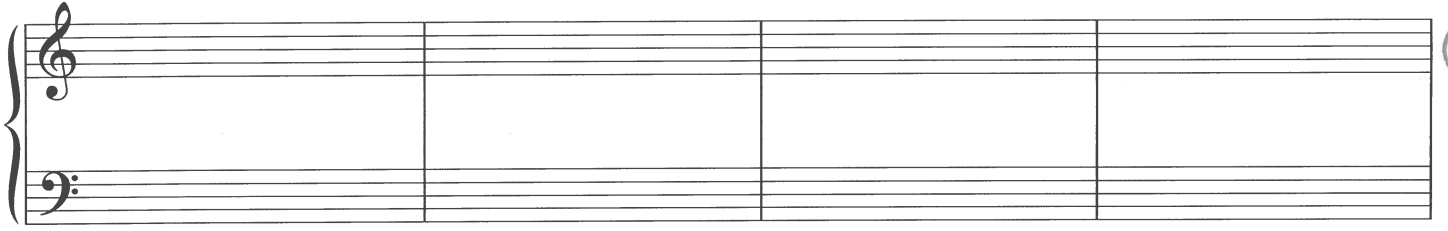
Minor Key - Scales

Write the key signature and the scales.
Use only the necessary accidentals.

G# natural minor	A natural minor
G# harmonic minor	A harmonic minor
G# melodic minor	A melodic minor

B \flat natural minor	B natural minor
B \flat harmonic minor	B harmonic minor
B \flat melodic minor	B melodic minor

C natural minor	C# natural minor
C harmonic minor	C# harmonic minor
C melodic minor	C# melodic minor



Name _____

Minor Key - Diatonic Tensions

Below, you'll find each of the diatonic 7th chords of C Aeolian source scale extended to the 13th. The V7 chord has been included in this collection, leading tone added, to allow for the inclusion of alldiatonic tensions ($b9$, $\#9$, and $b13$). Following the model of the I-7 chord, complete the following: 1) Identify the quality of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

Ex. C-7

Maj9 P11 min13 Maj9 Maj9 min9

I-7

1 T9 $b3$ T11 5 $Sb6$ $b7$ 1

1. D-7($b5$)

1 $b3$ $b5$ $b7$ 1

II-7($b5$)

1 $b3$ $b5$ $b7$ 1

2. E b maj7

1 3 5 7 1

b IIImaj7

1 3 5 7 1

Name _____

Minor Key - Diatonic Tensions

3. F-7

1 b3 5 b7 1

IV-7

1 b3 5 b7 1

4. G-7

1 b3 5 b7 1

V-7

1 b3 5 b7 1

5. G7

1 b3 5 b7 1

V7

1 3 5 b7 1

Name _____

Minor Key - Diatonic Tensions

Think of B°7 as an inversion of G7 in C minor.

6. B°7

Musical notation for the B°7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Bb, D, F, and Ab. The second measure contains the notes Bb, D, F, and Ab, with a flat sign above the final Ab. The key signature has two flats (Bb and Eb).

VII°7

Musical notation for the VII°7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Bb, D, F, and Ab. The second measure contains the notes Bb, D, F, and Ab, with a flat sign above the final Ab. The key signature has two flats (Bb and Eb). Fingerings are indicated below the notes: 1, b3, b5, o7, 1.

7. Abmaj7

Musical notation for the Abmaj7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Ab, Bb, Db, and Eb. The second measure contains the notes Ab, Bb, Db, and Eb. The key signature has two flats (Bb and Eb).

bVI maj7

Musical notation for the bVI maj7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Ab, Bb, Db, and Eb. The second measure contains the notes Ab, Bb, Db, and Eb. The key signature has two flats (Bb and Eb). Fingerings are indicated below the notes: 1, 3, 5, 7, 1.

8. Bb7

Musical notation for the Bb7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Bb, D, F, and Ab. The second measure contains the notes Bb, D, F, and Ab. The key signature has two flats (Bb and Eb).

bVII7

Musical notation for the bVII7 chord in C minor. The staff shows the chord structure in two measures. The first measure contains the notes Bb, D, F, and Ab. The second measure contains the notes Bb, D, F, and Ab. The key signature has two flats (Bb and Eb). Fingerings are indicated below the notes: 1, 3, 5, b7, 1.

Name _____

Minor Key - Diatonic Tensions

Below, you'll find each of the most common diatonic 7th chords of the C Dorian source scale extended to the 13th. Following the model of the I-7 chord, complete the following:

- 1) Identify the quality of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

1. C-7

I-7

2. D-7

II-7

3. E-flatmaj7

bIIImaj7

Name _____

Minor Key - Diatonic Tensions

4. IV7

1 3 5 b7 1

5. A-7(b5)

VI-7(b5)

1 b3 b5 b7 1

Below, you'll find each of the most common diatonic 7th chords of the melodic minor source scale extended to the 13th. I-6 is also included. Complete the following:

- 1) Identify the quality of each of the extensions.
- 2) Identify the quality of the 9th between each extension and its respective chord tone.
- 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

1. C-(maj7)

I-(maj7)

1 b3 5 7 1

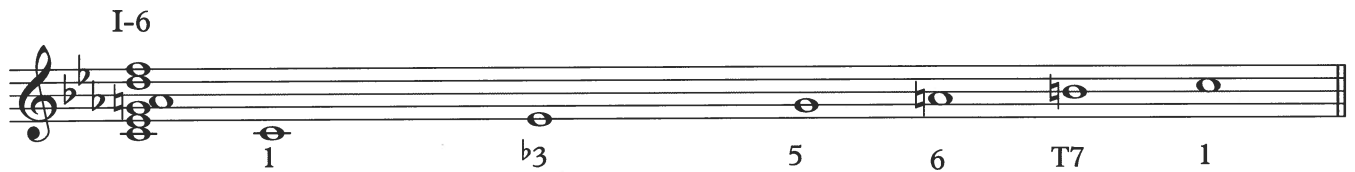
Name _____

Minor Key - Diatonic Tensions

2. C-6

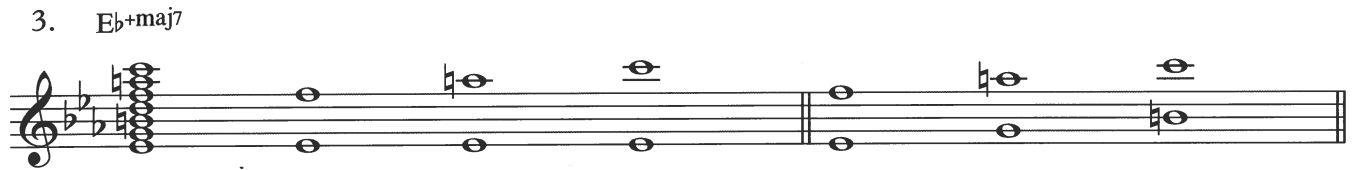


I-6

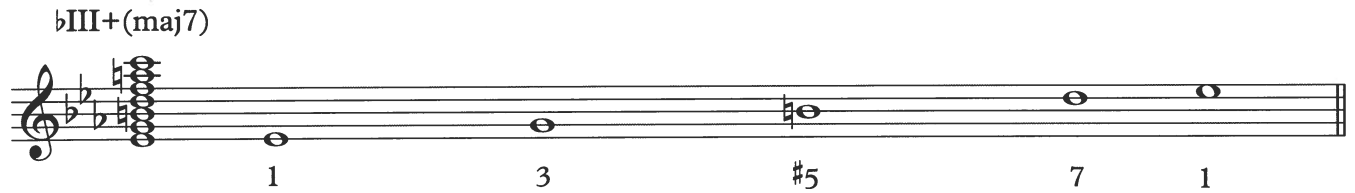


1 b3 5 6 T7 1

3. Eb+maj7

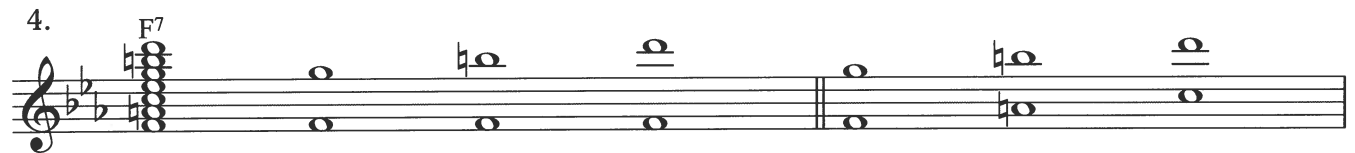


bIII+(maj7)

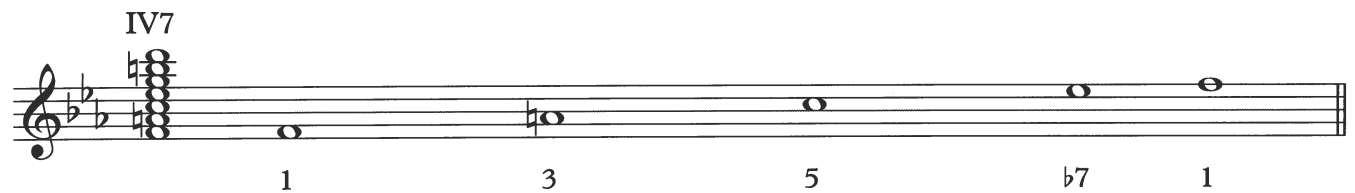


1 3 #5 7 1

4. F7



IV7



1 3 5 b7 1

Name _____

Minor Key - Diatonic Tensions

5. VI-7(b5)
A-7(b5)

1 b3 b5 b7 1

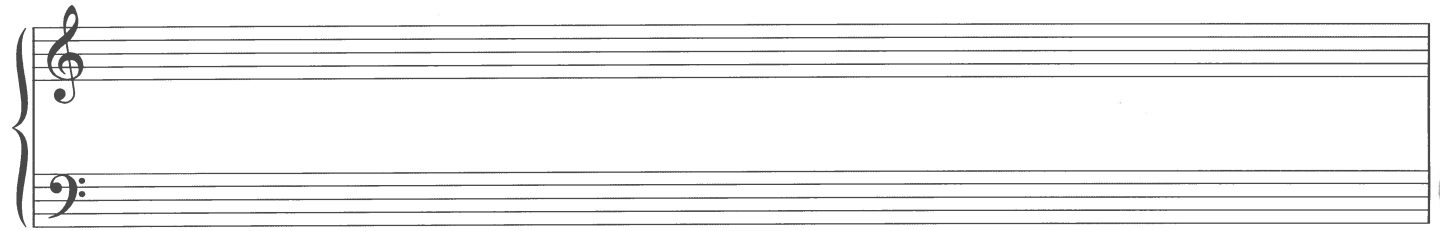
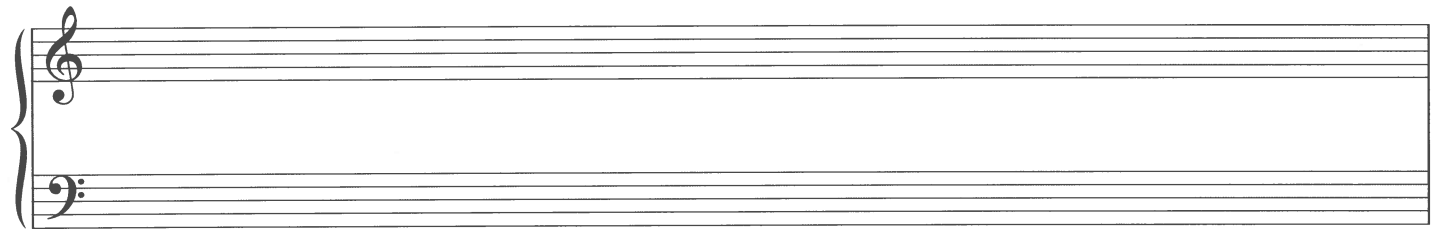
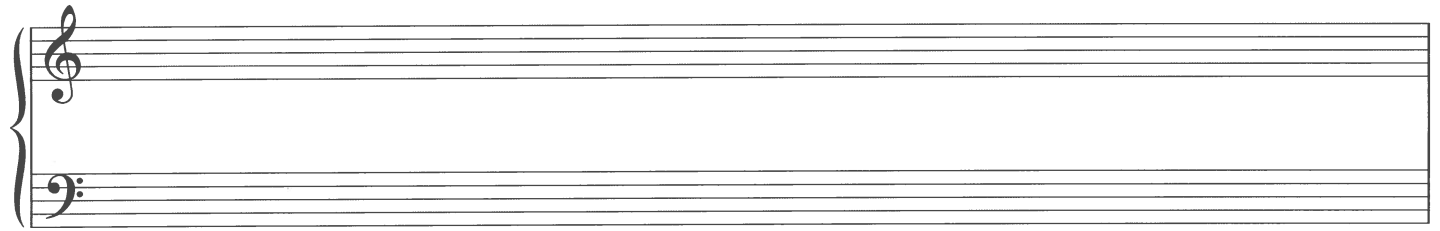
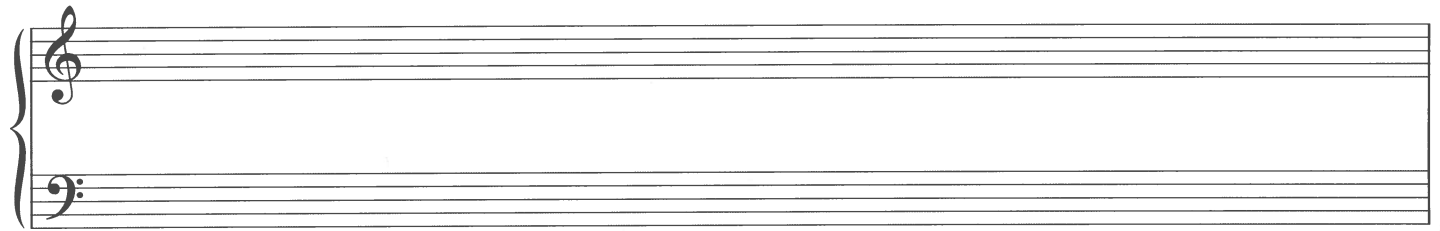
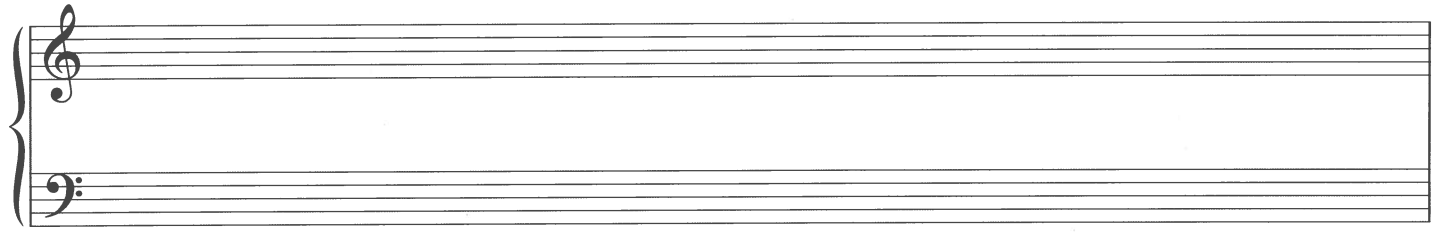
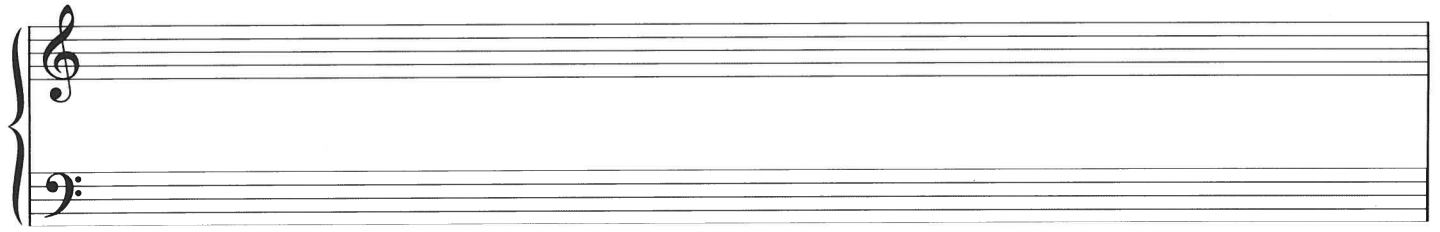
Below, you'll find \flat IImaj7, the diatonic 7th chord from the Phrygian source scale extended to the 13th. Complete the following:

