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Harmony 2 Study Supplement

Homework Exercises for HR-112

Joe Mulholland
and
Tom Hojnacki

Third Edition

Berklee College of Music

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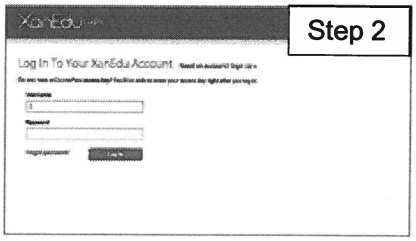

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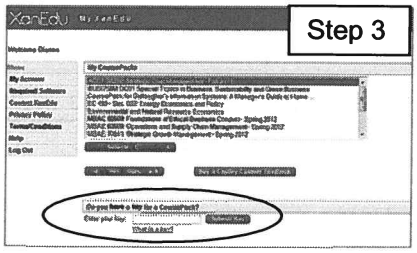

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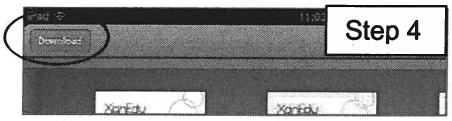

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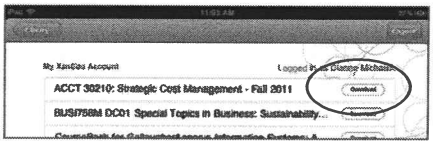

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STUDY SUPPLEMENT

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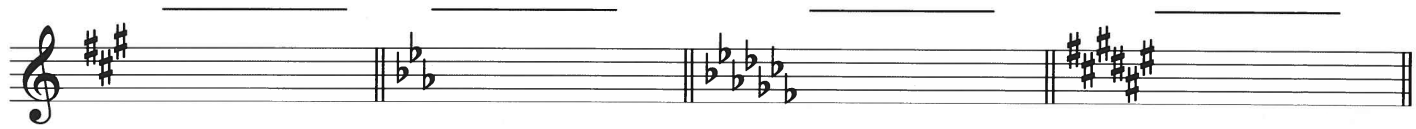
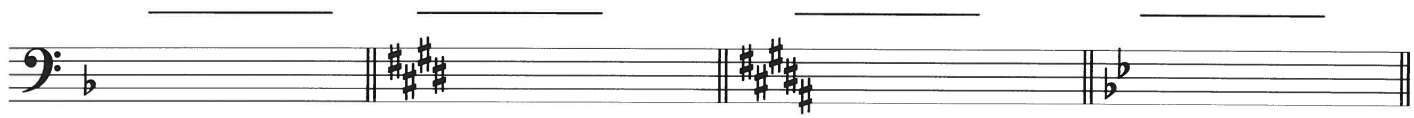
Name_____

MAT Review - Key Signatures

1. Name each major key signature.

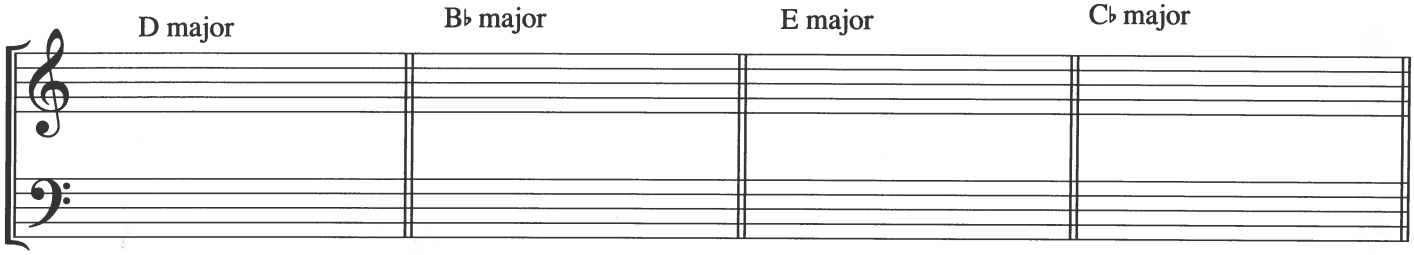


2. Name each minor key signature.



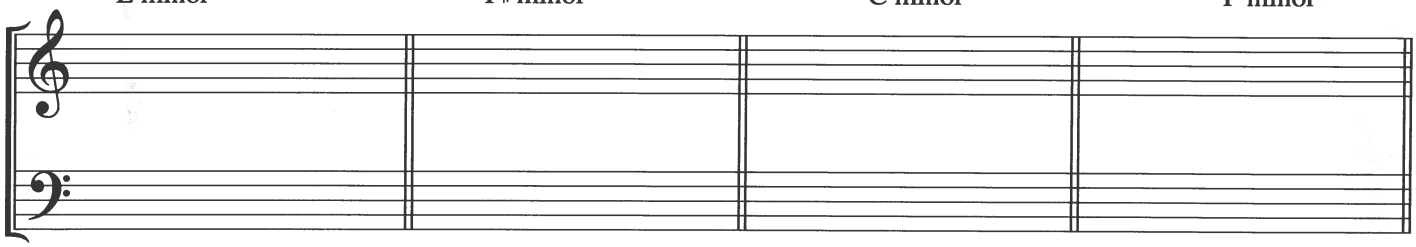
3.Write each major key signature on both staves.

D major | B♭ major | E major | C♭ major



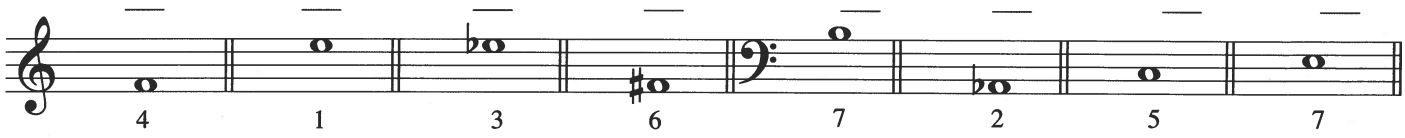
4. Write each minor key signature on both staves.

E minor | F♯ minor | C minor | F minor



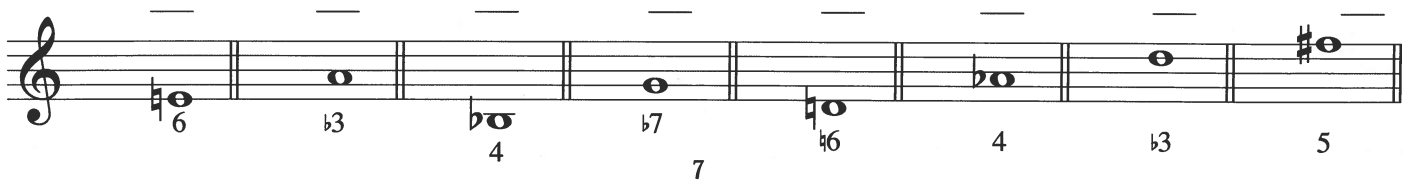
5. Each note is a scale degree in a different major key.
Name the key and write the correct key signature for each note.

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.

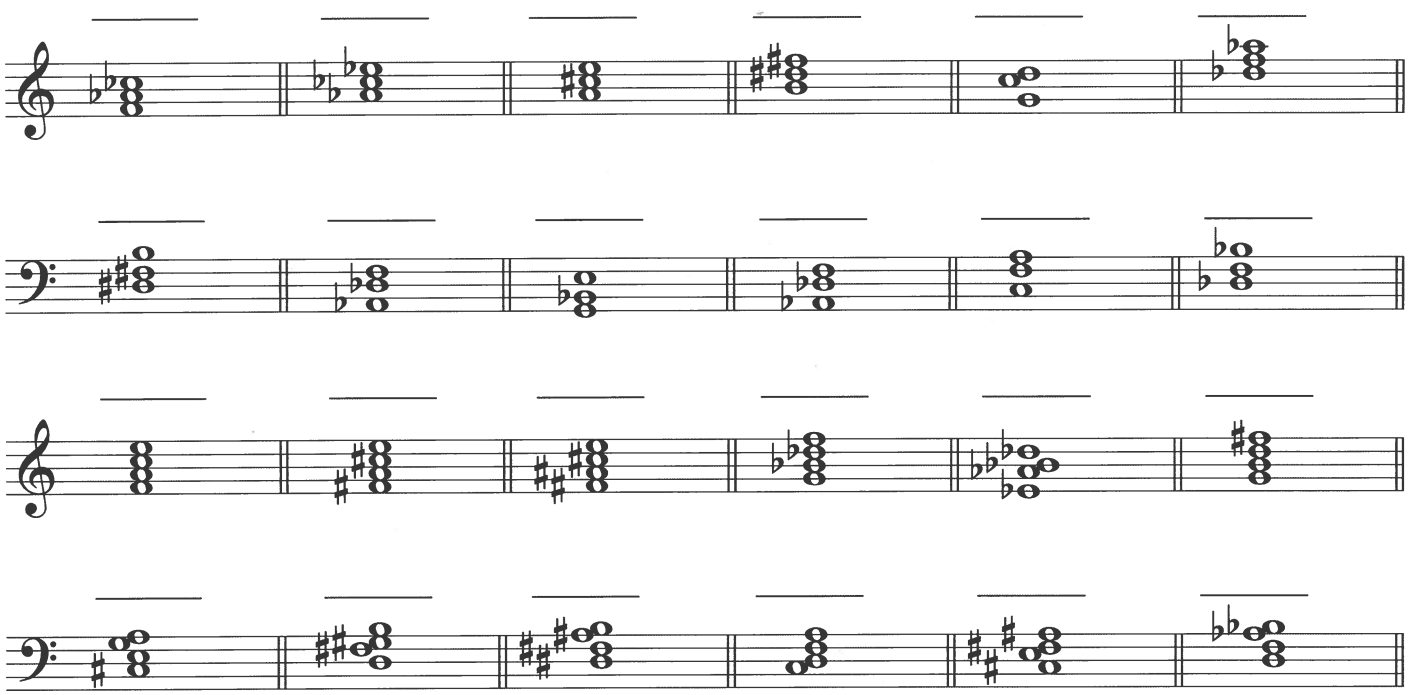
Minor Key:



Name_____

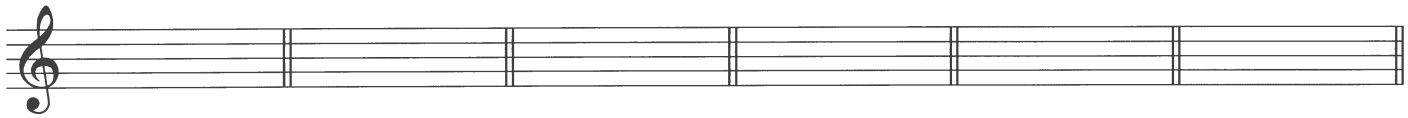
MAT Review -
Chord Spelling

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

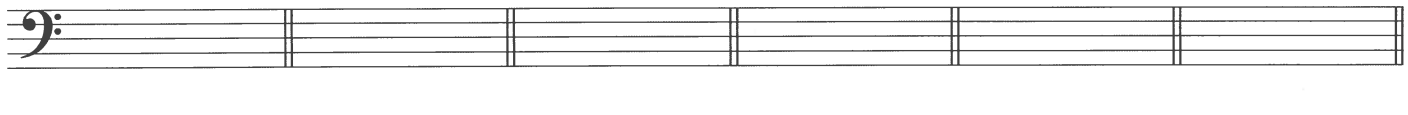


2. Notate the chords.

B- D- E♭o F G♭sus4 E



Bsus4 E-/B D♭/A♭ Co B♭- A/C♯



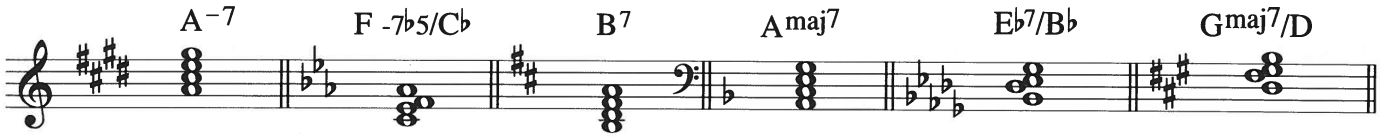
A7 D♯-7 D♯-7♭5 G♯o7 F♯maj7 Bmaj7

F♯7/E C♯-7♭5 E♭maj7/D A♯-7 F7sus4 Gmaj7/D

Name_____

MAT Review - Chord Spelling and Analysis

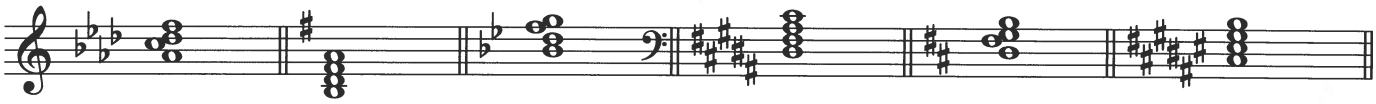
1. Each example is in a different key. Using accidentals, correct the notes so the chord voicing matches the chord symbol.