- 1) Identify the quality of each of the extensions.
- 2) Identify the quality of the 9th between each extension and its respective chord tone.
- 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

6. $\text{D}\flat$ maj7

\flat IImaj7

1 3 5 7 1



Name _____

Provide a chord symbol for each of the voicings below. Indicate any tensions in parentheses. Analyze the harmony of each phrase. Refer to pp. 56-63 and 67-68 of the course text, then label the function of each chord.

Roman numerals:

1. Chord symbols:

Function:

Exercise 1: Treble clef, C major key signature, common time. Bass clef, C major key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note C3. Measure 2: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note C3. Measure 3: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note C3. Measure 4: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note C3.

2.

Exercise 2: Treble clef, B minor key signature, common time. Bass clef, B minor key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 2: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 3: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 4: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2.

3.

Exercise 3: Treble clef, D major key signature, common time. Bass clef, D major key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 2: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 3: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 4: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3.

4.

Exercise 4: Treble clef, B minor key signature, common time. Bass clef, B minor key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 2: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 3: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 4: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2.

5.

Exercise 5: Treble clef, D major key signature, common time. Bass clef, D major key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 2: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 3: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 4: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3.

6.

Exercise 6: Treble clef, B minor key signature, common time. Bass clef, B minor key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 2: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 3: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 4: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2.

7.

Exercise 7: Treble clef, D major key signature, common time. Bass clef, D major key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 2: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 3: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3. Measure 4: Treble clef has a triad of F#4, A4, C#5; Bass clef has a whole note D3.

8.

Exercise 8: Treble clef, B minor key signature, common time. Bass clef, B minor key signature, common time. Four measures of music. Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 2: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 3: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2. Measure 4: Treble clef has a triad of G4, B4, D5; Bass clef has a whole note B2.

continued on next page

Name _____

Minor Key - Chord Symbols and Analysis

Roman numerals:

Chord symbols:

9.

Function:

10.

11.

12.

13.

14.

15.

16.

- Voice-lead the seventh chords built on I, IV V and I in each of these scales.
Start the voicing of each phrase with the 3rd of the chord (F# or F \flat) in the lead.
Use 3-way close voicing in the treble.

- Label the chords with chord symbols and Roman numerals.

Roman numeral: _____
Chord symbol: _____

D major

Roman numeral: _____
Chord symbol: _____

D Aeolian

Roman numeral: _____
Chord symbol: _____

D harmonic minor

*Suggested supplemental activities: 1. record each phrase
2. solfege the root motion*

Name _____

Parallel Major and Minor Key Progressions

- 1) In the middle staff, create guide tone lines for chords built on the roots provided.
- 2) Label each chord with a chord symbol, Roman numeral and harmonic function.
- 3) Put the available tensions for each chord in the top staff, one after another.

E major:

Roman numeral: I_{maj}7

Chord symbol: E_{maj}7

Tensions

Function: Tonic

Guide tones

etc...

Roots

E Aeolian:

Tensions

G.T.

E harmonic minor:

Tensions

G.T.

Name _____

**Parallel Major and Minor Progressions:
Harmonic Function and Voice Leading**

The root motion is similar in these short phrases.

- 1) In the treble clef, voice-lead the 3rd, 5th, and 7th of chords built on the roots provided.
- 2) Label each chord with a chord symbol, Roman numeral and harmonic function: T, S, or D.

Roman numerals:

Chord symbols:

A musical staff in 4/4 time with a key signature of two sharps (D major). The treble clef contains a chord of D major (D-F-A) in the first measure, followed by four empty measures. The bass clef contains a sequence of five quarter notes: D, C, B, A, G, representing the D Aeolian scale. The text "Harmonic Functions:" is written below the treble clef.

D Aeolian:

Roman numerals:

Chord symbols:

A musical staff in 4/4 time with a key signature of one flat (D minor). The treble clef contains a chord of D minor (D-F-A) in the first measure, followed by four empty measures. The bass clef contains a sequence of five quarter notes: D, C, B, A, G, representing the D Aeolian scale. The text "Harmonic Functions:" is written below the treble clef.

D minor (harmonic):

Roman numerals:

Chord symbols:

A musical staff in 4/4 time with a key signature of one flat and one sharp (D minor harmonic). The treble clef contains a chord of D minor harmonic (D-F-A-C#) in the first measure, followed by four empty measures. The bass clef contains a sequence of five quarter notes: D, C, B, A, G, representing the D minor harmonic scale. The text "Harmonic Functions:" is written below the treble clef.

D minor (harmonic/melodic mix):

Roman numerals:

Chord symbols:

A musical staff in 4/4 time with a key signature of one flat and one sharp (D minor melodic mix). The treble clef contains a chord of D minor melodic mix (D-F-A-C#) in the first measure, followed by four empty measures. The bass clef contains a sequence of five quarter notes: D, C, B, A, G, representing the D minor melodic mix scale. The text "Harmonic Functions:" is written below the treble clef.

Name _____

Minor Key - Other Source Scales

A natural minor
the diatonic minor scale:

A musical staff in treble clef showing the A natural minor scale. The notes are A, B, C, D, E, F, G, A. Below the staff, the degrees are labeled: 1, 2, b3, 4, 5, b6, b7.

A Dorian
natural minor with a
raised sixth degree:

A musical staff in treble clef showing the A Dorian scale. The notes are A, B, C, D, E, F#, G, A. Below the staff, the degrees are labeled: 1, 2, b3, 4, 5, 6, b7.

A Phrygian
natural minor with a
lowered second degree:

A musical staff in treble clef showing the A Phrygian scale. The notes are A, Bb, C, D, E, F, G, A. Below the staff, the degrees are labeled: 1, b2, b3, 4, 5, b6, b7.

These examples use an open key signature.
Write the scales using all necessary accidentals.

<p>B\flat natural minor</p> <p>B\flat Dorian</p> <p>B\flat Phrygian</p>	<p>B natural minor</p> <p>B Dorian</p> <p>B Phrygian</p>
--	--

<p>C natural minor</p> <p>C Dorian</p> <p>C Phrygian</p>	<p>C# natural minor</p> <p>C# Dorian</p> <p>C# Phrygian</p>
--	---

Name _____

Minor Key - Other Source Scales

These examples are written with a key signature.
Write the scales using ONLY the necessary accidentals.

D natural minor	E \flat natural minor
D Dorian	E \flat Dorian
D Phrygian	E \flat Phrygian

E natural minor	F natural minor
E Dorian	F Dorian
E Phrygian	F Phrygian

F \sharp natural minor	G natural minor
F \sharp Dorian	G Dorian
F \sharp Phrygian	G Phrygian

Name _____

Minor Key - Other Source Scales

Minor key progressions may contain II-7 or IV7 as subdominant chords.
They are derived from the parallel Dorian.

In each key, notate II-7^{b5}, II-7, IV-7 and IV7.
Provide a chord symbol for each chord.

a. II-7 II-7^{b5} IV-7 IV7

b.

c.

d.

e.

f.

g.

h.

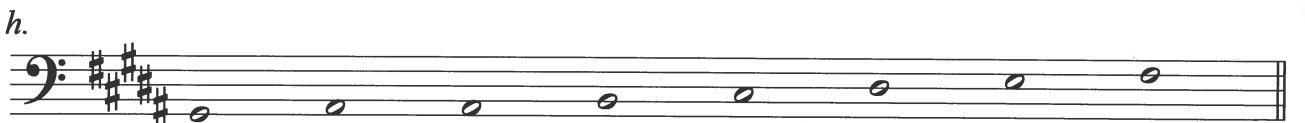
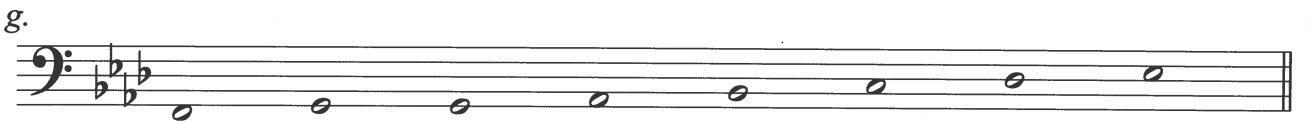
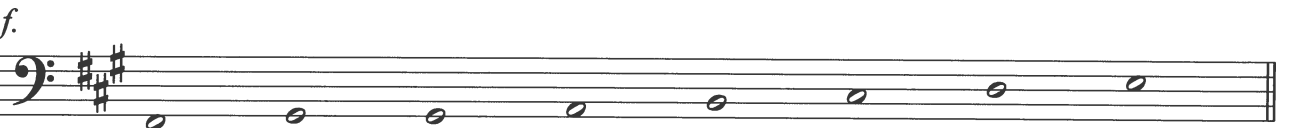
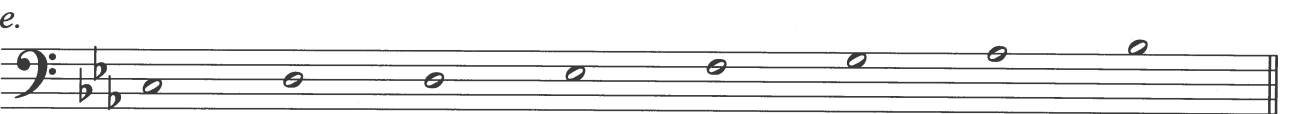
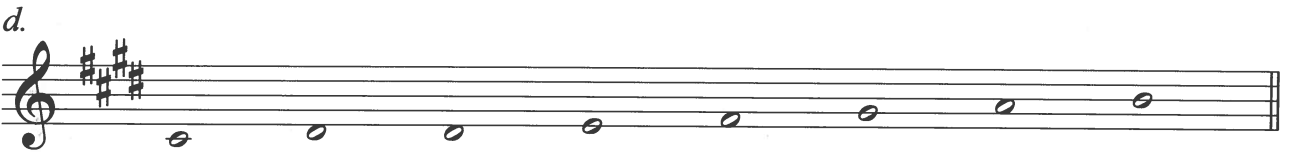
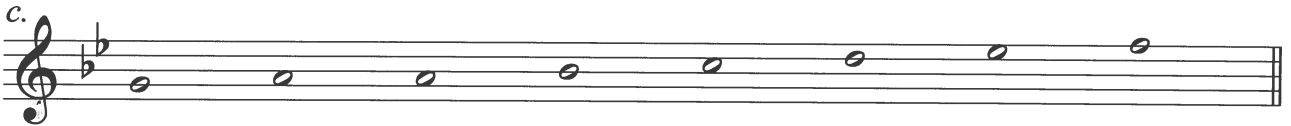
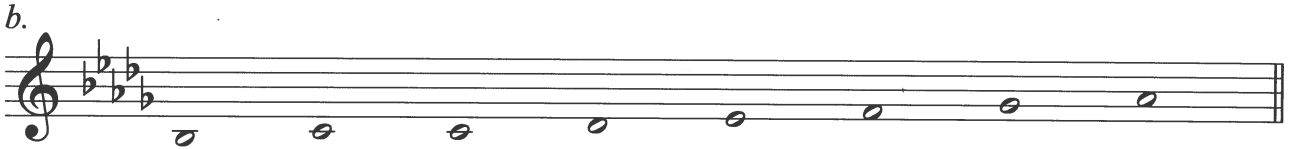
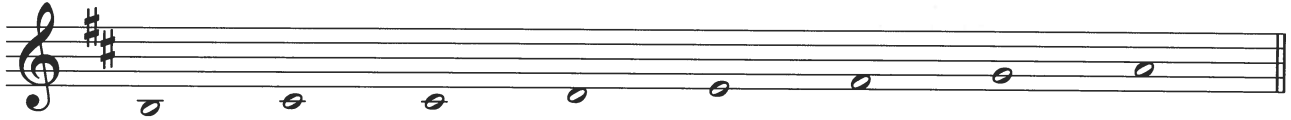
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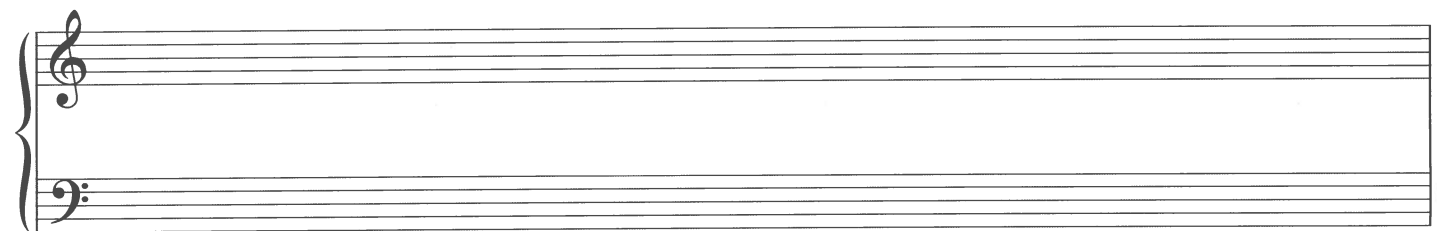
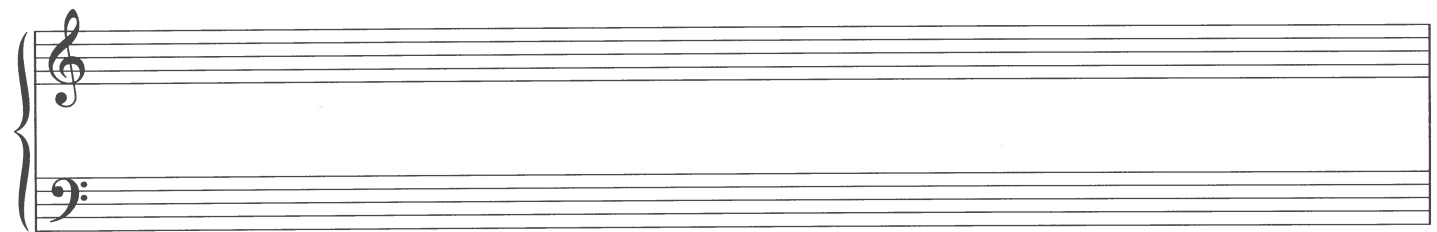
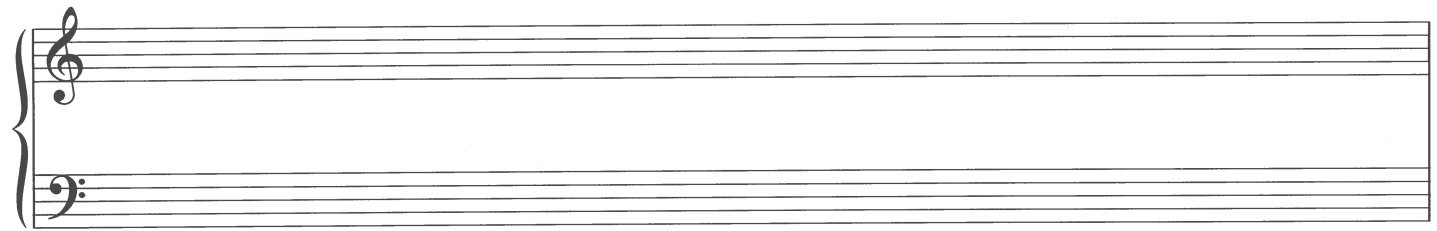
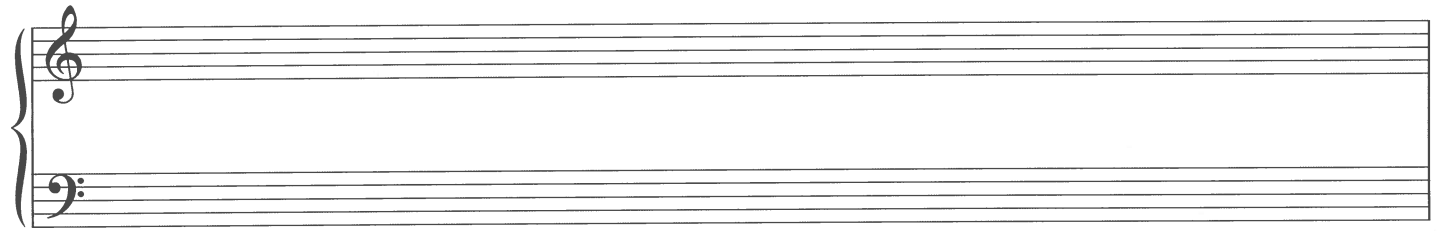
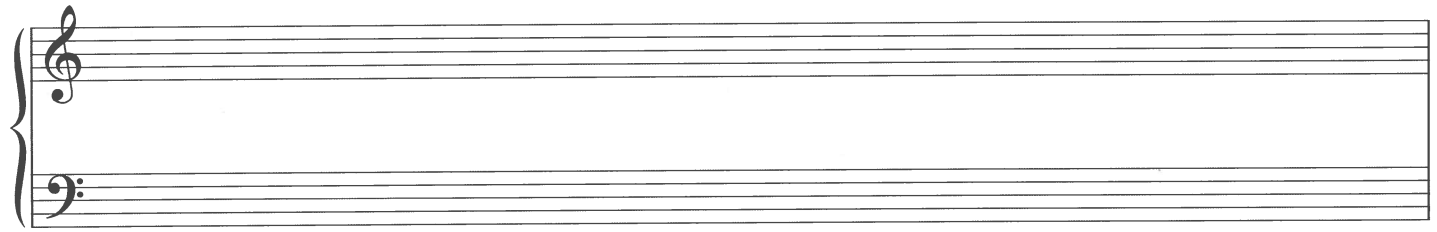
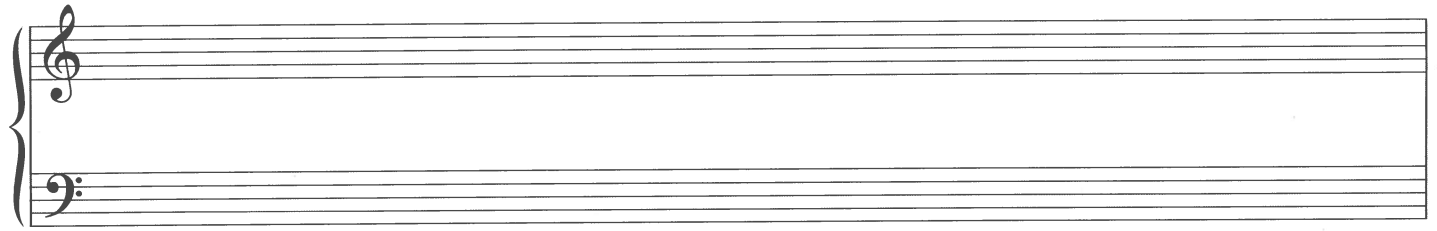
**Minor Key -
Other Source Scales**

Minor key progressions may contain \flat II $\text{maj}7$ as a subdominant chord.
 \flat II $\text{maj}7$ is derived from the parallel Phrygian.

Using accidentals as necessary, notate \flat II $\text{maj}7$ and II-7 \flat 5 in each key.
Provide a chord symbol for both chords.

a. \flat II $\text{maj}7$ II-7 \flat 5





Provide a chord symbol for each of the voicings below. Indicate any tensions in parentheses.
 Analyze the harmony of each phrase.
 Refer to pp. 64-65 of the course text, then label the function of each chord: T, S, or D.

Roman numerals:

1. Chord symbols:

Function:

2.

3.

4.

5.

6.

7.

8.

Name _____

Roman numerals:

9. Chord symbols:

Function:

Musical score for exercise 9, in D major. The treble clef contains a sequence of chords: D major, E major, F# major, and G major. The bass clef contains a simple bass line: D, E, F#, G, F#, E, D.

10.

Musical score for exercise 10, in D minor. The treble clef contains a sequence of chords: D minor, E minor, F major, G major, and A minor. The bass clef contains a simple bass line: D, E, F, G, F, E, D.

11.

Musical score for exercise 11, in D major. The treble clef contains a sequence of chords: D major, E major, F# major, and G major. The bass clef contains a simple bass line: D, E, F#, G, F#, E, D.

12.

Musical score for exercise 12, in D minor. The treble clef contains a sequence of chords: D minor, E minor, F major, G major, and A minor. The bass clef contains a simple bass line: D, E, F, G, F, E, D.

13.

Musical score for exercise 13, in D minor. The treble clef contains a sequence of chords: D minor, E minor, F major, G major, and A minor. The bass clef contains a simple bass line: D, E, F, G, F, E, D.

14.

Musical score for exercise 14, in D major. The treble clef contains a sequence of chords: D major, E major, F# major, G major, and A major. The bass clef contains a simple bass line: D, E, F#, G, F#, E, D.

15.

Musical score for exercise 15, in D major. The treble clef contains a sequence of chords: D major, E major, F# major, G major, and A major. The bass clef contains a simple bass line: D, E, F#, G, F#, E, D.

16.

Musical score for exercise 16, in D minor. The treble clef contains a sequence of chords: D minor, E minor, F major, G major, and A minor. The bass clef contains a simple bass line: D, E, F, G, F, E, D.

Name _____

Minor Key - Voice Leading and Analysis

Using the initial voicing as a guide, voice lead the chord tones and tensions.
Omit the 5th of a chord if necessary.
Analyze the harmony.

Example:

Roman numerals: I-6 VI-7(b5) II-7(b5) V7 I-6

Chord symbols: A-6(9) F#-7(b5) B-7(b5) E7^(b13)_(b9) A-6(9)

1. E- G A- B7 E-

2. C-7 Ebmaj7 D-7 G7 C-7

3. B-6(9) Dmaj7 C#-7(b5)F#7^(b13)_(b9) B-6(9)

4. F-(add9) Abmaj7 Bb-(add9) C7 F-

5. F#-7⁽⁹⁾ D#-7(b5) G#-7(b5) C#7^(b9) F#-6

6. D-6 B-7(b5) Bbmaj7 A7 D-6

7. C#- E F#- G#7 C#-

continued on next page

Name _____

Roman numerals:
Chord symbols:

8. G⁻⁷ B^bmaj7 E^bmaj7 D⁷(^b9) G⁻⁷

9.

B^b-6 G-7(^b5) C-7(^b5) F⁷(^b13_{b9}) B^b-(maj7)

10. B- Dmaj7 Gmaj7 F#7 B-

11. E-7 Gmaj7 F#-7(^b5) B7 E-7

12. A-6(9) F#-7(^b5) D-6 E⁷(^b13_{b9}) A-(maj7)(9)

13. C#- E^bmaj7 F#- G#7 C#-

14. C-7 E^bmaj7 A^bmaj7 G7 C-

15. F-6(9) D-7(^b5) D^bmaj7(9) C⁷(^b13_{b9}) F-6

Using the initial voicing as a guide, voice lead the chord tones and tensions. Keep roots in the bass; omit the 5th of a chord as necessary. Analyze the harmony.

Example:

Roman numerals: I-7 II-7 \flat III maj^7 II-7 II-7($\flat 5$) \flat II maj^7 I-6

Chord symbols: A-7 B-7 C maj^7 B-7 B-7($\flat 5$) B \flat maj^7 A-6

Roman numerals:

1. E- F maj^7 E- A- B 7 E-

2. D-7 G 7 D-7 G 7 E-7 A 7 D-7

3. C \sharp -7(9) D maj^7 (9) C \sharp -7(9) D \sharp -7($\flat 5$) G \sharp^7 ($\flat 9$) C \sharp -6(9)

4. G-7 A-7 B \flat maj^7 C 7 A-7 D7($\flat 9$) G-7

5. F-7(9) G-7($\flat 5$) C 7 ($\flat 9$) D \flat maj^7 (9) G \flat maj^7 (9) F-7(9)

6. B-7 E 7 B-7 E 7 C \sharp -7($\flat 5$) F \sharp^7 B-7

7. C- D \flat maj^7 C- F-7 D \flat maj^7 C-

continued on next page

Name _____

Roman numerals:

8. A-7 B-7 Cmaj7 B-7 B-7(b5) E7(b9) A-

9. G-7(9) A-7(b5) D7(b13) Ebmaj7(9) Abmaj7(9) G-7(9)

10. B-7 Cmaj7 B-7 E-7 F#7 B-

11. E-7(9) Fmaj7(9) E-7(9) Cmaj7(9) B7(b9) E-7(9)

12. F#-7(9) D#-7(b5) Dmaj7 Gmaj7(9) F#-7(9)

13. Bb- Dbmaj7 Gb Ab Bb-

14. C-7(9) F7(13) C-7(9) F7(13) D-7 Dbmaj7(9) C-7(9)

15. F#-7 G#-7 Amaj7 B7 G#-7 C#7(b9) F#-6

Name _____

Major and Minor Key Parallel Progressions

For each 8-bar progression:

1. Harmonize the bass line using diatonic seventh chords. The last chord is always B⁷.
2. Alternate as specified between root position and inversions.
3. Voice lead the 3rd, 5th, and 7th of each chord on the treble staff.
4. Name and analyze each chord.