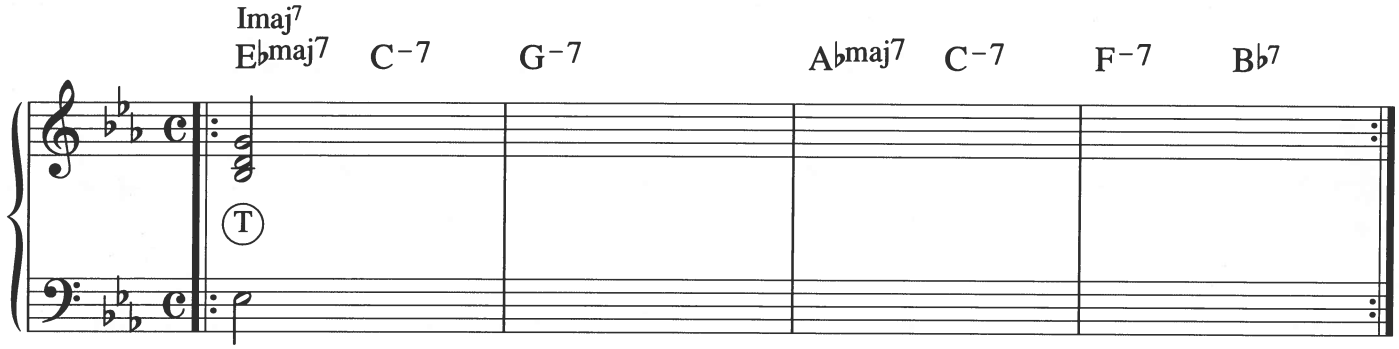
2. Correct the chord symbols so they match the written voicings in each key.

Incorrect: D -7♭5/A♭ B♭-7 G7/B D♯ -7♭5 G-7/D C♯-7

Correct: D♭maj7/A♭ ___ ___ ___ ___ ___



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.

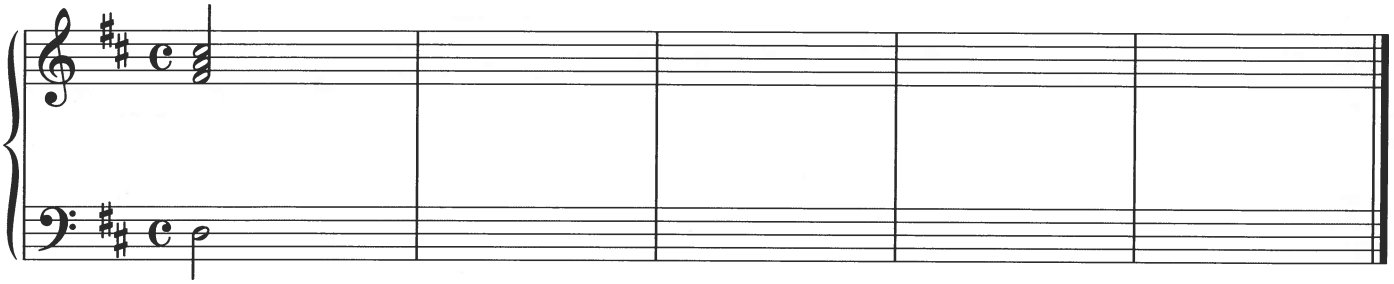


What kind of cadence ends the phrase?_____

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:



Name_____ **MAT Review**

1. What is the harmonic function of:

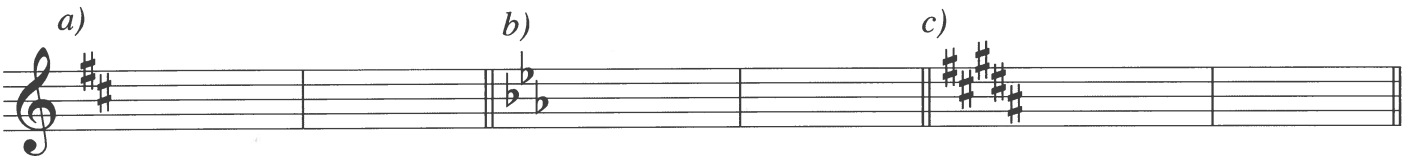
Imaj7_____ II-7_____III-7_____

IVmaj7_____V7_____VI-7_____

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

_____ _____ _____

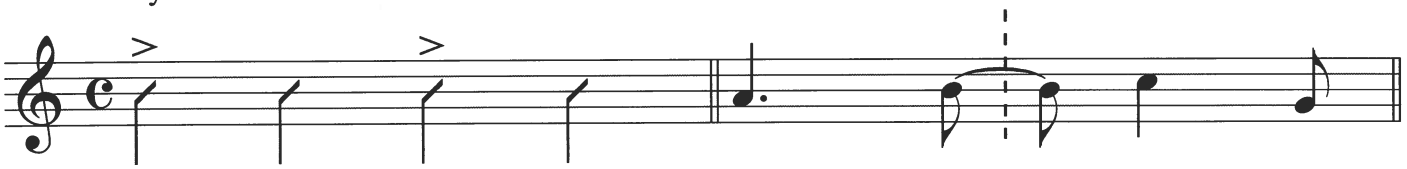
3. For each example, write the key signature for the parallel minor key.



Imaginary Bar Line Review

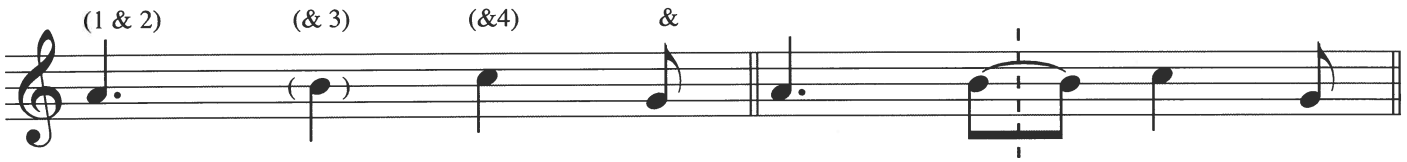
Measures of 4/4 contain two primary rhythmic stresses: on beat 1 and beat 3.

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

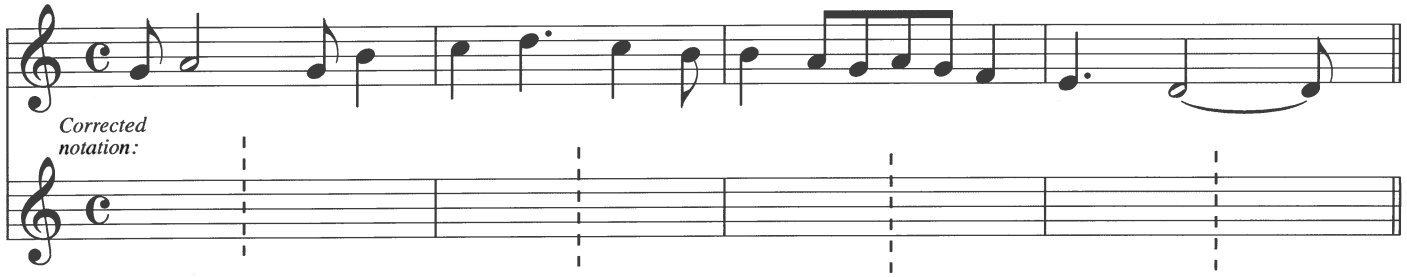


Do not "hide" beat 3 at the end of another note:

Do not beam across the imaginary barline:



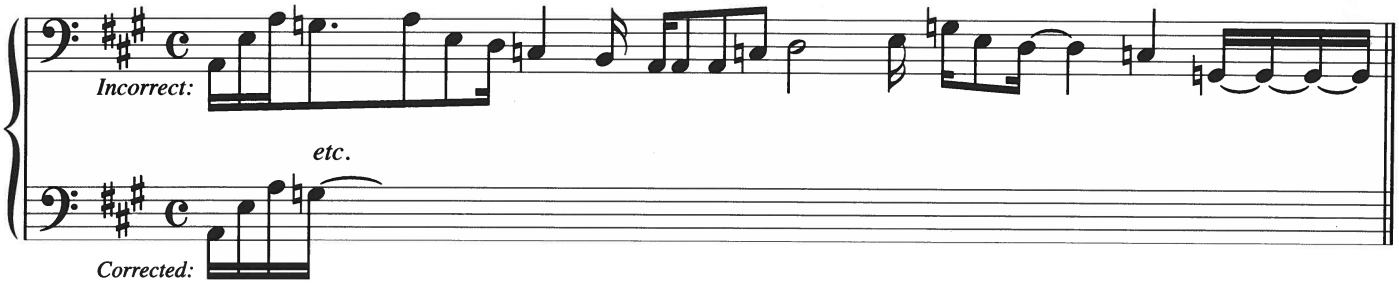
1. Correct the errors in rhythmic notation in this passage:



Name_____

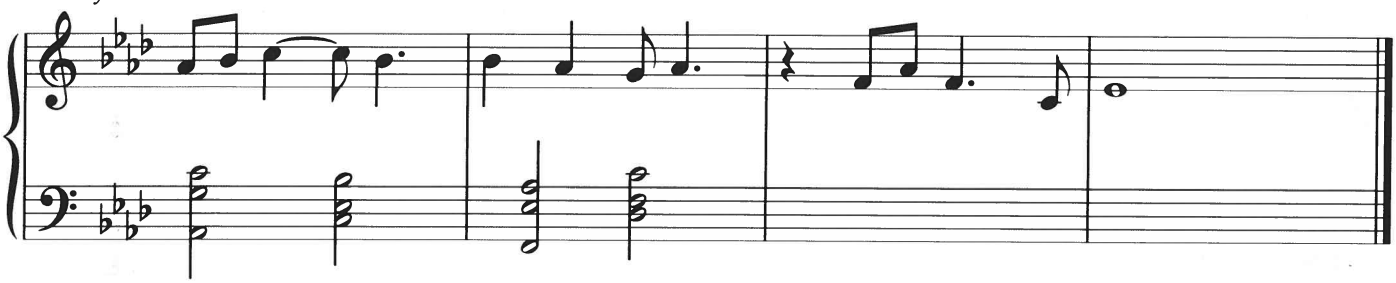
In passages with 16th notes, each quarter note must be "visible".

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



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

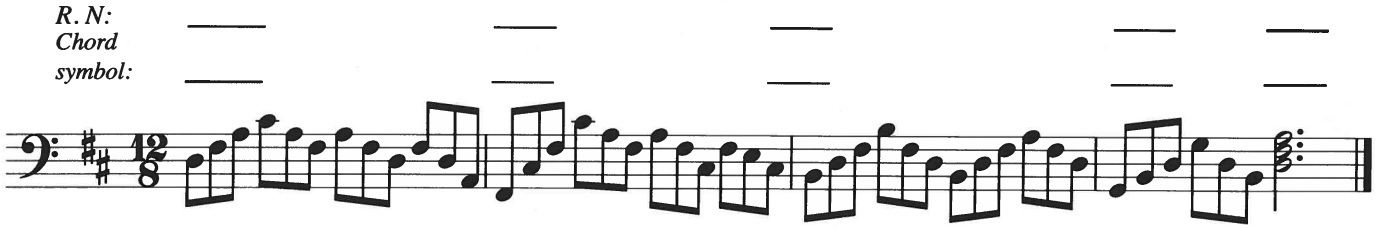
R. N:
Chord symbol:



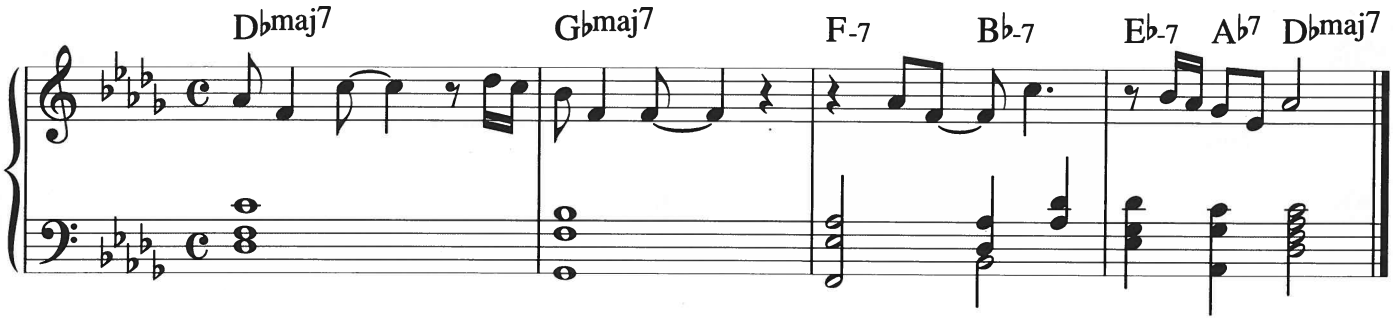
3. Provide chord symbols and Roman numeral analysis for this phrase.