Rom. Num: I maj7

III-7/5

Chord: E maj7

G[#]-7/D[#]

E major

1 Root position Inverted Root position Inverted

B⁷

5 Root position Inverted Root position Root position

Rom. Num:

Chord:

E minor

1 Root position Inverted Root position Inverted

B⁷

5 Root position Inverted Root position Root position

Name _____

Major and Minor Key Parallel Progressions

This progression uses an "expanded" minor scale: Aeolian plus raised sixth and seventh.

Rom. Num.:

Chord:

E minor

1 *Root position* *Inverted* *Root position* *Inverted*

5 *Root position* *Inverted* *Root pos.* *Inverted* *Root pos.* *Root pos.* *B7*

Why did you choose the inversions you did?

How would the phrases change if you made different choices?

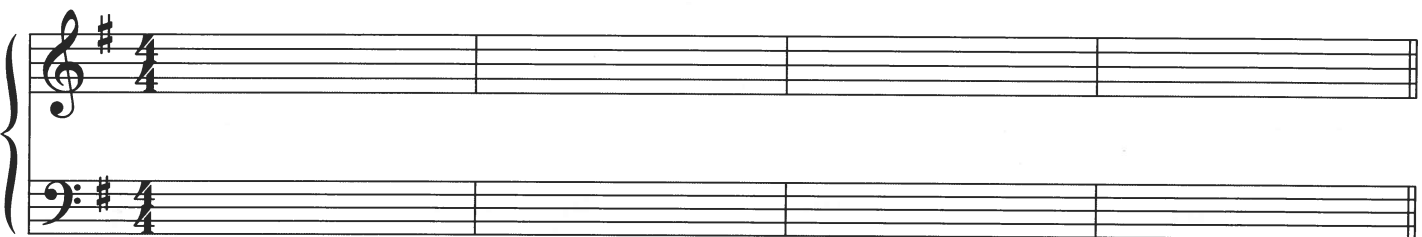
Name _____

Minor Key Harmonic Functions

Minor key tonic chords are: I-, I-7, I-maj7, I-6. Alternate tonic is \flat IIImaj7 or VI-7 \flat 5.
Subdominant is IV-7. Alternate subdominant chords are \flat VIImaj7 or II-7 \flat 5.
Dominant is V7.

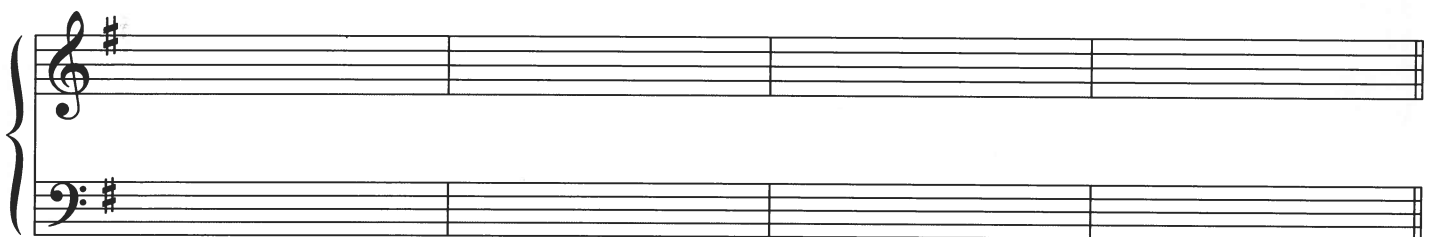
1. Create 6 *different* 4-bar phrases using the chords and functions specified.
2. Voice lead them: 4-way close in the treble, roots in the bass.
3. Provide a chord symbol for each chord.

	I-7	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols:	_____	_____	_____	_____



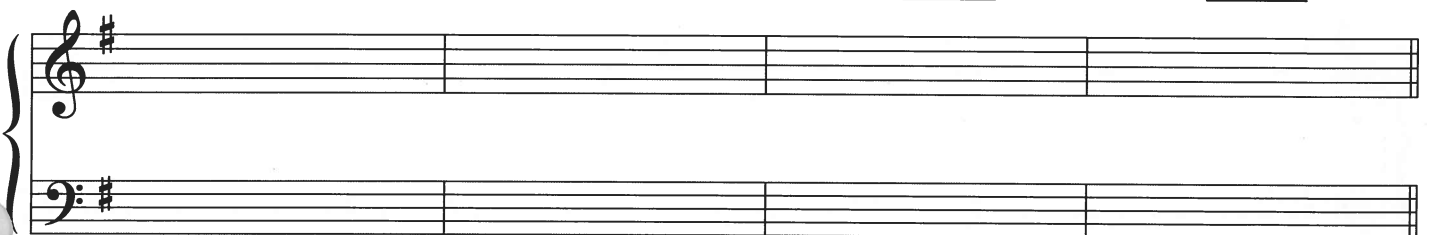
A musical staff in 4/4 time with a key signature of one sharp (F#). The staff is divided into four measures. The treble clef is on the top line, and the bass clef is on the bottom line. The staff is currently empty, intended for the student to write a 4-bar phrase.

	I-7	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols:	_____	_____	_____	_____



A musical staff in 4/4 time with a key signature of one sharp (F#). The staff is divided into four measures. The treble clef is on the top line, and the bass clef is on the bottom line. The staff is currently empty, intended for the student to write a 4-bar phrase.

	I-6	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols:	_____	_____	_____	_____



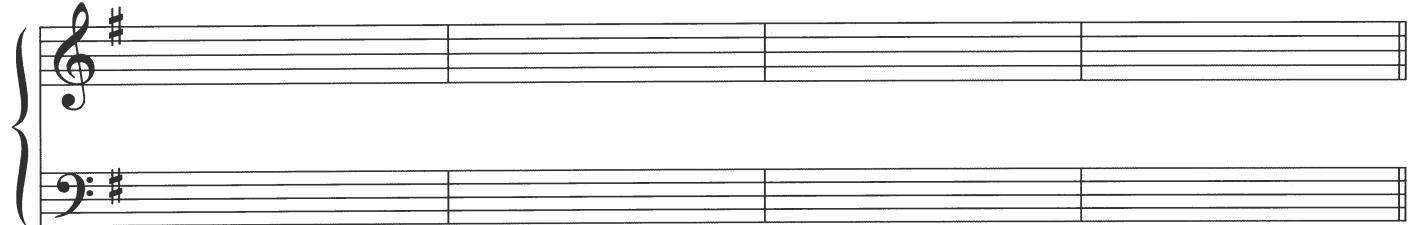
A musical staff in 4/4 time with a key signature of one sharp (F#). The staff is divided into four measures. The treble clef is on the top line, and the bass clef is on the bottom line. The staff is currently empty, intended for the student to write a 4-bar phrase.

Continued on next page...

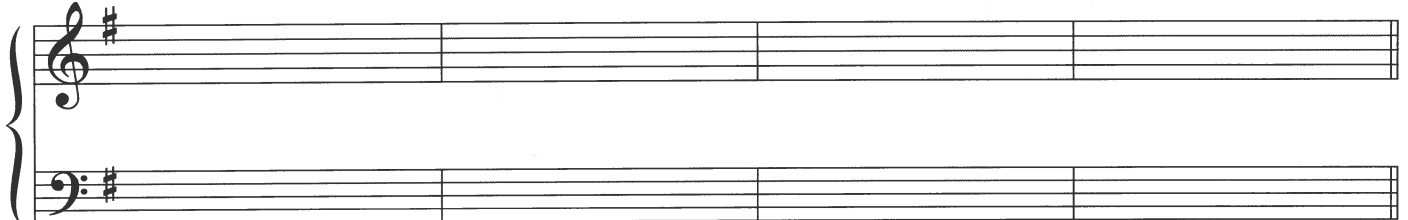
Name _____

Minor Key Harmonic Functions

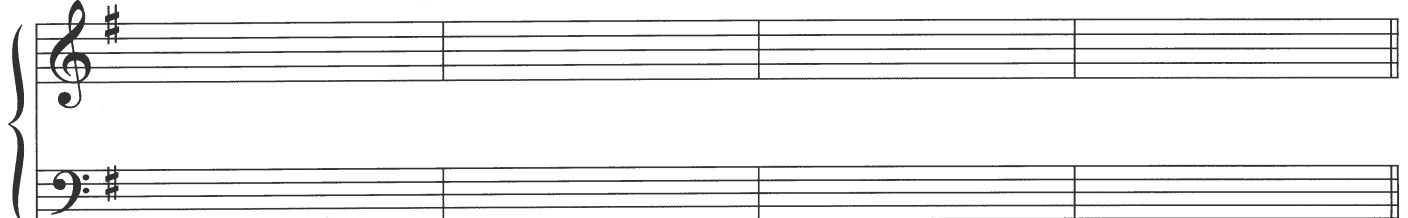
	I-6	Alternate tonic	Subdominant or alternate subdominant	V ⁷
<i>Chord symbols:</i>	_____	_____	_____	_____



	I- maj7	Alternate tonic	Subdominant or alternate subdominant	V ⁷
<i>Chord symbols:</i>	_____	_____	_____	_____



	I- maj7	Alternate tonic	Subdominant or alternate subdominant	V ⁷
<i>Chord symbols:</i>	_____	_____	_____	_____



Name _____

Minor Key - Tensions on Secondary Dominants

Below, you'll find each of the Secondary Dominant chords of C minor extended to the 13th. Following the model of the V7/IV chord, complete the following:

1) Identify the interval of each of the extensions. 2) Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each secondary dominant. Label the notes as tensions or harmonic avoid tones. In chord scales that include T^b9, add the diatonic #9 (spelled b3) as well.

V7/IV(b9)

Ex. C7

Maj9 P11 Maj13 Maj9 min9 Maj9

1 T^b9 T[#]9 3 S4 5 T^b13 b7 1

V7/V

1. D7

1 3 5 b7 1

V7/bVI

2. E^b7

1 3 5 b7 1

Name _____

Minor Key - Tensions on Secondary Dominants

3. V7/II A⁷

Musical notation for V7/II (A⁷) in G minor. The staff shows a treble clef with a key signature of two flats (Bb, Eb). The chord is A7, with notes G, Bb, D, and Eb. The notation includes a whole chord and a sequence of notes: G, Bb, D, Eb, G, Bb, D, Eb.

Fingerings for V7/II (A⁷): 1, 3, 5, b7, 1.

4. V7/bIII Bb⁷

Musical notation for V7/bIII (Bb⁷) in G minor. The staff shows a treble clef with a key signature of two flats (Bb, Eb). The chord is Bb7, with notes Bb, D, F, and Ab. The notation includes a whole chord and a sequence of notes: Bb, D, F, Ab, Bb, D, F, Ab.

Fingerings for V7/bIII (Bb⁷): 1, 3, 5, b7, 1.

While Tb9 on V/bIII is optional, its use helps to distinguish the function of this chord from that of bVII7.

5. V7/bIII (b9) Bb⁷

Musical notation for V7/bIII (b9) in G minor. The staff shows a treble clef with a key signature of two flats (Bb, Eb). The chord is Bb7(b9), with notes Bb, D, F, Ab, and Gb. The notation includes a whole chord and a sequence of notes: Bb, D, F, Ab, Gb, Bb, D, F, Ab.

Fingerings for V7/bIII (b9): 1, 3, 5, b7, 1.

Name _____

Minor Key - Secondary Dominant Analysis

The following minor key phrases contain secondary dominants.
Identify the chords in each phrase with a chord symbol.
Analyze the harmony.

Ex: I-6 V7/^bVI ^bVI
Cm⁶ Eb⁷ Ab

1. Roman numerals:
chord symbols:

2.

3.

4.

5.

6.

7.

continued on next page

Name _____

Minor Key - Secondary Dominant Analysis

8. Roman numerals:

chord symbols:

Musical notation for exercise 8, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

9.

Musical notation for exercise 9, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

10.

Musical notation for exercise 10, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

11.

Musical notation for exercise 11, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

12.

Musical notation for exercise 12, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

13.

Musical notation for exercise 13, showing a piano accompaniment in a minor key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

14.

Musical notation for exercise 14, showing a piano accompaniment in a major key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

15.

Musical notation for exercise 15, showing a piano accompaniment in a major key. The right hand features chords in the first two measures, and the left hand features a simple bass line.

Name _____

Minor Key - Voice Leading and Analysis with Secondary Dominants

Using the initial voicing as a guide, voice lead the chord tones and tensions.
Omit the 5th of a chord if necessary.
Analyze the harmony.

Ex: I-6 V7/^bVI ^bVI
C-6 Eb7 Ab

1. Roman numerals:
chord symbols: E-7 C#7 F#-7(b5) B7(b9)

2.

F- F7 Bb-

3.

G-6 E-7(b5) A7(^b13) D7(^b13)

4.

Eb-6 Db7(b9) Gbmaj7

5.

A-7 C7 Fmaj7

6.

B-6 G#7(b9) C#-7(b5) F#7(b9)

7.

D- D7 G-

continued on next page

Name _____

**Minor Key - Voice Leading and Analysis
with Secondary Dominants**

8. Roman numerals:

chord symbols: F#-6(9) D#-7(b5) G#7(b9) C#7(^{b13}_{b9})

Musical notation for exercise 8, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

9.

E-7 D7(b9) Gmaj7

Musical notation for exercise 9, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

10.