   What kind of cadence ends the progression?_____

R. N:
Chord symbol:



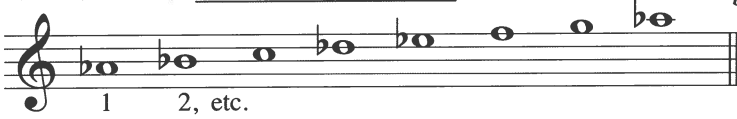
4. Add a diatonic tension above each voicing in the bass clef. (Do not use 11 on the maj7 or dom7 chords.)
   Analyze the progression.



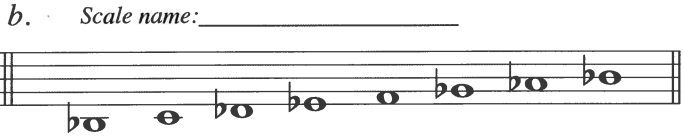
Name_____ **MAT Review: Major and Minor Scales**

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

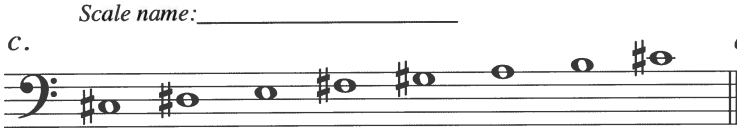
a. *Scale name:*_____



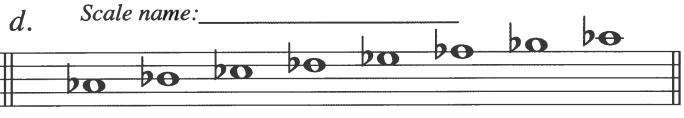
b. *Scale name:*_____



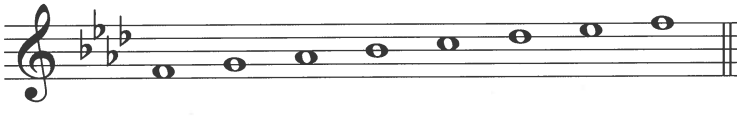
c. *Scale name:*_____



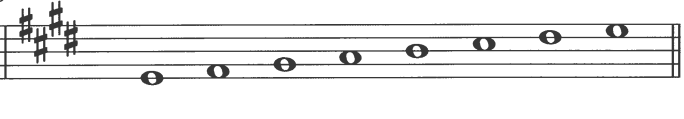
d. *Scale name:*_____



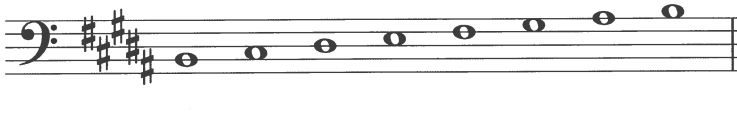
e. *Scale name:*_____



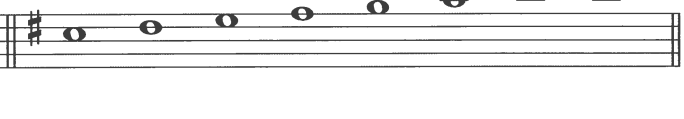
f. *Scale name:*_____



g. *Scale name:*_____



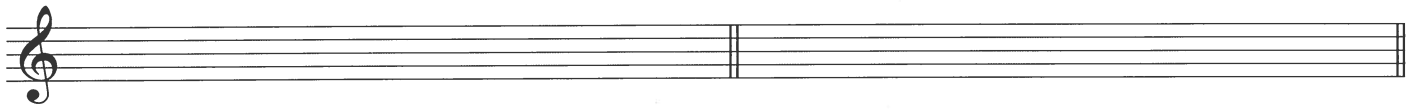
h. *Scale name:*_____



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

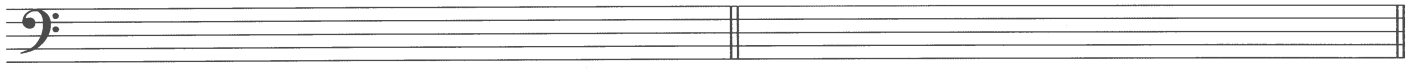
A major

D natural minor



C♯ natural minor

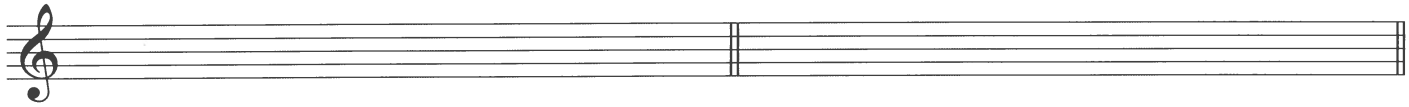
D♭ major



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

F major

F minor



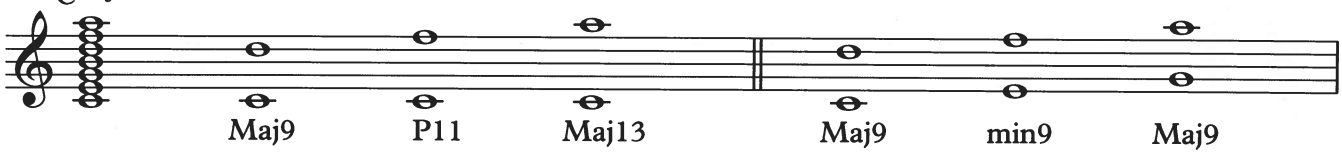
C♯ major

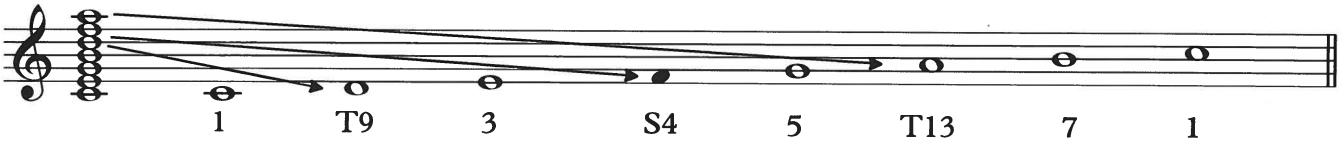
B♭ minor

Name_____ **Major Key - Available Diatonic Tensions**

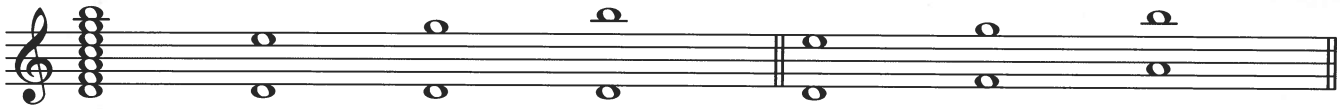
Below, you'll find each of the diatonic 7th chords of C major extended to the 13th. Following the model of the Imaj7 chord, complete the following:
1) Identify the quality of each of the extensions. 2)Identify the quality of the 9th between each extension and its respective chord tone. 3) Transpose each extension down an octave to complete the chord scale for each diatonic chord. Label the notes as tensions or harmonic avoid tones.

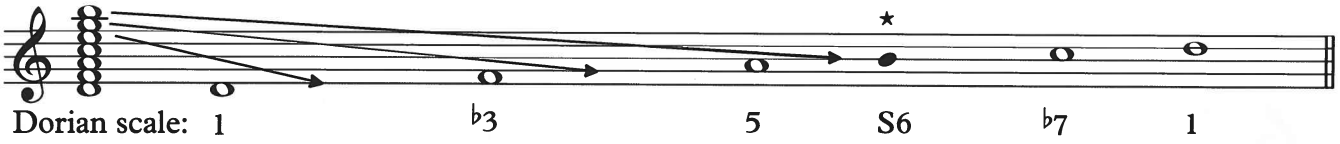
Ex. Cmaj7





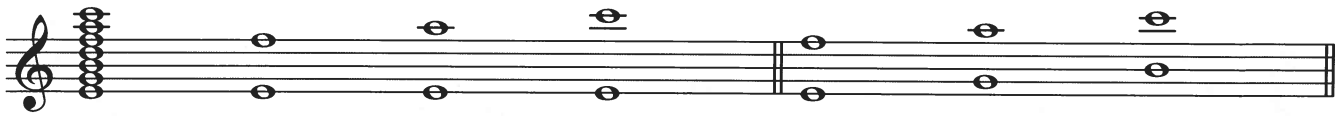
1. D-7

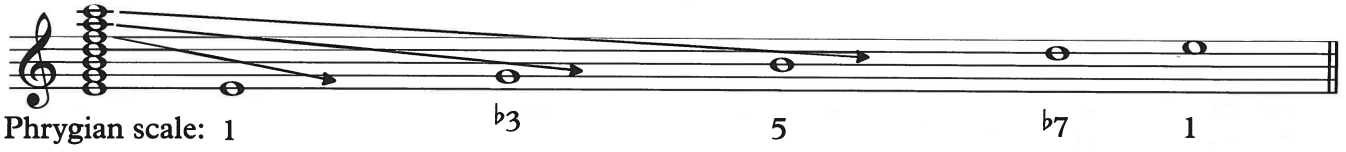




*No T13 on II-7, see text.

2. E-7





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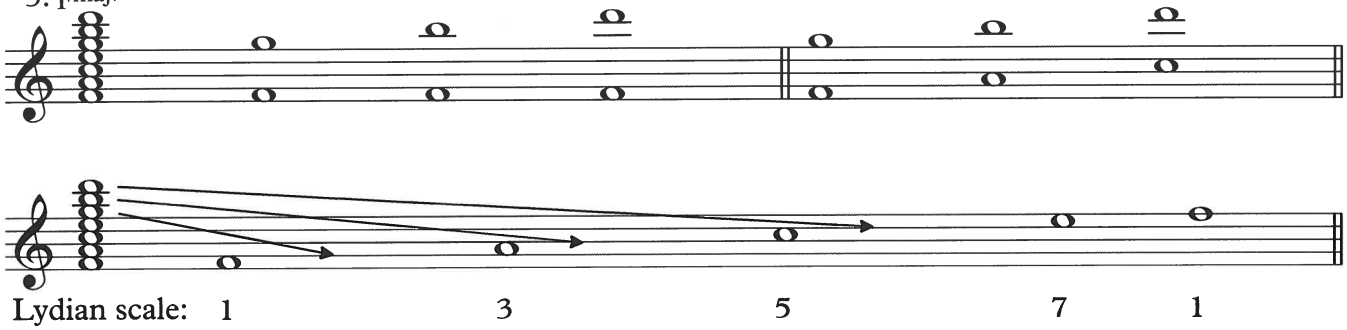
Name_____