Bb- Db7 Gb

Musical notation for exercise 10, showing a piano accompaniment in the key of Bb major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two flats (Bb and Eb).

11.

B-6 G#7(^{b13}_{b9}) C#-7 F#7(^{b13}_{b9})

Musical notation for exercise 11, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

12.

D- D7 G-

Musical notation for exercise 12, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

13.

G#- B7 Emaj7

Musical notation for exercise 13, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

14.

G7(^{b13}_{b9}) C7(^{b13}_{b9}) F-6

Musical notation for exercise 14, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

15.

A- C7 F

Musical notation for exercise 15, showing a piano accompaniment in the key of D major. The first measure contains a chord in the right hand and a bass note in the left hand. The key signature has two sharps (F# and C#).

Name _____

Secondary Dominants in Minor Key

1. Add accidentals so the written music matches the analysis.
Name the newly altered chords with chord symbols.

Chord symbols: I-7 (V7/II) V7/V V7

Reduce the bass accompaniment part to chord symbols.
Analyze the progression.

Circle the non-chord tones in the melody; label them in relation to the accompanying chord.

Name _____

Minor Key Secondary Dominants

Using line #1 as a model, fill in the blanks with the appropriate key signatures, chord symbols, and Roman numerals.

	Key	Chord Symbol for Secondary Dominant	Diatonic Target Chord	Analysis of Secondary Dominant	Analysis of Diatonic Target Chord
1.	C minor	D ⁷	G ⁷	V ⁷ /V	V ⁷
2.		B ^{b7}			V ⁷
3.		D ⁷		V ⁷ /IV	
4.			F ^{#-7}	V ⁷ /II	
5.	E minor				^b VI ^{maj7}
6.	F minor			V ⁷ / ^b VI	
7.	F [#] minor	D ^{#7}			
8.			E ⁻⁷		IV ⁻⁷
9.		G ⁷		V ⁷ /II	
10.	A minor			V ⁷ /V	
11.		B ^{b7}			IV ⁻⁷
12.	B minor	C ^{#7}			

1. Create a descending line cliché through the voicings in this phrase.
Label each chord with a chord symbol.

Chord
symbols:

2. Create a line cliché through the voicings in this phrase.
Ascend from the fifth, then descend from the major seventh.
Label each chord with a chord symbol.

Chord
symbols:

3. Elaborate the harmony in the first two measures by creating a line cliché on the A major triad.
Starting with the G# in the lower voice, create a descending line in quarter notes in measure 1.
Starting with the E# in the lower voice, create an ascending line in quarter notes in measure 2.
Label each note in the line cliché in relation to the A triad.

4. Starting on F#, create a line cliché in quarter notes that descends then ascends.
Starting on F# in measure 3, create a line cliché in quarter notes that ascends then descends.

Name _____

Minor Key - Analysis of Secondary Dominants and Related II's

The following minor key phrases contain secondary dominants and related II's. Identify each voicing with a chord symbol. Analyze the harmony.

Ex: I-6 $V7/bVI$ bVI bVI $maj7$ $V7$
C-6 B \flat -7 E \flat 7 A \flat maj7 G7(b9)

Roman numerals:

1. chord symbols:

2.

3.

4.

5.

6.

7.

continued on next page

Name _____

Minor Key - Analysis of Secondary Dominants and Related II's

Roman numerals:

8. chord symbols:

Musical notation for exercise 8, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has two flats. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

9.

Musical notation for exercise 9, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has three sharps. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

10.

Musical notation for exercise 10, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has three sharps. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

11.

Musical notation for exercise 11, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has two flats. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

12.

Musical notation for exercise 12, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has one sharp. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

13.

Musical notation for exercise 13, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has three flats. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

14.

Musical notation for exercise 14, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has two flats. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

15.

Musical notation for exercise 15, showing a sequence of chords in a minor key. The notation is in a grand staff with treble and bass clefs. The key signature has two flats. The exercise consists of four measures of music, with the first three measures featuring triads in the right hand and single notes in the left hand, and the fourth measure featuring a full chord in the right hand and a whole note in the left hand.

Name _____

**Minor Key - Voice Leading and Analysis with
Secondary Dominants and Related II's**

The following minor key phrases contain secondary dominants and related II's.
Voice lead each phrase and analyze the harmony.

Ex: I-6 V7/bVI bVIImaj7 V7
C-6 Bb-7 Eb7 Abmaj7 G7(b9)

Roman numerals:
1. chord symbols: D-6 G-7(9) C7(9) Fmaj7(9) Ebmaj7

2. E- B-7(b5) E7(b9) A- B-

3. B-6 G#-7(b5) C#7(b9) F#7(b9)

4. G- C-7(b5) F7(b9) Bb F

5. F#- E-7 A7 Dmaj7 C#7(b13)

6. C-7 A-7 D7 D-7 G7

7. E- B-7(b5) E7(b9) A-6 B7(b13)

continued on next page

Name _____

Minor Key - Voice Leading and Analysis with
Secondary Dominants and Related II's

Roman numerals:

8. chord symbols: A[#]-7(b5) D[#]7(b9) D[#]-7(b5) G[#]-7(b5) C[#]-(maj7)

Musical notation for exercise 8, showing a sequence of chords in the key of A major: A[#]-7(b5), D[#]7(b9), D[#]-7(b5), G[#]-7(b5), and C[#]-(maj7).

9. chord symbols: F-7 Bb-7 Eb7 Abmaj7 Gbmaj7

Musical notation for exercise 9, showing a sequence of chords in the key of F minor: F-7, Bb-7, Eb7, Abmaj7, and Gbmaj7.

10. chord symbols: G[#]- F[#]-7 B7 Emaj7 D[#]7(b9)

Musical notation for exercise 10, showing a sequence of chords in the key of G major: G[#]-, F[#]-7, B7, Emaj7, and D[#]7(b9).

11. chord symbols: Bb-6 G-7(b5) C7(b9) C-7(b5) F7(b9)

Musical notation for exercise 11, showing a sequence of chords in the key of Bb minor: Bb-6, G-7(b5), C7(b9), C-7(b5), and F7(b9).

12. chord symbols: Eb- Bb-7 Eb7 Ab- Db

Musical notation for exercise 12, showing a sequence of chords in the key of Eb minor: Eb-, Bb-7, Eb7, Ab-, and Db.

13. chord symbols: E- A-7(b5) D7(b9) G Fmaj7

Musical notation for exercise 13, showing a sequence of chords in the key of E major: E-, A-7(b5), D7(b9), G, and Fmaj7.

14. chord symbols: C[#]-7(b5) F[#]7(b9) F[#]-7(b5) B7(b9) E-6

Musical notation for exercise 14, showing a sequence of chords in the key of C[#] minor: C[#]-7(b5), F[#]7(b9), F[#]-7(b5), B7(b9), and E-6.

15. chord symbols: A-6 G-7 C7(9) Fmaj7(9) Bbmaj7(9)

Musical notation for exercise 15, showing a sequence of chords in the key of A minor: A-6, G-7, C7(9), Fmaj7(9), and Bbmaj7(9).

Name _____

Minor Key - Progressions for Analysis

1. Analyze this chord progression.

Which minor source scale do the chords and melody suggest? _____

Analysis:

D- A-⁷ G- Fmaj⁷ B^b C D-

2. Harmonize this melody using chords that are diatonic to the F Aeolian scale.

Two chords per measure. Analyze the chord progression.

Roman numerals:

chord symbols:

F-

3. For each chord voicing below give a chord symbol and then analyze the progression.

Based on your impressions of each chord and the melody it accompanies, what is the minor source scale of each chord? (choose only one source)

Roman numerals:

chord symbols:

minor source scale:

Name _____

Minor Key - Progressions for Analysis

1. For each chord voicing below, give a chord symbol and then analyze the progression. Indicate the minor source scale of each chord, based on the chord and the melody it accompanies. (choose only one source)

Analysis:

Chord
symbol:

Musical notation for exercise 1, first example. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff is a sequence of eighth and quarter notes. The bass staff shows chord voicings with stems pointing up.

minor
source
scale:

Analysis:

Chord
symbol:

Musical notation for exercise 1, second example. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The melody in the treble staff is a sequence of eighth and quarter notes. The bass staff shows chord voicings with stems pointing up.

minor
source
scale:

2. For each chord voicing below, give a chord symbol, then analyze the progression. Based on each chord and the melody it accompanies, indicate the minor source scale of each chord. (choose only one source)

Analysis:

Chord
symbol:

Musical notation for exercise 2. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F-sharp). The time signature is common time (C). The melody in the treble staff is a sequence of quarter notes. The bass staff shows chord voicings with stems pointing up.

minor
source
scale:

continued on next page

Name _____

Minor Key - Progressions for Analysis

continued from previous page

Analysis:

Chord
symbol:

Minor
source
scale:

3. For each chord voicing below, give a chord symbol, then analyze the progression.
Based on each chord and the melody it accompanies, indicate the minor source scale of each chord. (choose only one source)

Analysis:

Chord
symbol:

minor
source
scale:

Analysis:

Chord
symbol:

minor
source
scale:

Name _____

Minor Key - Progressions for Analysis

For each chord voicing below, give a chord symbol, then analyze the progression.
Based on each chord and the melody it accompanies, indicate the minor source scale of each chord. (choose only one source)

Analysis:

Chord
symbol:

The first exercise consists of four measures of music in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The key signature has two flats, and the time signature is 7/8.

minor
source
scale:

Analysis:

Chord
symbol:

The second exercise consists of four measures of music in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords. The key signature has two flats, and the time signature is 7/8.

minor
source
scale:

Name _____

**Modal Interchange -
Parallel Major and Minor**

1. Each measure is in a different major key.
Using accidentals, change the notated chords so they match the chord symbols.
Analyze each chord in its key.

ex: IV F IV- F- D- D \flat Cmaj 7 C-7 C-7 C-7 \flat 5

E- E \flat C- C \flat Dmaj 7 D-7 F-7 F \flat maj 7

2. Analyze these G major phrases:

a) b)

Rom. Num:
Chord symbol:

Rewrite and analyze the previous phrases in the parallel Aeolian.

a) b)

Rom. Num:
Chord symbol:

Which chords have a different function in the parallel minor? _____

How did these changes affect the progression? _____

Name _____

Chord Substitution from Parallel Aeolian

1. Voice lead and analyze this harmonic phrase.
Label each chord with its harmonic function.

Imaj7
E maj7 C#-7 A maj7 B7 E maj7

Harmonic function: Tonic

2. The following phrases are based on the diatonic original above.
For each example, replace one chord from the original phrase with a chord from the parallel minor.
Voice lead and analyze each new phrase.

a) E maj7 _____ A maj7 B7 E maj7

b) E maj7 C#-7 _____ B7 E maj7

c) E maj7 C#-7 A maj7 _____ E maj7

What is the musical effect of each substitution? _____

Which is your favorite? _____ Why? _____

Name _____

Modal Interchange for Dominant Preparation

1. Create three variations on the example using subdominant substitutions from the parallel Aeolian.
Rewrite the melody in the parallel Aeolian.
Analyze the harmony.
Label each melody note in relation to the accompanying chord.

Rom. num:

Ch. symbols:

_____ B \flat 7 E \flat maj7

_____ B \flat 7 E \flat maj7 _____ B \flat 7 E \flat maj7

2. Create four different phrases using a Tonic-Alternate Tonic-Subdominant-Dominant functional pattern.
Use Aeolian modal interchange for at least one chord in each variation.
Voice lead the chords in four-way close position in the bass.
Adjust the melody as necessary to fit the harmony

a) Rom. num:

Ch. symbols:

b)

c)

d)

Name _____

Modal Interchange - Parallel Major and Minor

1. Voice lead and analyze this harmonic phrase.
Label each chord with its harmonic function: T, S, or D.

E^bmaj7 G-7 A^bmaj7 C-7 B^b7

Harmonic function: T

2. The following phrases are based on the diatonic original above.
For each example, replace one or more chords from the original phrase with chords from the parallel minor.
Use the bass line provided; add accidentals as necessary.
Voice lead and analyze each new phrase.

a) E^bmaj7 _____ _____ _____ B^b7

Harmonic function:

b) E^bmaj7 _____ _____ _____ B^b7

Harmonic function:

c) E^bmaj7 _____ _____ _____ B^b7

Harmonic function:

What is the musical effect of each substitution? _____

Which is your favorite? _____ Why? _____

Name _____

Modal Interchange - Parallel Major and Minor

1. Voice lead and analyze this harmonic phrase.
Label each chord with its harmonic function: T, S, or D.

III-7
F#-7 B-7 E-7 A⁷ Dmaj⁷

Harmonic function: T

2. For each example, replace chords from the original phrase with chords from the parallel minor.
Root motion by fourths and by scale step are the most pleasing.
Voice lead and analyze each new phrase. Functions include T, S, D, SDM and TM (tonic minor).

a) F#-7 _____ E-7 A⁷ Dmaj⁷

b) F#-7 _____ _____ A⁷ Dmaj⁷

c) _____ _____ _____ A⁷ Dmaj⁷

What is the musical effect of each substitution? _____

Which is your favorite? _____ Why? _____

Name _____

Subdominant Minor Cadential Patterns

1. Create three variations on the example using subdominant substitutions from the parallel Aeolian.
Rewrite the melody in the parallel Aeolian.
Analyze the harmony.
Label each melody note in relation to the accompanying chord.

Rom. num:

Ch. symbols: _____

C⁷

Fmaj⁷

C⁷

Fmaj⁷

C⁷

Fmaj⁷

2. Create four different phrases using a Tonic-Alternate Tonic-Subdominant-Dominant functional pattern.
Use Aeolian modal interchange for at least one chord in each variation.

Voice lead the accompanying chords using roots and guide tones. Adjust the melody as necessary to fit the harmony.

Rom. num:

Ch. symbols:

Rom. num:

Ch. symbols:

Name _____

**Modal Interchange -
Cadential Patterns**

1. Using the functions indicated, alter the chords to create a better melody-harmony relationship and a subdominant minor cadence.
Analyze the new progression.

G C G

Tonic minor [..... Subdominant minor.....]

2. Analyze these two-bar cadential patterns in A major.
Correct the notation and complete the voice leading in the treble staff.

Rom. num:

a) B-7^{b5} E⁷ A maj⁷ b) D-7 E⁷ A maj⁷

3. Analyze these two-bar cadential patterns in B^b major.
Correct the notation and complete the voice leading in the treble staff.

Rom. num:

c) G^bmaj⁷ F⁷ B^bmaj⁷ d) E^b-7 A^b7 B^bmaj⁷

Among the four examples, which pattern is functionally different than the others? _____

How is it different? _____

Name _____

Modal Interchange to Embellish Progressions

1. Complete each two-bar phrase with appropriate modal interchange chords.
Analyze each phrase.

TM = tonic minor
SDM = subdominant minor

Imaj7
Fmaj7 _____ Bbmaj7 _____ Fmaj7
Emaj7 _____ _____ B7 Emaj7

TM SDM SDM SDM

Detailed description: A single treble clef staff with a key signature of one flat (Bb). The staff is divided into six measures. The first measure contains Fmaj7 and is labeled 'TM' below. The second measure contains Bbmaj7 and is labeled 'SDM' below. The third measure contains Fmaj7. The fourth measure contains Emaj7 and is labeled 'SDM' below. The fifth measure contains B7 and is labeled 'SDM' below. The sixth measure contains Emaj7. The first three measures are separated from the last three by a double bar line. The first three measures have a slash through them, indicating they are to be completed by the student.

2. Using modal interchange chords, create a progression with chromatic root motion.
Notate the chords and analyze the progression.
Label each treble note in relation to the harmony.
Name the modal source for each modal interchange chord.

IVmaj7
Bbmaj7

Modal source: _____

Detailed description: A grand staff (treble and bass clefs) with a key signature of one flat (Bb). The staff is divided into four measures. The first measure contains IVmaj7 (Fmaj7) in the treble and Bbmaj7 in the bass. The second measure contains Bbmaj7 in the treble and Fmaj7 in the bass. The third measure contains Fmaj7 in the treble and Bbmaj7 in the bass. The fourth measure contains Bbmaj7 in the treble and Fmaj7 in the bass. The treble staff has a 'Modal source:' label with a blank line under each measure.

3. Analyze this eight-bar progression; include inversions, e.g. I/5.
Circle the modal interchange chords.
Name the modal source for each modal interchange chord.

I V/3
G

Modal source:

Detailed description: A single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff is divided into eight measures. The first measure contains I (G) in the treble. The second measure contains V/3 (B) in the treble. The third measure contains I (G) in the treble. The fourth measure contains I (G) in the treble. The fifth measure contains I (G) in the treble. The sixth measure contains I (G) in the treble. The seventh measure contains I (G) in the treble. The eighth measure contains I (G) in the treble. The first two measures are separated from the rest by a double bar line. The first two measures have a slash through them, indicating they are to be analyzed by the student.

Modal Source:

Detailed description: A single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff is divided into eight measures. The first measure contains I (G) in the treble. The second measure contains V/3 (B) in the treble. The third measure contains I (G) in the treble. The fourth measure contains I (G) in the treble. The fifth measure contains I (G) in the treble. The sixth measure contains I (G) in the treble. The seventh measure contains I (G) in the treble. The eighth measure contains I (G) in the treble. The first two measures are separated from the rest by a double bar line. The first two measures have a slash through them, indicating they are to be analyzed by the student.

Name _____

Tensions on Modal Interchange Chords

1. The diatonic chords in C major are written below.
Using the Ionian, Aeolian, Phrygian, Mixolydian, or Dorian scales,
build a modal interchange chord on the remaining scale degrees.
Label the chords with a Roman numeral and harmonic function: T, S, D, TM, SDM.

Imaj7 Cmaj7	II-7 D-7	III-7 E-7	IVmaj7 Fmaj7
----------------	-------------	--------------	-----------------

Harmonic function:

V7 G7	VI-7 A-7	VII-7 ^{b5} B-7 ^{b5}
----------	-------------	--

Tensions for major key chords come from their diatonic source: the Ionian scale.
Tensions for modal interchange chords come from their modal source: Aeolian, Phrygian, etc.
Please refer to pp. 104-110 in the Harmony 2 course text as you work on the following exercises.

Imaj7 Cmaj7(¹³ ₉)	
--	--

Name _____

Tensions on Modal Interchange Chords

1. Provide a chord symbol and Roman numeral analysis for each chord.
Add two tensions in the treble to each voicing.
Voice lead the tensions.

The first staff is in E-flat major (three flats). It contains four chords: E-flat major, E-flat major, E-flat major, and E-flat major. The second staff is in E major (two sharps). It contains four chords: E major, E major, E major, and E major.

The first staff is in E-flat major (three flats). It contains four chords: E-flat major, E-flat major, E-flat major, and E-flat major. The second staff is in E major (two sharps). It contains four chords: E major, E major, E major, and E major.

Modal interchange chords can be used to harmonize melodies with chromatic pitches.

2. Complete the harmonization of this melody with two different subdominant minor modal interchange chords.

Rock
♩ = 150

The melody is in E major (two sharps) and common time. It begins with an E chord and ends with an E chord. There are blank lines above the staff for chord symbols.

3. Complete the harmonization of this melody with a tonic minor and a subdominant minor modal interchange chord.

Ballad
♩ = 100

The melody is in A major (three sharps) and common time. It begins with an A major 7 chord and ends with a D major 7 chord. There are blank lines above the staff for chord symbols.

Name _____

Tensions on Modal Interchange Chords

1. Analyze each chord in the key of A major.
Add available tensions to each diatonic chord, and label them as in the example.
Choose modal interchange chords that are rooted on a similar scale degree to the diatonic chords.
Add appropriate tensions to each modal interchange chord and label them.

IVmaj7
Dmaj7

The image shows a musical staff with a treble clef and a key signature of two sharps (F# and C#). The first measure contains a D major 7th chord (IVmaj7) with tensions 13 and #11. The second measure contains a D major 7th chord (Dmaj7) with tensions 9 and 13. The third and fourth measures are empty.

2. These are the common modal interchange chords in the key of G major.

- a. Name and analyze each chord.
- b. Name the modal source for each chord.
- c. Write the source scale in the treble clef.
- d. Label each note as a chord tone or tension.
- e. Circle the harmonic avoid notes.

II-7^b5
A-7^b5

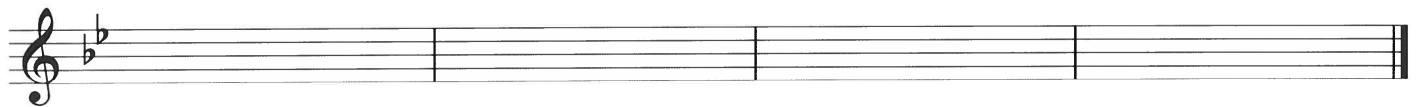
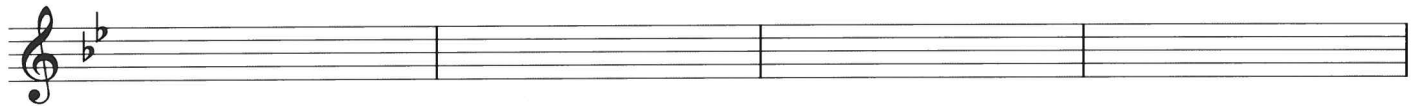
The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The first measure contains a G7(b9) chord (II-7^b5) with tensions b7, 1, b2, b3, T11, b5, and T^b13. The second measure contains an A7(b9) chord (A-7^b5) with tensions b7, 1, b2, b3, T11, b5, and T^b13. The third and fourth measures are empty.

Modal source: G Aeolian

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The first, second, third, and fourth measures are empty.

Name _____

Using seventh chords, create a basic I IV V blues progression.
Copy the melody into the second and third phrases,
adjusting it as necessary to agree with the chords.

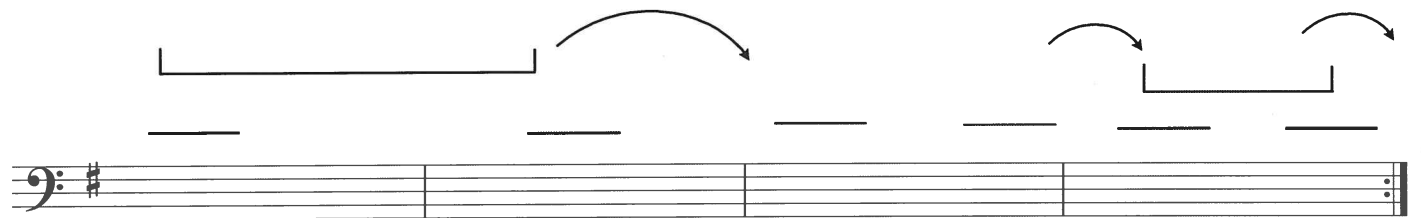
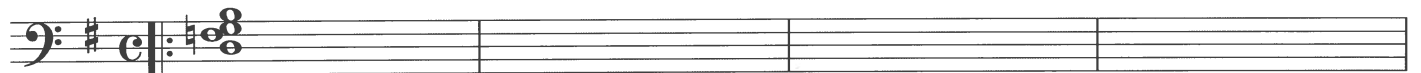


Create a jazz-blues progression that includes secondary dominants and related II-7's.

- a. Insert the appropriate chords in each blank space,
- b. Voice lead the chords starting from the voicing in measure 1.
- c. Finish analyzing the progression by supplying a Roman numeral for each chord.

Analysis: I7

Chords: G7



Name _____

Blues

Create a blues progression that uses the functions indicated.
 Voice lead the chords in the bass using roots and both guide tones.
 Add the available tensions in the treble; label each tension,
 Complete the analysis.

I⁷
A^{b7}

	Subdominant	Tonic	Rel. II-7	Sec. Dom.
--	-------------	-------	--------------	--------------

	Subdominant	Subdominant minor modal interchange	Tonic	Rel. II-7	Sec. Dom.
--	-------------	--	-------	--------------	--------------

B^{b-7}

	Dominant	Extended dominants	Extended dominants
--	----------	--------------------	--------------------

Create a medium tempo C minor blues progression.
 Write an answering phrase to the melodic motif.
 Complete the melody using repetition and variation.

C-7

	Subdominant	Tonic	
	Subdominant	Tonic	
	Subdominant	Dominant	Tonic
		Tonic	Dominant

Create three *different* minor key cadential patterns for measures 9-10 of the form, one in each key:

D minor: | ____ | ____ | I-7 ||

G minor: | ____ | ____ | I-7 ||

E minor: | ____ | ____ | I-7 ||

Create a bebop style blues progression using diatonic chords, secondary dominants, related II-7's, and subdominant minor modal interchange (SDM MI).

- a) Analyze the progression.
- b) Voice lead the chords with roots and both guide tones in the bass.
- c) Circle and label the available tensions that occur in the melody.

Name _____

Melody - Range and Motion

1. What is the overall range of this melody? _____

Two staves of musical notation for exercise 1. The first staff is in treble clef, C major, 4/4 time, starting on middle C and ending on G4. The second staff is in treble clef, C major, 4/4 time, starting on middle C and ending on G4.

2. What is the overall range of this melody? _____

Two staves of musical notation for exercise 2. The first staff is in bass clef, B-flat major, 3/4 time, starting on B-flat2 and ending on B-flat3. The second staff is in bass clef, B-flat major, 3/4 time, starting on B-flat2 and ending on B-flat3.

3. What is the overall range of this melody? _____

Two staves of musical notation for exercise 3. The first staff is in treble clef, D major, 4/4 time, starting on D4 and ending on D5. The second staff is in treble clef, D major, 4/4 time, starting on D4 and ending on D5.

4. What is the overall range of this melody? _____

Two staves of musical notation for exercise 4. The first staff is in treble clef, D major, 4/4 time, starting on D4 and ending on D5. The second staff is in treble clef, D major, 4/4 time, starting on D4 and ending on D5.

continued on next page

Name _____

Melody - Range and Motion

5. The intervallic motion in this melody is? A. conjunct B. disjunct

Two staves of music in G minor (one flat) and common time. The melody consists of eighth notes, all moving in a single upward direction from G4 to G5, with no leaps or downward intervals.

6. The intervallic motion in this melody is? A. conjunct B. disjunct

Two staves of music in G minor (one flat) and 4/4 time. The melody consists of quarter notes: G4, Bb4, D5, Bb4, G4, F4, E4, D4, C4, Bb3, A3, G3. There are significant downward leaps between G4 and Bb4, Bb4 and D5, and D5 and Bb4.

7. The intervallic motion in this melody is? A. conjunct B. disjunct

Two staves of music in G minor (one flat) and common time. The melody consists of quarter notes: G4, Bb4, D5, Bb4, G4, F4, E4, D4, C4, Bb3, A3, G3. There are significant downward leaps between G4 and Bb4, Bb4 and D5, and D5 and Bb4.

8. The intervallic motion in this melody is? A. conjunct B. disjunct

Two staves of music in D major (two sharps) and 3/4 time. The melody consists of eighth notes, all moving in a single upward direction from D4 to D5, with no leaps or downward intervals.

Name _____

Melody - Antecedent and Consequent

Transcribe the consequents to these famous antecedent phrases.