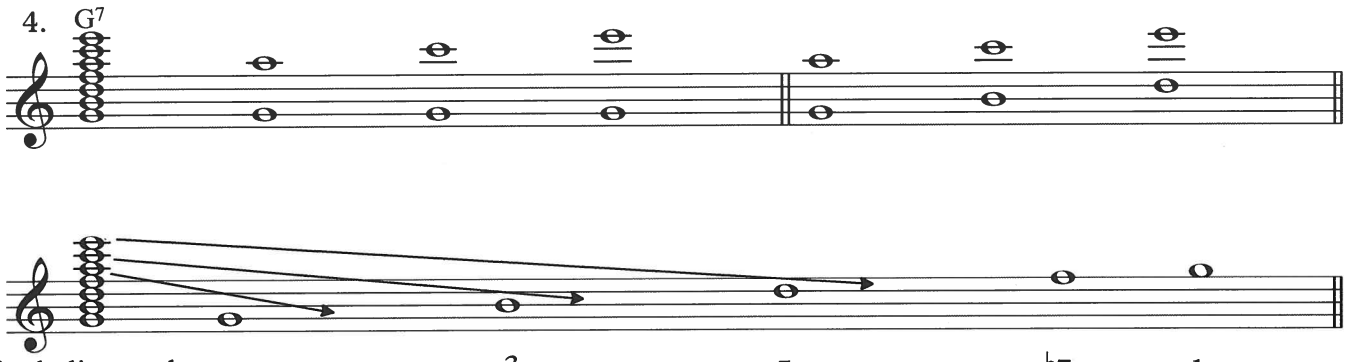
Major Key - Available Diatonic Tensions

3. F^{maj7}



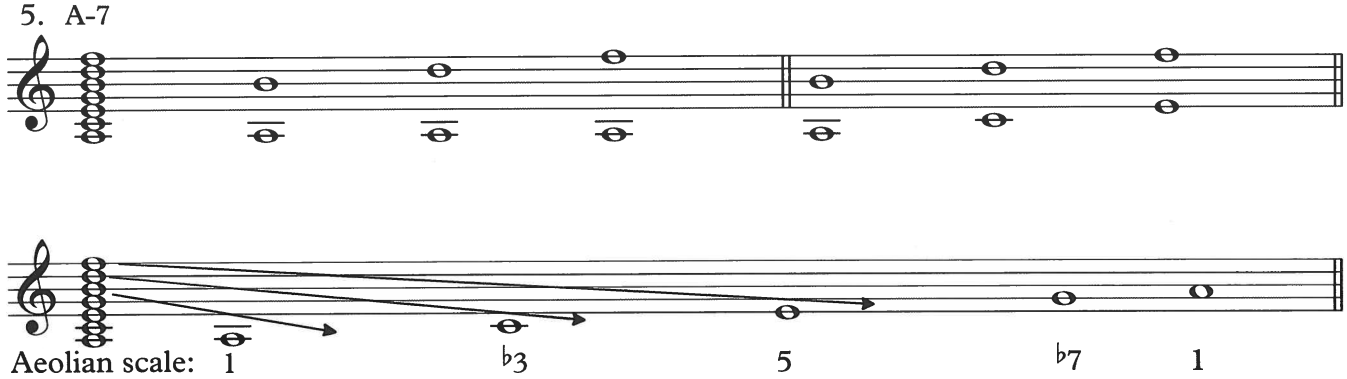
Lydian scale: 1 3 5 7 1

4. G^{7}



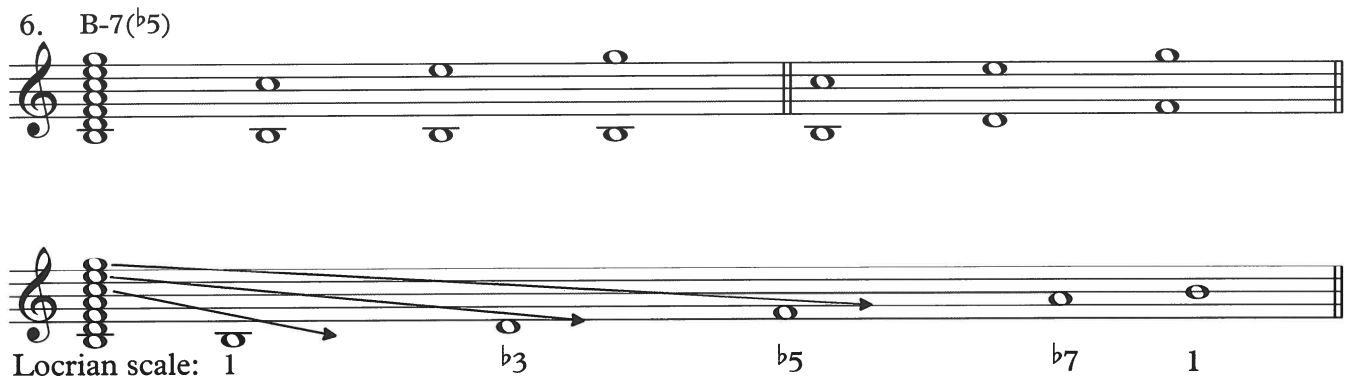
Mixolydian scale: 1 3 5 ♭7 1

5. A-7



Aeolian scale: 1 ♭3 5 ♭7 1

6. B-7(♭5)

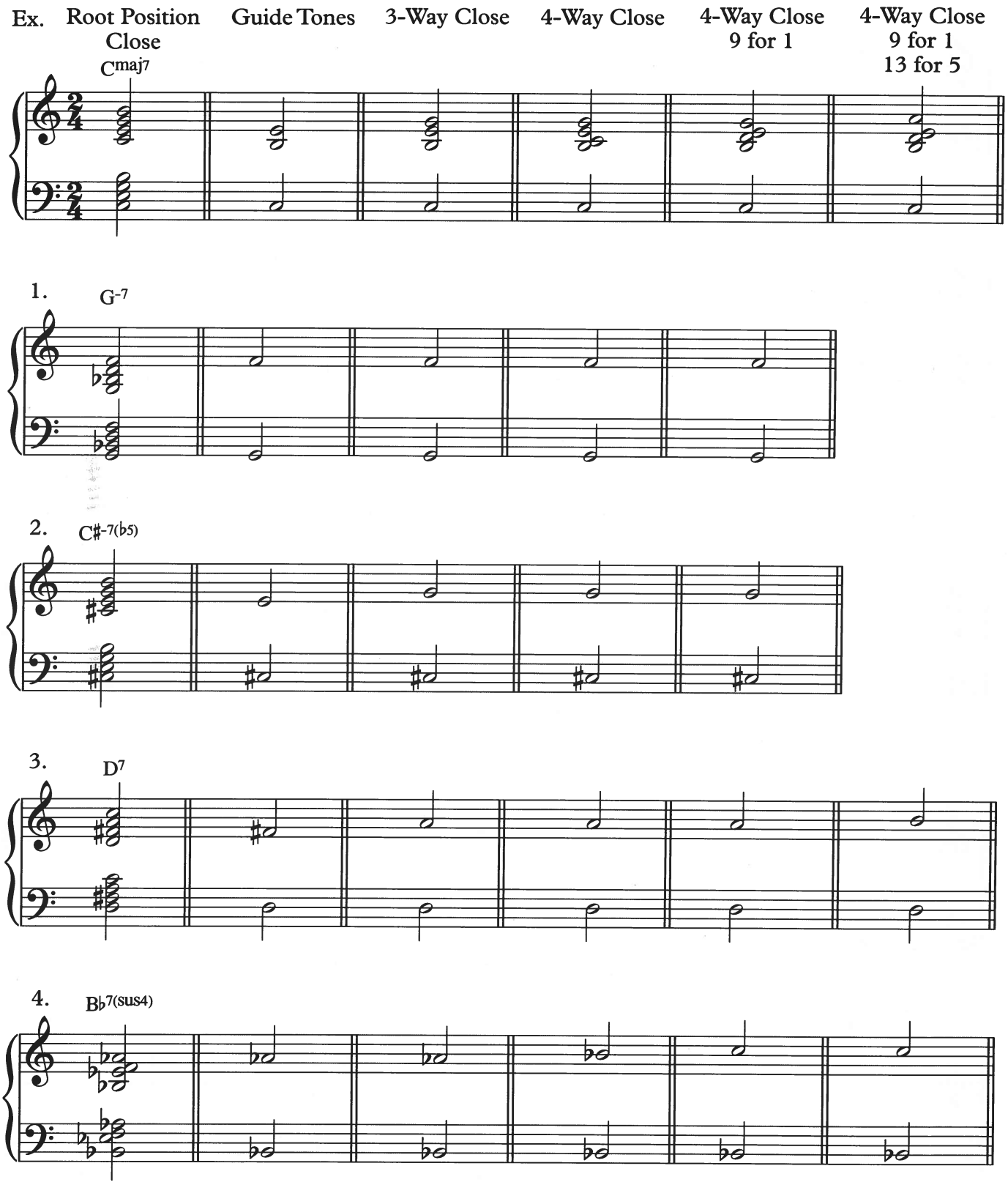


Locrian scale: 1 ♭3 ♭5 ♭7 1

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.



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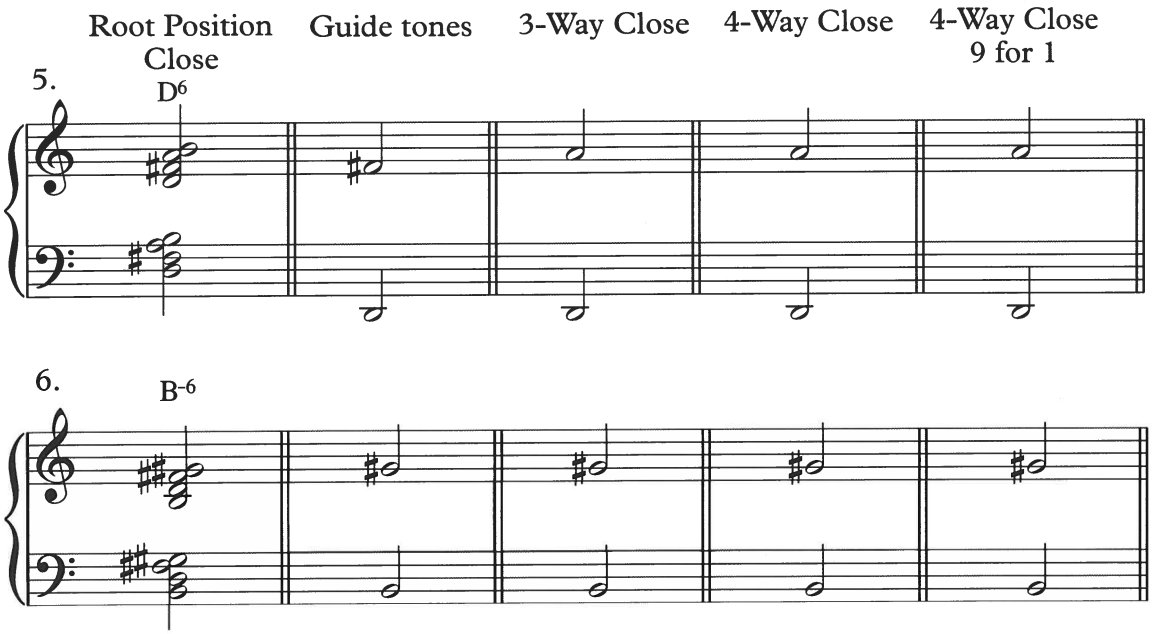
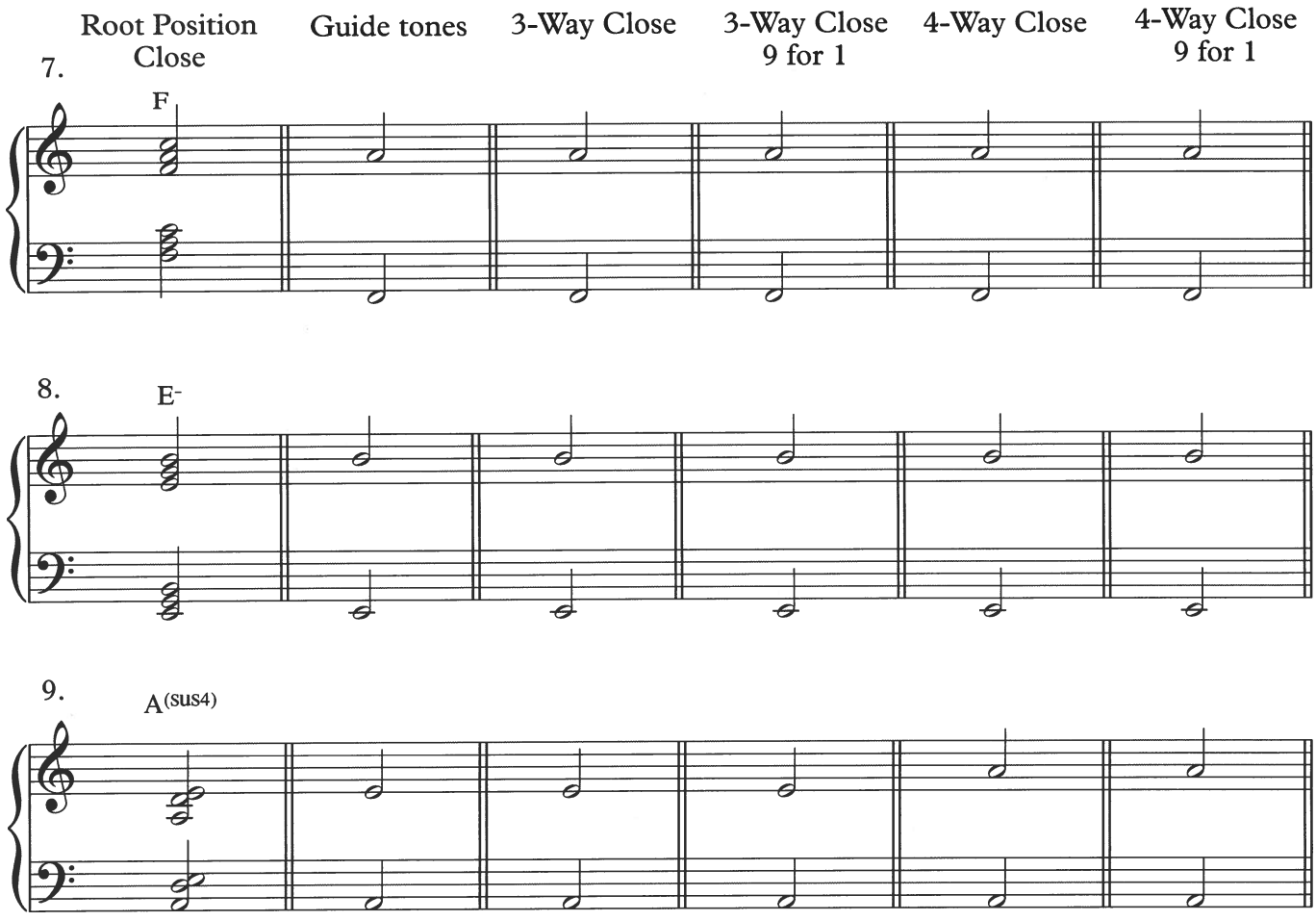
Name_____

Chord Voicings - Creating Different Voicings from Root Position



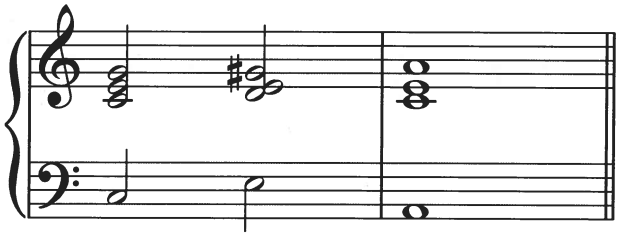


Name_____ **Secondary Dominants - Adjust Accidentals**

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.