1. **antecedent**

Jin - gle bells, jin - gle bells, jin - gle all the way!

The musical notation shows a single melodic line in G major (one sharp) and 4/4 time. It consists of a sequence of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A slur covers the entire phrase.

consequent

A blank musical staff in G major (one sharp) and 4/4 time, intended for transcribing the consequent melody.

2. **antecedent**

A - ma - zing Grace, how sweet the sound.

The musical notation shows a single melodic line in D major (two sharps) and 3/4 time. It consists of a sequence of quarter and eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A slur covers the entire phrase.

consequent

A blank musical staff in D major (two sharps) and 3/4 time, intended for transcribing the consequent melody.

3. **antecedent**

Some - times I feel like a mo - ther - less child.

The musical notation shows a single melodic line in Bb major (two flats) and 6/8 time. It consists of a sequence of quarter and eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. A slur covers the entire phrase, and a triplet bracket is placed over the last three notes (C3, Bb3, A3).

consequent

A blank musical staff in Bb major (two flats) and 6/8 time, intended for transcribing the consequent melody.

4. **antecedent**

Oh, say can you see by the dawn's ear - ly light?

The musical notation shows a single melodic line in Bb major (two flats) and 3/4 time. It consists of a sequence of quarter and eighth notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. A slur covers the entire phrase.

consequent

A blank musical staff in Bb major (two flats) and 3/4 time, intended for transcribing the consequent melody.

Melody - Melody/Harmony Relationship

Name _____

1. Gmaj7 A-7 B-7 A-7 Gmaj7 E-7 Cmaj7 D7(sus4)

melody/harmony relationship: 3 3 b3 5 b7
 relation to key center: mi mi fa la do

E- B- Cmaj7 B-7 A-7 D7(sus4) G6

melody/harmony relationship:
 relation to key center:

2. C-6 A-7(b5) Abmaj7 Dbmaj7 C-6 A-7(b5) D7 G7

melody/harmony relationship:
 relation to key center:

C-7 F7 Bb-7 Eb7 D-7(b5) G7 C-6

melody/harmony relationship:
 relation to key center:

3. Bbmaj7 Eb7 Bbmaj7 G-7 D-7 C#-7

melody/harmony relationship:
 relation to key center:

C-7 Ab7 D-7 G7 C-7(b5) F7

melody/harmony relationship:
 relation to key center:

Name _____

Melody - Melody/Harmony Relationship

4. A⁻⁷ D⁷ G⁻⁷ C⁷

melody/harmony
relationship:
relation to key
center:

A⁻⁷ A^bmaj⁷ G⁻⁷ G^bmaj⁷ F⁶

melody/harmony
relationship:
relation to key
center:

5. F[#]-⁶ D[#]-⁷(b⁵) G[#]-⁷(b⁵) C[#]⁷ C[#]-⁷(b⁵) F[#]⁷

melody/harmony
relationship:
relation to key
center:

B⁻⁷ A^m⁷ G[#]-⁷(b⁵) C[#]⁷ F[#]-⁶ D⁷ G⁷ C[#]⁷

melody/harmony
relationship:
relation to key
center:

6. C⁷ F⁷ C⁷ G⁻⁷ C⁷

melody/harmony
relationship:
relation to key
center:

F⁷ F⁻⁷ B^b⁷ C⁷ E⁻⁷(b⁵) A⁷

melody/harmony
relationship:
relation to key
center:

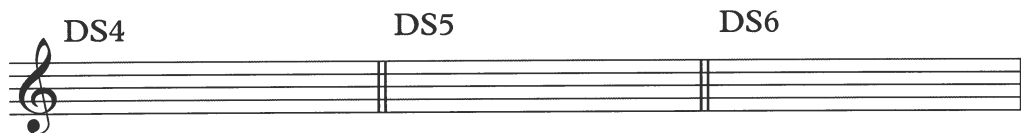
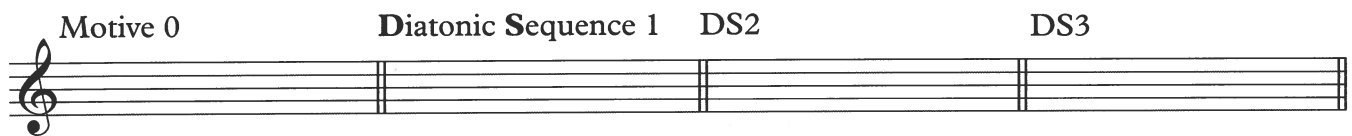
D⁷ G⁷ C⁷ A⁷ D⁷ G⁷

melody/harmony
relationship:
relation to key
center:

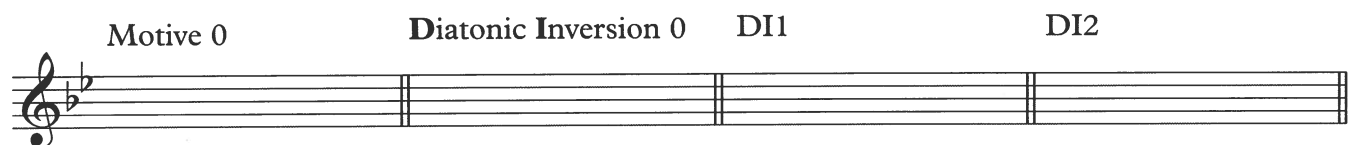
Name _____

Melody-Motivic Transformations

1. Copy the motive below and then write a diatonic sequence (DS) of it starting on each note of the scale. The starting pitch of the motive is 0. Each sequence then is numbered 1-6 and may appear in any octave.



2. Copy the motive below and then create its diatonic inversion. Write a diatonic sequence of the diatonic inversion (DI) starting on each note of the scale.




continued on next page

Name _____

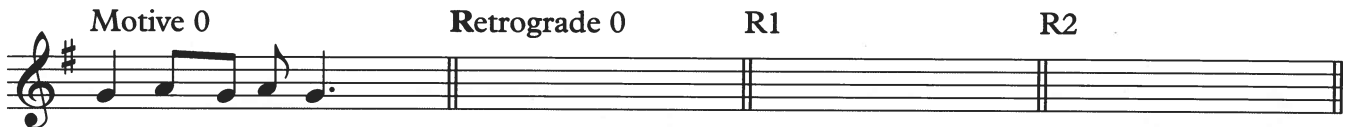
Melody-Motivic Transformations

3. Copy the motive below and then create its retrograde. Write a diatonic sequence of the retrograde (R) starting on each note of the scale.

Motive



Motive 0 Retrograde 0 R1 R2



R3 R4 R5 R6



4. Create the retrograde of the motive below. Invert the retrograde to create the Retrograde Inversion. Write a diatonic sequence of the retrograde inversion (RI) starting on each note of the scale.

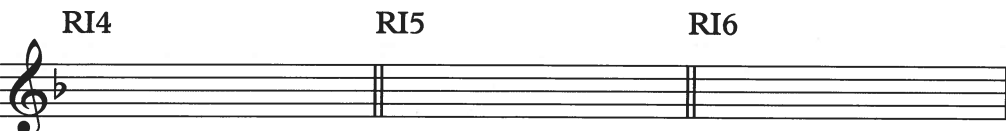
Motive Retrograde



Retrograde Inversion 0 RI1 RI2 RI3



RI4 RI5 RI6



Name _____

Melody-Composing with Motivic Transformation

In the example below, the motive in mm.1-2 has been transformed three times to complete the rest of the eight measure phrase. In mm.3-4 the motive appears as Diatonic Sequence 6 (DS6). In mm.5-6, Diatonic Sequence 5 (DS5) of the motive has been inverted (DI5). In mm.7-8 Diatonic Sequence 6 (DS6) has been retrograded (R6) and then inverted (RI6).

The starting pitch of the motive is 0.
Sequences are numbered consecutively 1-6 but may be used in any octave.

DS - Diatonic Sequence
DI - Diatonic Inversion
R - Retrograde
RI - Retrograde Inversion

Example:

Motive
Cmaj7 Em7

DS1
DS2
and so on...

DS6
Dm7 D♭maj7

DS5
DI5
Em7 Am7

DS6
R6
RI6
Dm7 G7(sus4)

Complete each melody by transforming the motive according to the directions.

1. Motive

DS6

R6

Gmaj7

Em7

Am7

D7

Bm7

Em7

Am7

D7

Motive

DI4

RI6

Bm7

Em7

A7

D7

Gmaj7

E7

Am7

D7

G6

continued on next page

Name _____

Melody-Composing with Motivic Transformation

2. Motive

D

DS1

Em

R3

G

DS1

A⁷(sus4)

A musical staff in treble clef with a key signature of two sharps (F# and C#). The first measure contains a motive: a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4. The second measure is empty. The third measure is empty. The fourth measure is empty.

DS2

Bm

DS1

Em

Gmaj7

DI3

A⁷(sus4)

A musical staff in treble clef with a key signature of two sharps. The first measure is empty. The second measure is empty. The third measure contains a dotted quarter note G4. The fourth measure contains a quarter note A4. The staff ends with a double bar line.

3. Motive

B^bmaj7

Dm⁷

DS3

Gm⁷

G^bmaj7 F⁷(sus4)

A musical staff in treble clef with a key signature of two flats (Bb and Eb). The first measure contains a motive: a quarter note Bb4, a quarter note C5, a quarter note D5, and a half note Eb5. The second measure is empty. The third measure is empty. The fourth measure is empty.

R0 (transpose up one octave)

Dm⁷

G⁷

DI (transpose up one octave)

Cm⁷

F⁷(sus4)

A musical staff in treble clef with a key signature of two flats. The first measure is empty. The second measure is empty. The third measure is empty. The fourth measure is empty.

4. Motive

Fmaj7

Am⁷

DI1

Gm⁷

C⁷(sus4)

A musical staff in treble clef with a key signature of one flat (Bb). The first measure contains a motive: a quarter note F4, a quarter note G4, a quarter note Ab4, and a half note Bb4. The second measure is empty. The third measure is empty. The fourth measure is empty.

DI0

Dm⁷

DI2 (adjust intervals to agree with chords)

B^bmaj7

D^bmaj7

G^bmaj7

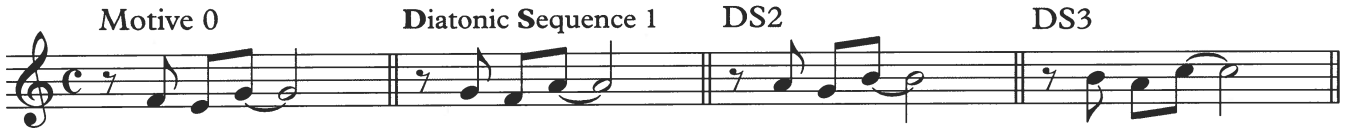
A musical staff in treble clef with a key signature of one flat. The first measure is empty. The second measure is empty. The third measure is empty. The fourth measure is empty.

Melody - Composing with Motives

While most people don't compose songs by strict motivic development, learning the process for generating a melody this way is important for all musicians. The human mind transforms musical materials unconsciously, but bringing this process into our consciousness can help us to develop techniques to keep our music fresh and to break through writer's block.

By writing out all of the standard transformations for a motive we can assemble a lot of options for creating a melodic phrase—a kit of building blocks that will allow us to compose more quickly than possible choosing one note at a time.

Motive 0 Diatonic Sequence 1 DS2 DS3



Musical notation showing the original motive (Motive 0) and its first three diatonic sequences (DS1, DS2, DS3) on a treble clef staff in C major. Motive 0 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. DS1 is a quarter note A4, quarter note B4, quarter note C5, quarter note D5. DS2 is a quarter note B4, quarter note C5, quarter note D5, quarter note E5. DS3 is a quarter note C5, quarter note D5, quarter note E5, quarter note F5.

DS4 DS5 DS6



Musical notation showing the last three diatonic sequences (DS4, DS5, DS6) on a treble clef staff in C major. DS4 is a quarter note D5, quarter note E5, quarter note F5, quarter note G5. DS5 is a quarter note E5, quarter note F5, quarter note G5, quarter note A5. DS6 is a quarter note F5, quarter note G5, quarter note A5, quarter note B5.

Diatonic Inversion 0 DI1 DI2



Musical notation showing the original motive (Diatonic Inversion 0) and its first two diatonic inversions (DI1, DI2) on a treble clef staff in C major. DI0 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. DI1 is a quarter note F4, quarter note G4, quarter note A4, quarter note B4. DI2 is a quarter note E4, quarter note F4, quarter note G4, quarter note A4.

DI3 DI4 DI5 DI6



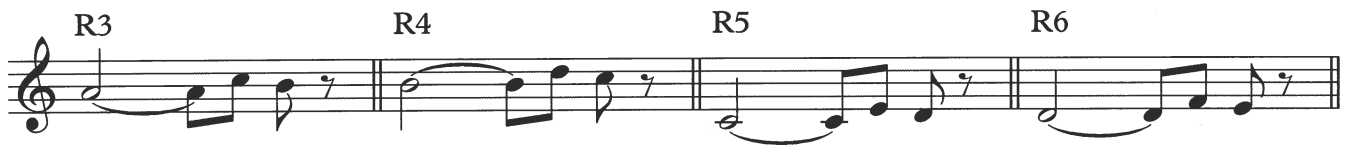
Musical notation showing the last four diatonic inversions (DI3, DI4, DI5, DI6) on a treble clef staff in C major. DI3 is a quarter note D4, quarter note E4, quarter note F4, quarter note G4. DI4 is a quarter note C4, quarter note D4, quarter note E4, quarter note F4. DI5 is a quarter note B3, quarter note C4, quarter note D4, quarter note E4. DI6 is a quarter note A3, quarter note B3, quarter note C4, quarter note D4.