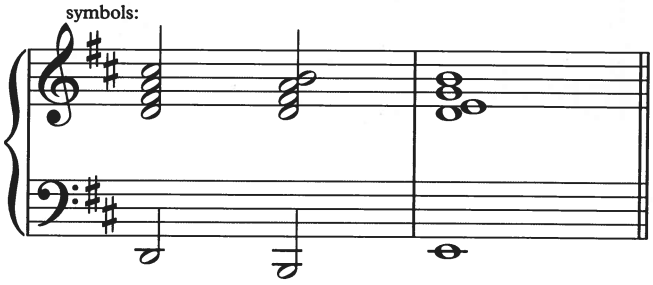
Ex: Imaj V7/VI VI-

C E^7 A-



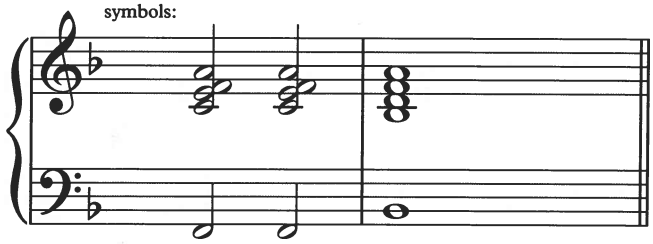
1. Imaj7 V7/II II-7

chord symbols:



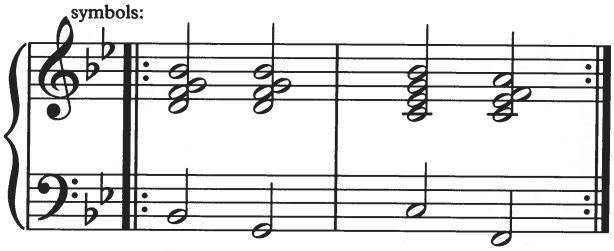
2. Imaj7 V7/IV IVmaj7

chord symbols:



3. Imaj6 VI-7 V7/V V7

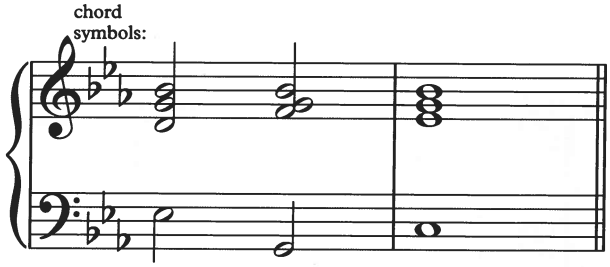
chord symbols:



4.

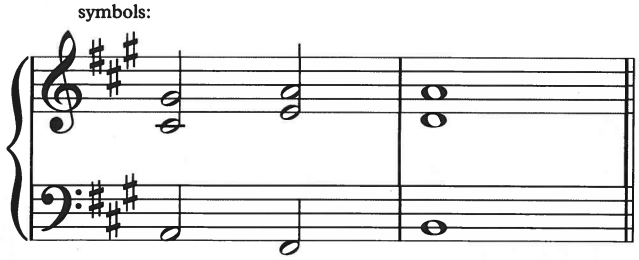
5. Imaj7 V7/VI VI-7

chord symbols:



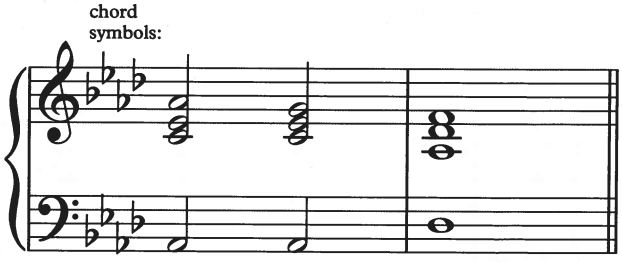
6. Imaj7 V7/II II-7

chord symbols:



7. Imaj V7/IV IVmaj

chord symbols:



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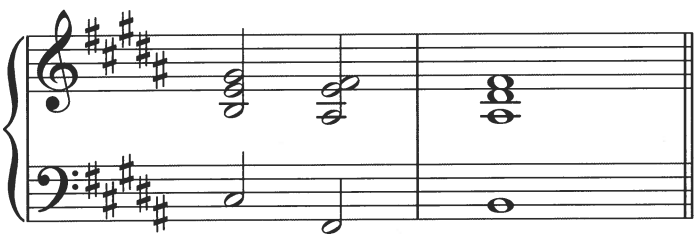
Name_____

Secondary Dominants - Adjust Accidentals

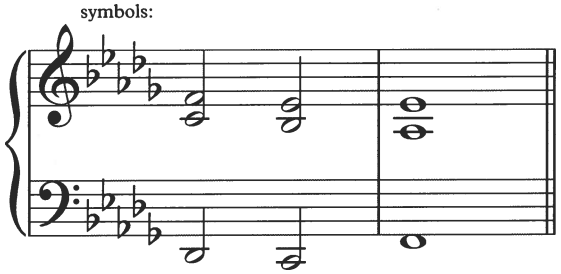
8. V7/V V7 Imaj7

chord symbols:



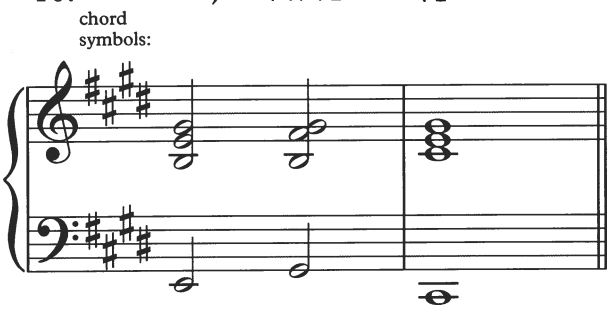
9. Imaj7 V7/III III-7

chord symbols:



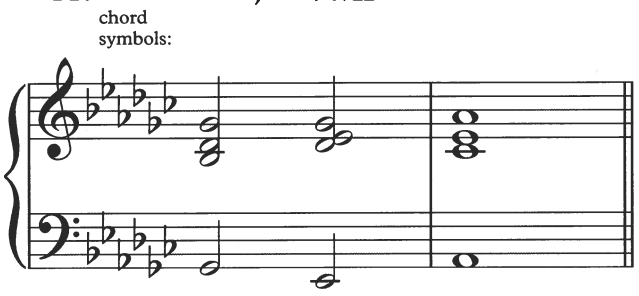
10. Imaj V7/VI VI-

chord symbols:



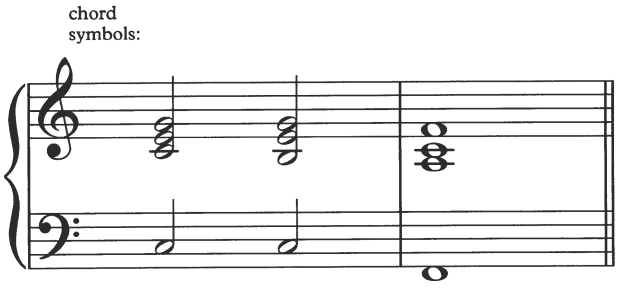
11. Imaj V7/II II-

chord symbols:



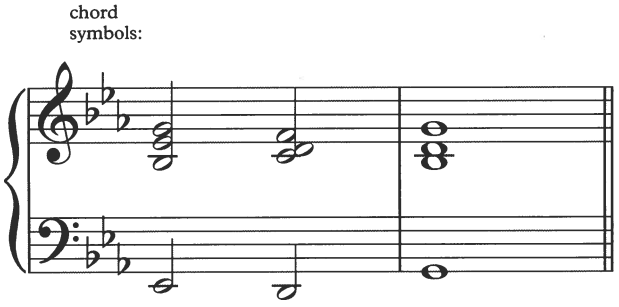
12. Imaj V7/IV IV

chord symbols:



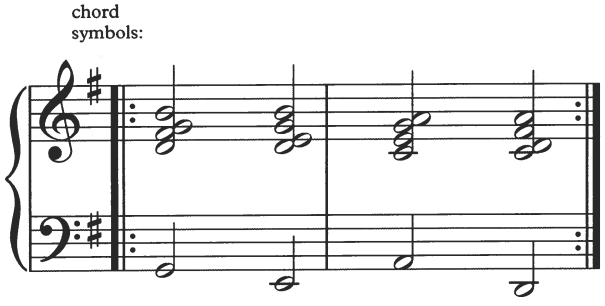
13. Imaj V7/III III-

chord symbols:



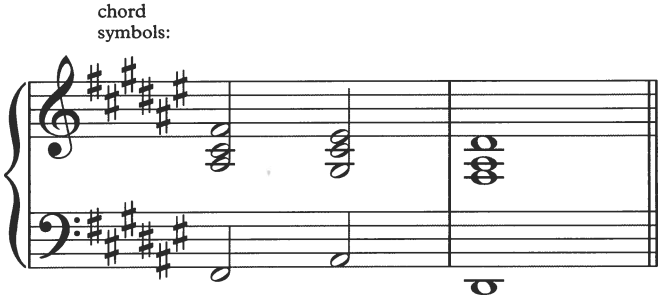
14. Imaj7 VI-7 V7/V V7

chord symbols:



15. Imaj V7/VI VI-

chord symbols:



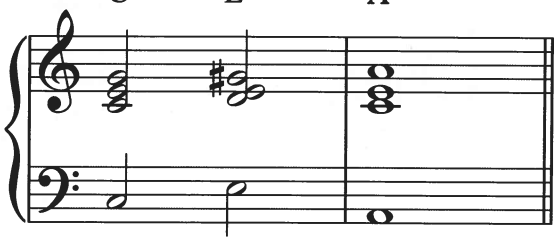
Name_____

Secondary Dominants - Chords and Analysis

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

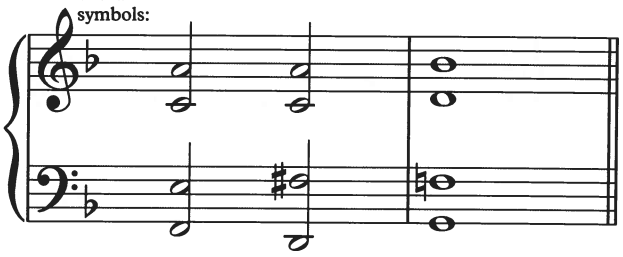
Ex: Imaj V7/VI VI-

C E^7 A-



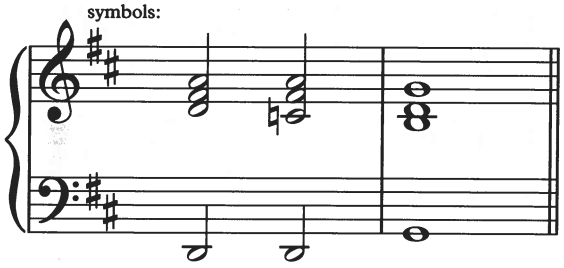
1. Roman numerals:

chord symbols:



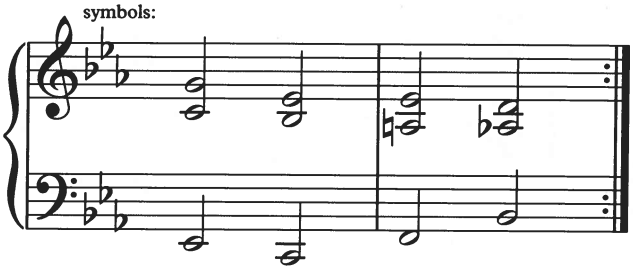
2. Roman numerals:

chord symbols:



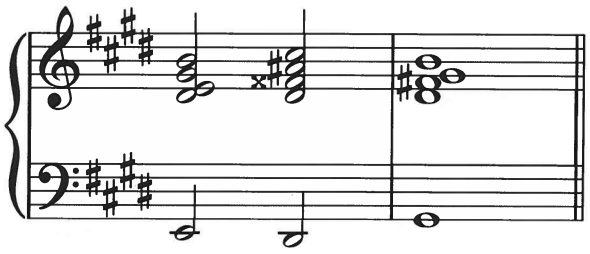
3. Roman numerals:

chord symbols:



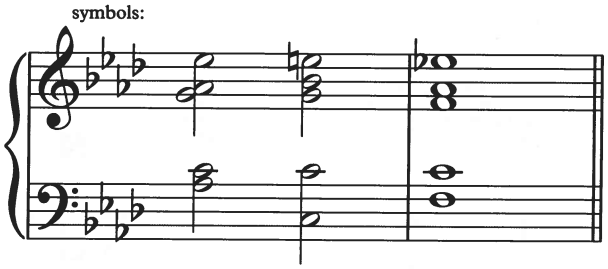
4. Roman numerals:

chord symbols:



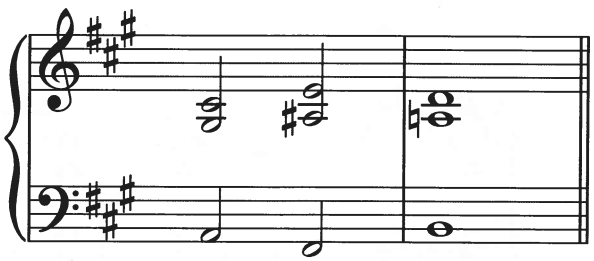
5. Roman numerals:

chord symbols:



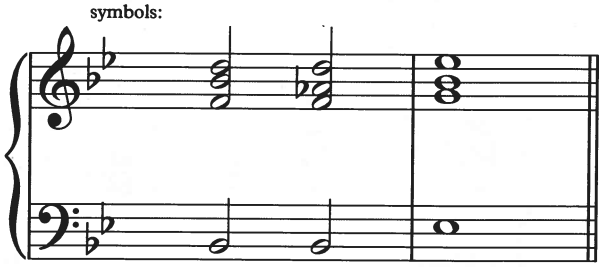
6. Roman numerals:

chord symbols:



7. Roman numerals:

chord symbols:



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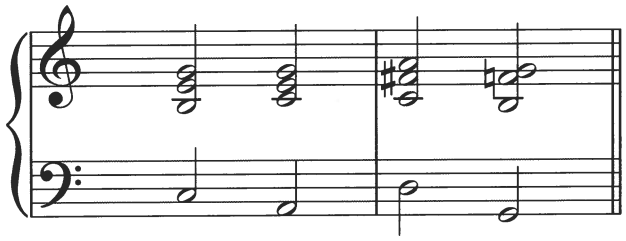
Name_____

Secondary Dominants - Chords and Analysis

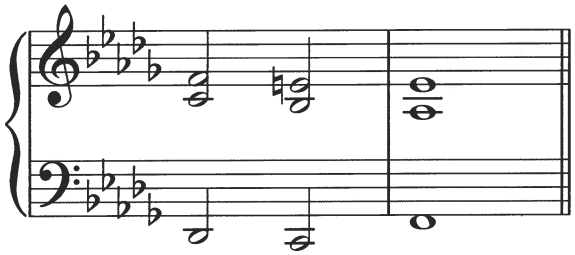
8. Roman numerals:

chord symbols:



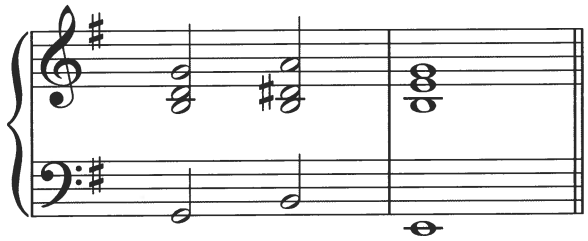
9. Roman numerals:

chord symbols:



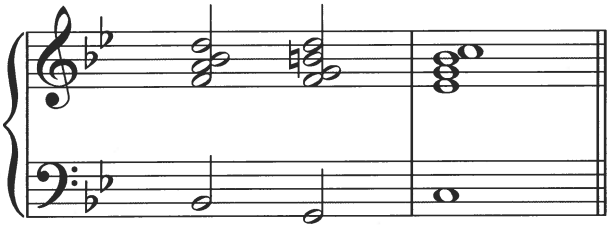
10. Roman numerals:

chord symbols:



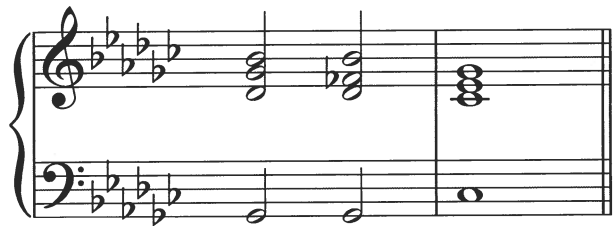
11. Roman numerals:

chord symbols:



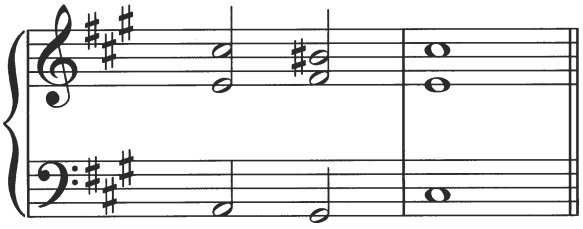
12. Roman numerals:

chord symbols:



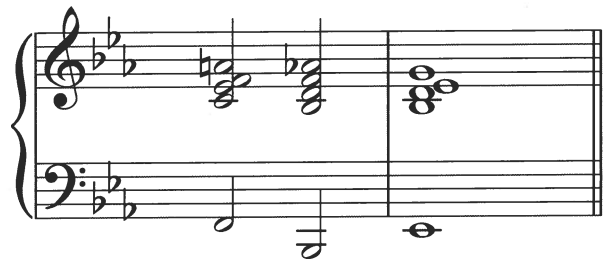
13. Roman numerals:

chord symbols:



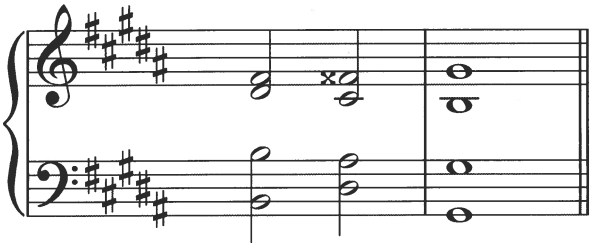
14. Roman numerals:

chord symbols:



15. Roman numerals:

chord symbols:

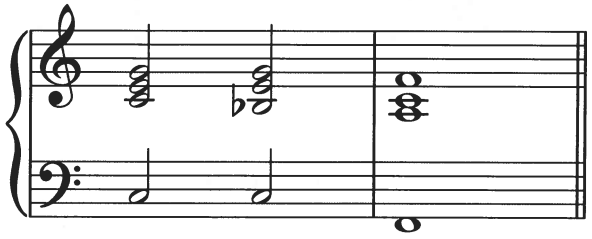


Name_____ **Secondary Dominants - Voiceleading**

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.

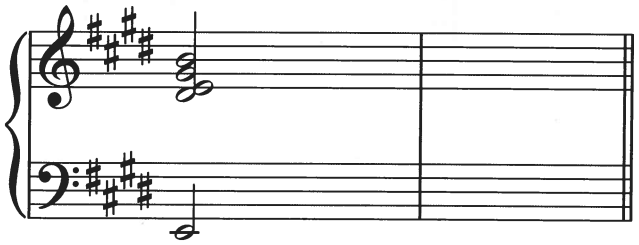
Ex: Imaj V7/IV IV

C C^7 F



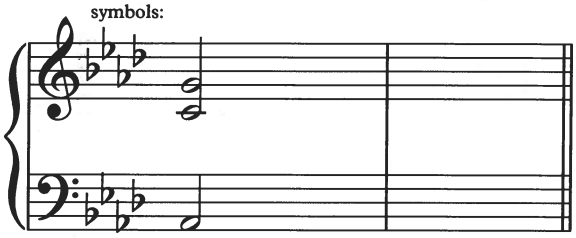
1. Imaj7 V7/II II-7

chord symbols:



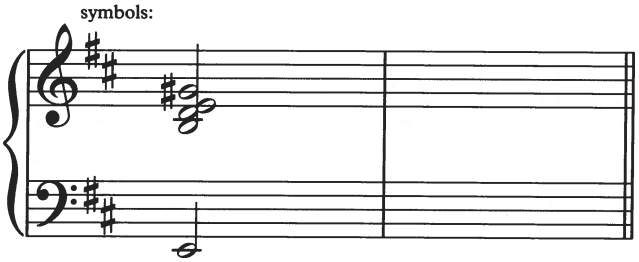
2. Imaj7 V7/VI VI-7

chord symbols:



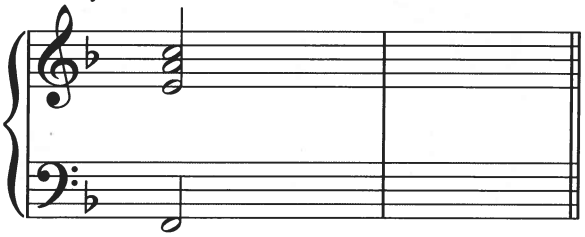
3. V7/V V7 Imaj6

chord symbols:



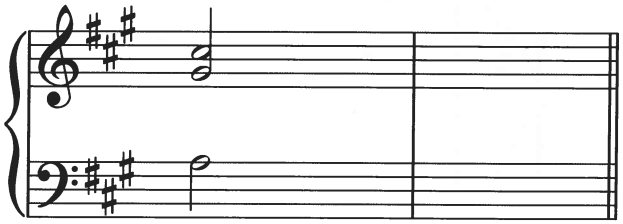
4. Imaj7 V7/III III-7

chord symbols:



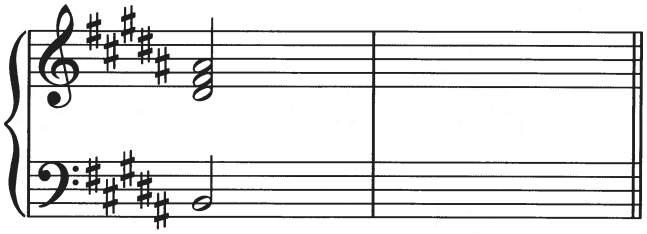
5. Imaj7 V7/VI VI-7

chord symbols:



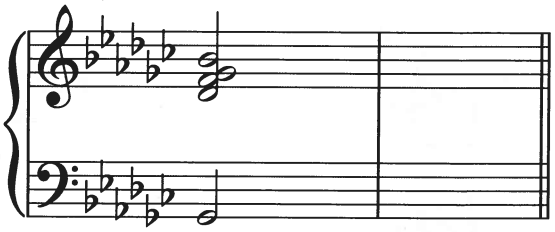
6. Imaj7 V7/II II-7

chord symbols:



7. Imaj V7/IV IVmaj7

chord symbols:



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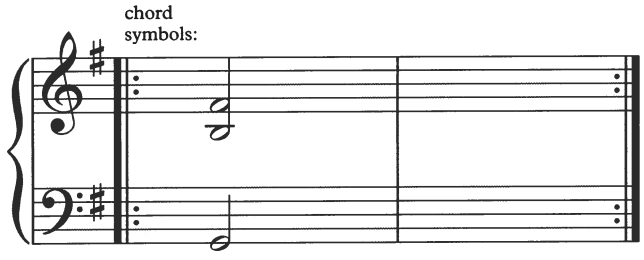
Name_____

Secondary Dominants - Voiceleading

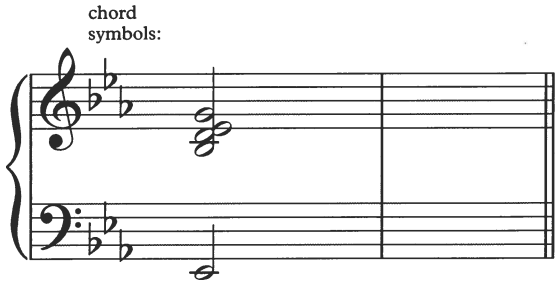
8. Imaj7 VI-7 V7/V V7

chord symbols:



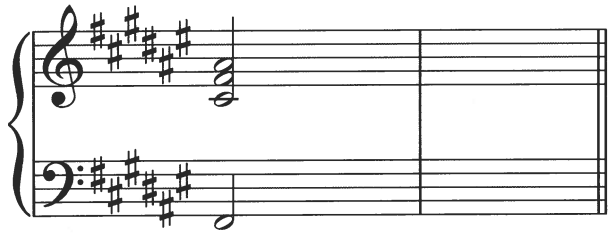
9. Imaj7 V7/III III-7

chord symbols:



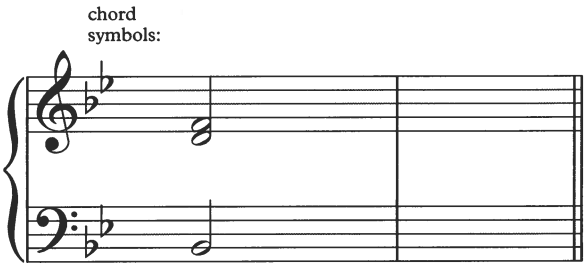
10. Imaj V7/VI VI-

chord symbols:



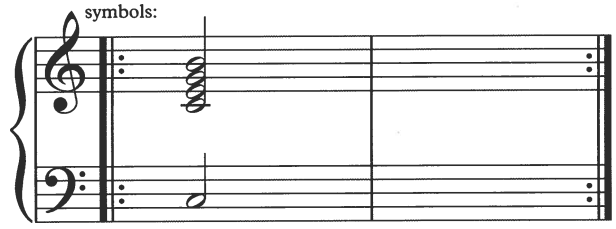
11. Imaj V7/II II-

chord symbols:



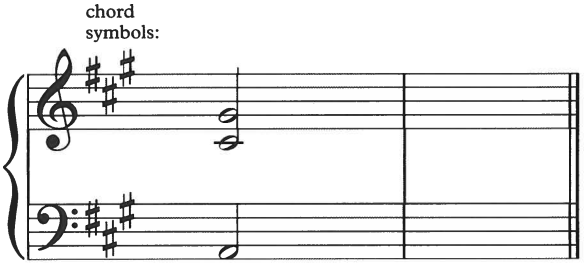
12. Imaj7 VI-7 V7/V V7

chord symbols:



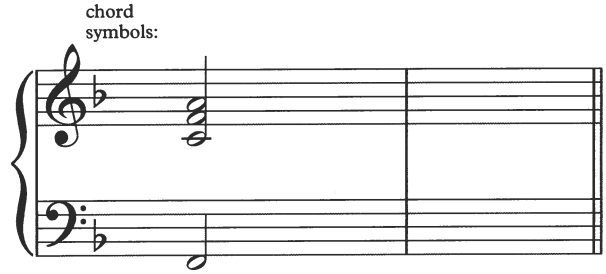
13. Imaj7 V7/IV IVmaj7

chord symbols:



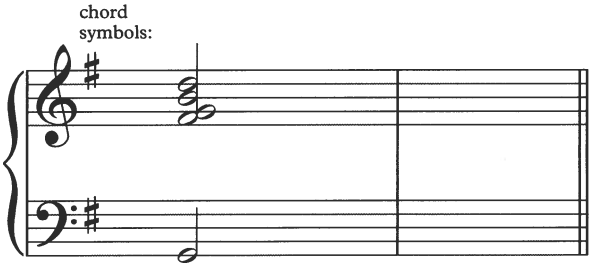
14. Imaj V7/VI VI-

chord symbols:



15. Imaj7 V7/III III-7

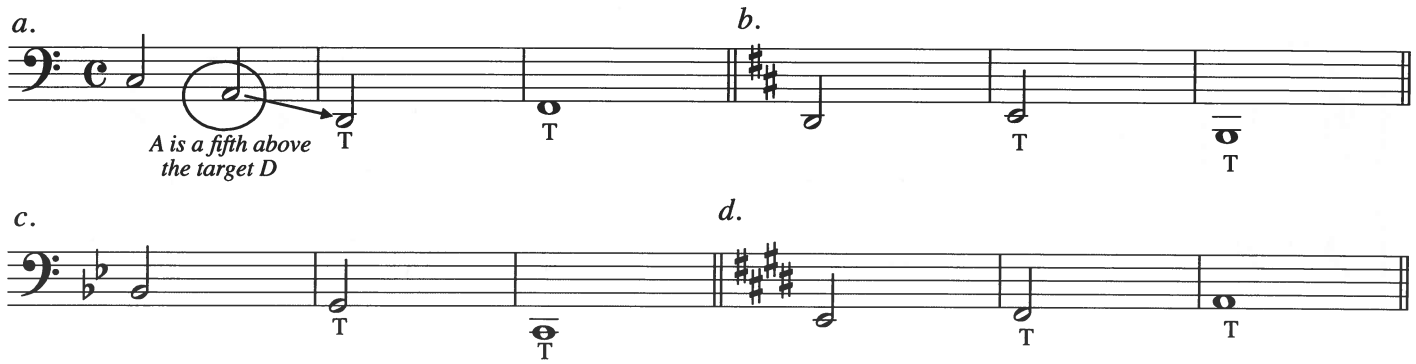
chord symbols:



Name_____

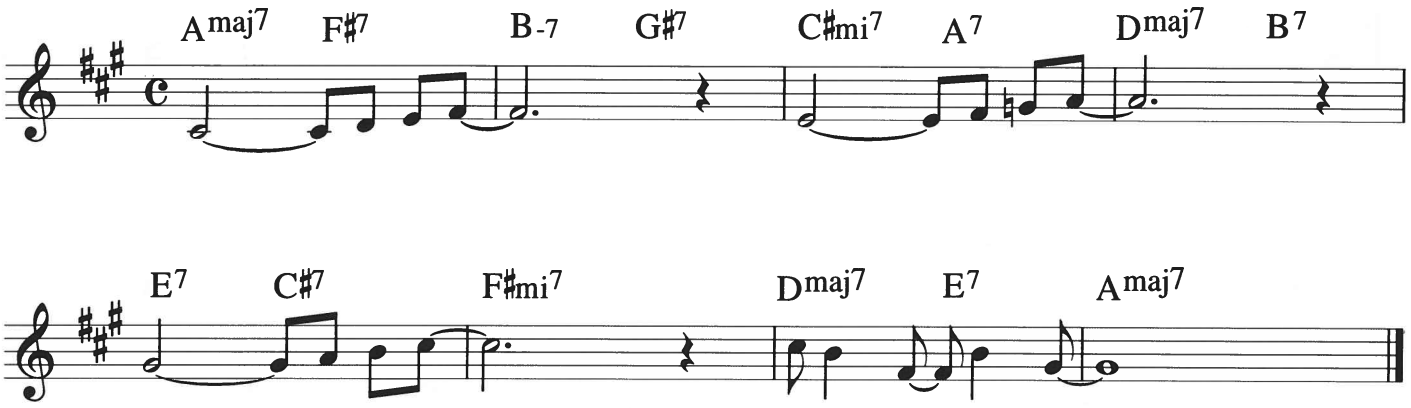
Secondary Dominants in Progressions

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".

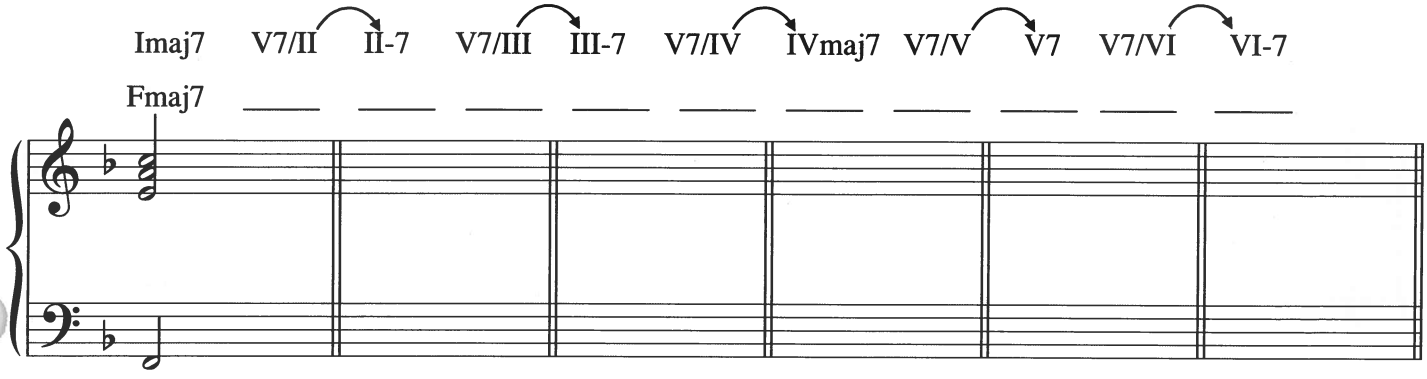


2. Secondary dominants generally (except for V7/V) appear on a weak metrical stress:
at the end of a measure or the end of a 2-bar or 4-bar phrase.

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.



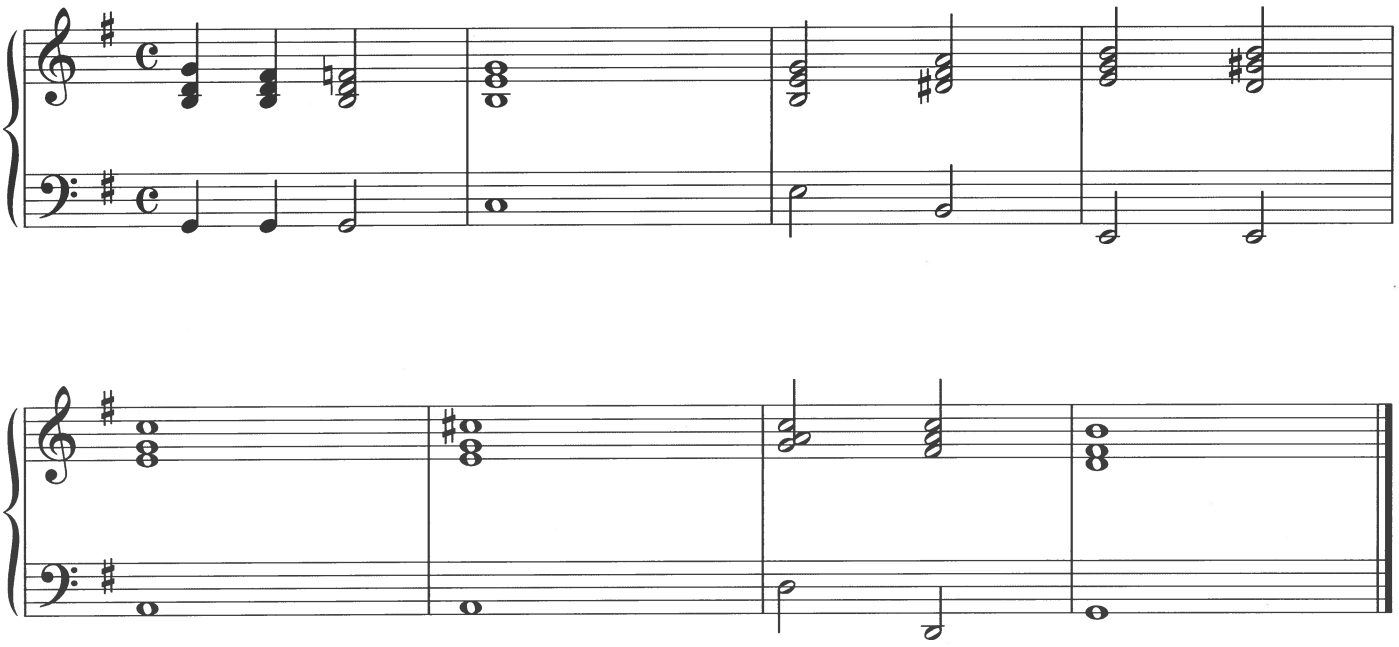
Name_____

Secondary Dominants in Progressions

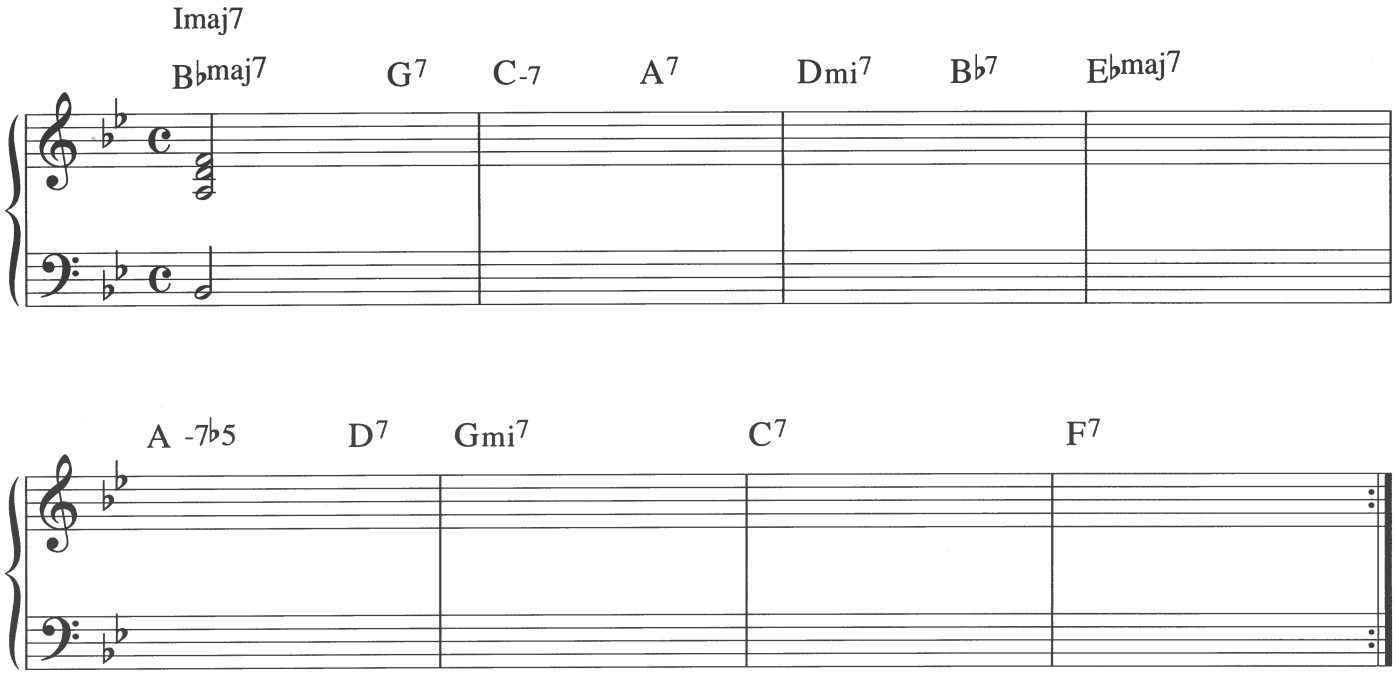
1. Secondary dominants contain at least one chromatic tone. Identify the chords and analyze the progression.