Retrograde 0 R1 R2



Musical notation showing the original motive (Retrograde 0) and its first two retrogrades (R1, R2) on a treble clef staff in C major. Retrograde 0 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. R1 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4. R2 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4.

R3 R4 R5 R6



Musical notation showing the last four retrogrades (R3, R4, R5, R6) on a treble clef staff in C major. R3 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4. R4 is a quarter note B4, quarter note A4, quarter note G4, quarter note F4. R5 is a quarter note A4, quarter note G4, quarter note F4, quarter note E4. R6 is a quarter note G4, quarter note F4, quarter note E4, quarter note D4.

Retrograde Inversion 0 RI1 RI2 RI3



Musical notation showing the original motive (Retrograde Inversion 0) and its first three retrograde inversions (RI1, RI2, RI3) on a treble clef staff in C major. RI0 is a quarter note G4, quarter note A4, quarter note B4, quarter note C5. RI1 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4. RI2 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4.

RI4 RI5 RI6



Musical notation showing the last three retrograde inversions (RI4, RI5, RI6) on a treble clef staff in C major. RI4 is a quarter note C5, quarter note B4, quarter note A4, quarter note G4. RI5 is a quarter note B4, quarter note A4, quarter note G4, quarter note F4. RI6 is a quarter note A4, quarter note G4, quarter note F4, quarter note E4.

Melody - Composing with Motives

Planning the Melody: Before writing a note we might choose a chord progression and draw a contour over 8 bars. The choice of contour is arbitrary but since the motive moves up, in this instance, so will our contour. The first four measures rises to create an antecedent phrase, the second four measures will answer with the consequent. Visualizing the notes in the accompanying chords will help to ensure that our melodic choices agree with the changes.

Assembling the Melody: Here, transformations of the motive have been chosen from the previous page for their reciprocal shapes. Over 8 measures they follow the contour up and then down. These transformations have also been chosen because their pitches agree with the accompanying chords.

Editing the Melody: The regular repetition of material generated by the motive gives our melody aesthetic unity, while a few judicious edits create a little bit more variety and surprise. The change of interval in m.4 accomodates the secondary dominant E7. The change of rhythm creates an anticipation of the highest note. The delayed attack in m.5 adds drama to the C. The longer values on beat 4 of both mm.5&6 promote a connected line and the added eighth note on the downbeat of m.8 adds a little rhythmic drive to the half cadence at the end of the phrase.

Name _____

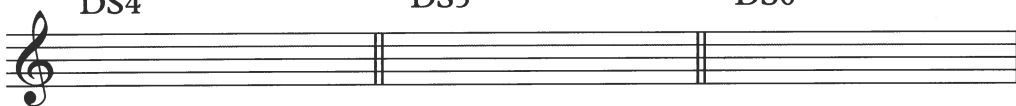
Melody - Composing with Motives

Write out all of the standard transformations for this motive to assemble your melodic tool kit.

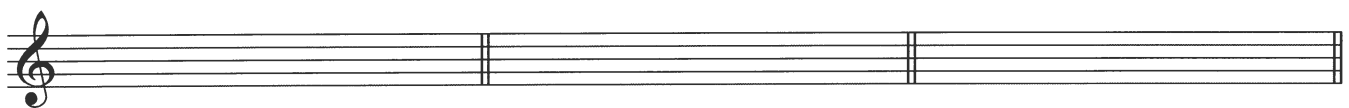
1. Motive 0 Diatonic Sequence 1 DS2 DS3



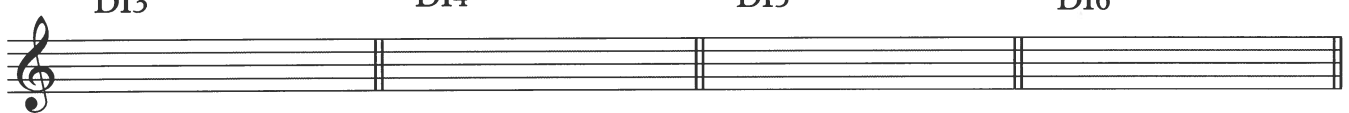
DS4 DS5 DS6



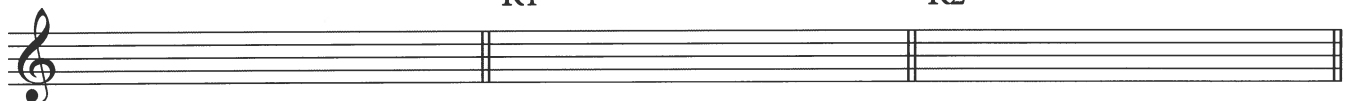
2. Diatonic Inversion 0 DI1 DI2



DI3 DI4 DI5 DI6



3. Retrograde 0 R1 R2



R3 R4 R5 R6



4. Retrograde Inversion 0 RI1 RI2 RI3



RI4 RI5 RI6



continued on next page

Name _____

Melody - Composing with Motives

5. **Planning the Melody:** Draw a contour over this 8 bar chord progression. Think of it as two 4-bar phrases: antecedent and consequent. By visualizing the accompanying chords you can see which notes will be structurally important to the melody that you construct.

Chord progression for exercise 5:

Staff 1: C, G, A-, F

Staff 2: E-, A⁻⁷, A^bmaj⁷, G⁷(sus⁴)

6. **Assembling the Melody:** Choose repetitions and transformations of the motive that follow the contour that you have drawn and that agree (for the most part) with the changes of the chord progression. Try to vary the rhythm and direction by choosing different transformation types. Play and sing your tune as you work on it. Technique coupled with musical intuition is a powerful team!

Chord progression for exercise 6:

Staff 1: C, G, A-, F

Staff 2: E-, A⁻⁷, A^bmaj⁷, G⁷(sus⁴)

Melody notes: C5, G5, F5

Fingerings: 5, 13, 5

7. **Editing the Melody:** You might want to change a pitch or a rhythm slightly to make the tune flow more easily. Shifting notes to the parallel Aeolian scale over the ^bVI^{maj}7 chord will be necessary to make the melody agree with the chord. Take care not to make a lot of drastic changes as this will upset the balance of unity and variety. Play and sing your tune!

Chord progression for exercise 7:

Staff 1: C, G, A-, F

Staff 2: E-, A⁻⁷, A^bmaj⁷, G⁷(sus⁴)

Name _____

Melody - Approach Tones

Each of the melodies below moves by disjunct motion or is static. Embellish the target tones with approach tones as indicated in the directions. Give the melody/harmony relationship for each target tone.

1. Embellish the melody with passing tones (PT) at the super-metrical rhythmic level.

Melody: Embellish melody:

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

2. Embellish the melody with passing tones (PT) at the metrical rhythmic level.

Cmaj7 A-7 D-7 G7(sus4) Cmaj7 A-7 D-7 G7(sus4)

3. Embellish the melody with passing tones (PT) at the sub-metrical rhythmic level.

C E- F G C E- F G

4. Embellish the melody with neighbor tones (NT) at the super-metrical rhythmic level.

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

5. Embellish the melody with neighbor tones (NT) at the metrical rhythmic level.

Cmaj7 A-7 D-7 G7(sus4) Cmaj7 A-7 D-7 G7(sus4)

6. Embellish the melody with neighbor tones (NT) at the sub-metrical rhythmic level.

C E- F G C E- F G

continued on next page

Name _____

Melody - Approach Tones

7. Embellish the melody with unprepared approach tones (UA) at the super-metrical rhythmic level.

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

8. Embellish the melody with unprepared approach tones (UA) at the metrical rhythmic level.

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

9. Embellish the melody with unprepared approach tones (UA) at the sub-metrical rhythmic level.

C E- F G C E- F G

10. Embellish the melody with double chromatic passing tones (DCPT) at the metrical rhythmic level.

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

11. Embellish the melody with double chromatic passing tones (DCPT) at the sub-metrical rhythmic level.

C E- E- F G C E- E- F G

12. Embellish the melody with indirect resolution tones (IR) at the metrical rhythmic level.

Cmaj7 A-7 D-7 G7 Cmaj7 A-7 D-7 G7

13. Embellish the melody with indirect resolution tones (IR) at the sub-metrical rhythmic level.

C E- F G C E- F G

Name _____

Melody - Anticipation and Delayed Attack

Analyze the melody/harmony relationship in the first measure of each exercise. Identify the target tones, circle the approach notes and identify the approach tone pattern. In measure 2 rewrite the rhythm so that the second target tone is anticipated by an eighth note tied to the note on the beat. In measure 3 rewrite the rhythm so that the target tone anticipates the next silent beat. Analyze the melody/harmony relationship in both measures 2 and 3 and indicate the anticipation.

Example:

3 PT b7 3 PT b7 3 PT b7

1. F D7 F D7 F D7

2. A F#7 A F#7 A F#7

3. Gm6 D7 Gm6 D7 Gm6 D7

4. C C7 C C7 C C7

5. Dm7(b5) G7 Dm7(b5) G7 Dm7(b5) G7

continued on next page

Name _____

Melody - Anticipation and Delayed Attack

6. G#m7 C#7 G#m7 C#7 G#m7 C#7

7. Cm6 G7 Cm6 G7 Cm6 G7

8. Dm7 G7 Dm7 G7 Dm7 G7

9. Cm7(b5) F7 Cm7(b5) F7 Cm7(b5) F7

Analyze the melody/harmony relationship in each exercise and then rewrite the rhythm so as to delay the attack of the first target tone by one half beat. Analyze the melody/harmony relationship of the rewritten exercise. Indicate the delayed attacks and anticipations.

Example:

Dm7 G7 C6 Dm7 G7 C6

9 b7 PT 6 9 b7 PT 6

1. Fm7 Bb7 Ebmaj7 Fm7 Bb7 Ebmaj7


2. Am7 D7 Gmaj7 Am7 D7 Gmaj7

Name _____

Melody - Identifying Approach Tones

In the following tunes, identify the target tones and analyze their melody/harmony relationship. Circle the approach tones and identify the pattern (PT, NT, UA, DCPT, IR).

1. Gmaj7 E-7 A-7 D7 G6



2. F6 D7 G-7 C7 Dbmaj7 Gbmaj7 Fmaj7



3. Dmaj7 F#-7 Gmaj7 A7(sus4)



B-7 E7 E-7 A7 D6



4. Cmaj7 A7 D-7 G7 Abmaj7 Dbmaj7 Cmaj7



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Name _____

Melody - Identifying Approach Tones

The following phrases for analysis contain syncopated rhythms that result in both anticipations and delayed attacks. Be sure to take this into consideration as you identify the target notes in the melodies.

1. Fast Swing

Musical notation for "Fast Swing" in B-flat major, 4/4 time. The first staff contains measures 1-4 with chords B \flat 6, G7, C-7, and F7. The second staff contains measures 5-8 with chords D-7, G7, G \flat maj7, and F7.

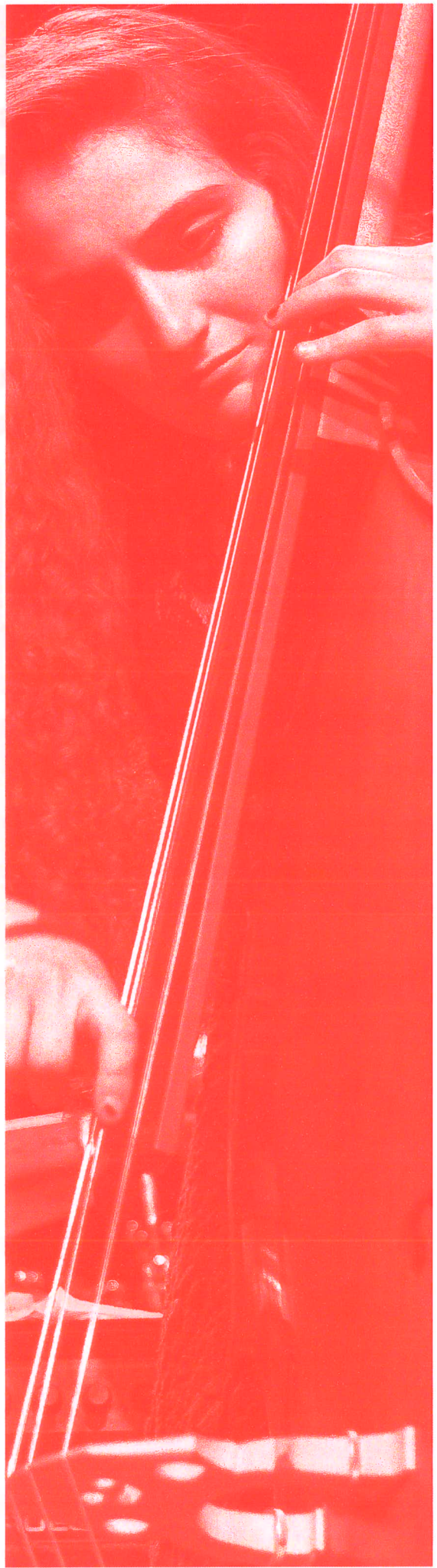
2. Slow Swing

Musical notation for "Slow Swing" in B-flat major, 3/4 time. The first staff contains measures 1-5 with chords F7, F-7, B \flat 7, E \flat 6, and A \flat maj7. The second staff contains measures 6-10 with chords G-7(b5), C7, F7, F-7, B \flat 7, and E \flat 6.

2. Bossa Nova

Musical notation for "Bossa Nova" in E major, 4/4 time. The first staff contains measures 1-7 with chords E-, B7, E7, A-, A-, F \sharp -7(b5), B7, and E-. The second staff contains measures 8-14 with chords Gmaj7, Cmaj7, Fmaj7, F \sharp -7(b5), B7, and E-6.





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Berklee College of Music
1140 Boylston Street
Boston, MA 02215-3693

berklee.edu