Roman numerals:

Chord symbols:



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

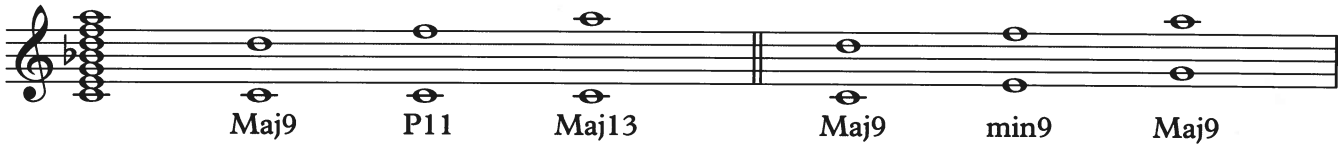


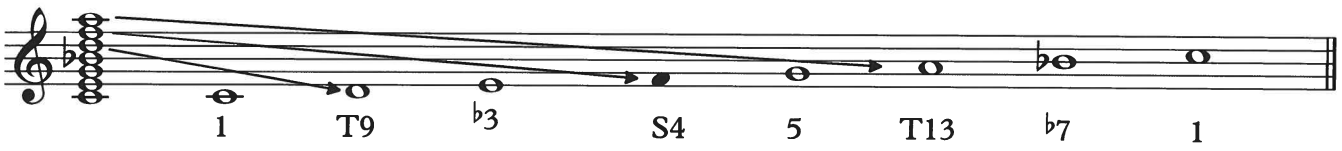
Name_____ **Secondary Dominants - Available Tensions in C Major**

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♭9, add the diatonic ♯9 (spelled ♭3) as well.

V7/IV

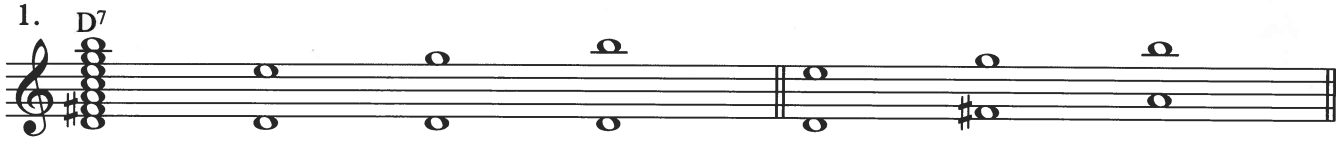
Ex. C^7





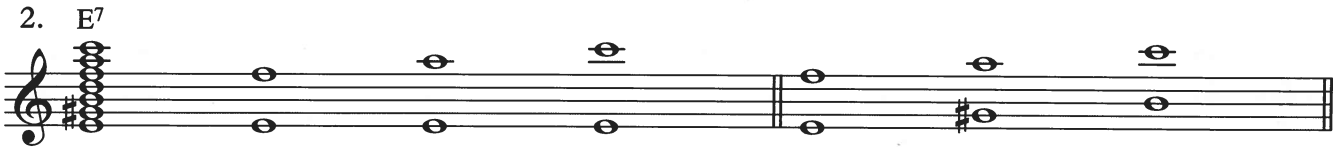
V7/V

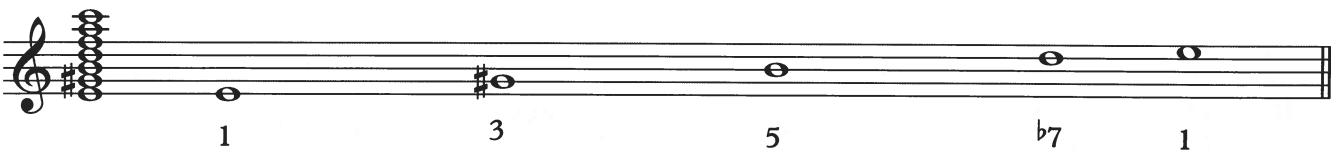
1. D^7



V7/VI

2. E^7





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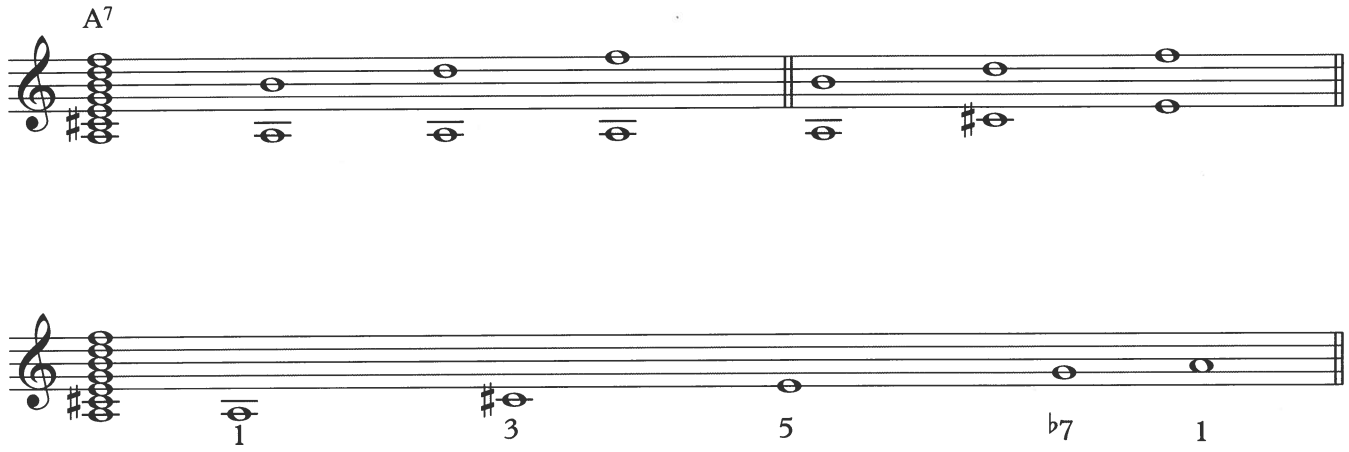
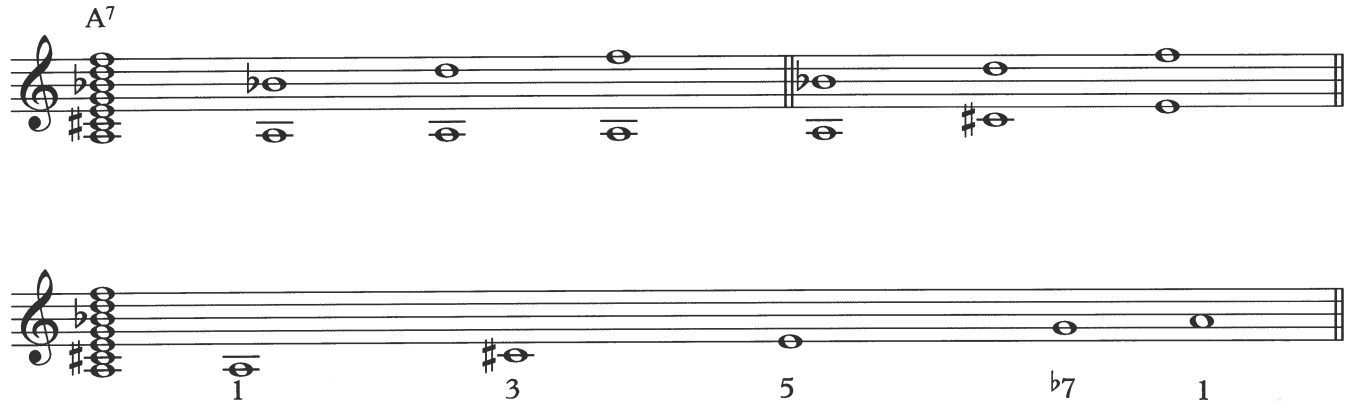
Name_____ **Secondary Dominants - Available Tensions in C Major**

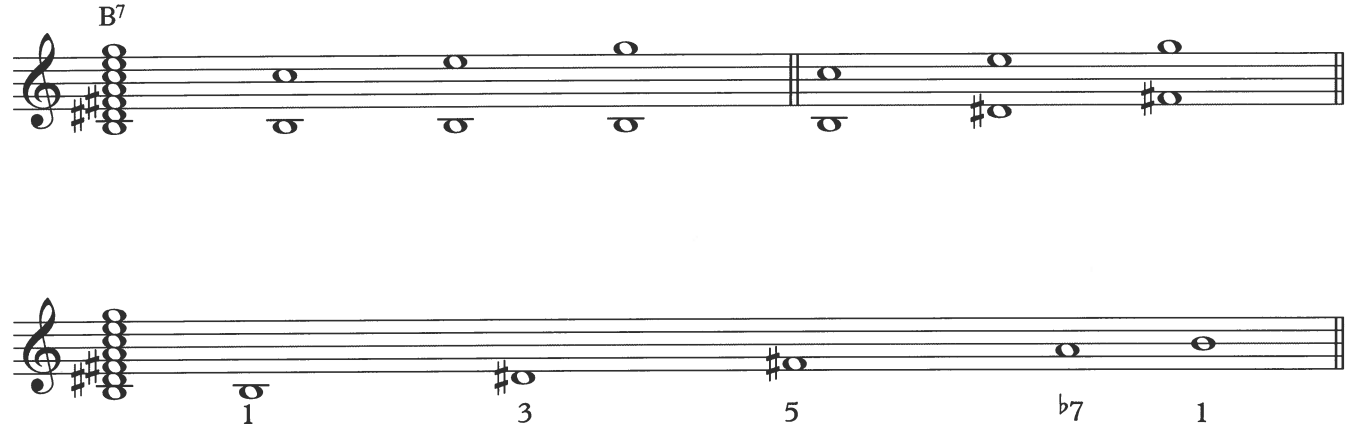
3. V7/II



4. V7(♭9)/II While T♭9 is optional on V/II, in common practice it is seen more often than T9.



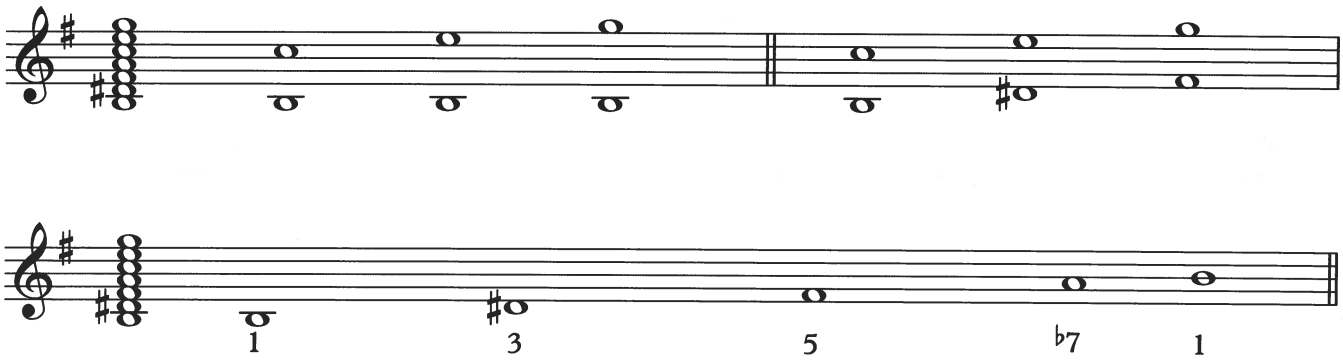
5. V7/III



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♭9, add the diatonic ♯9 (spelled ♭3) as well.

1.



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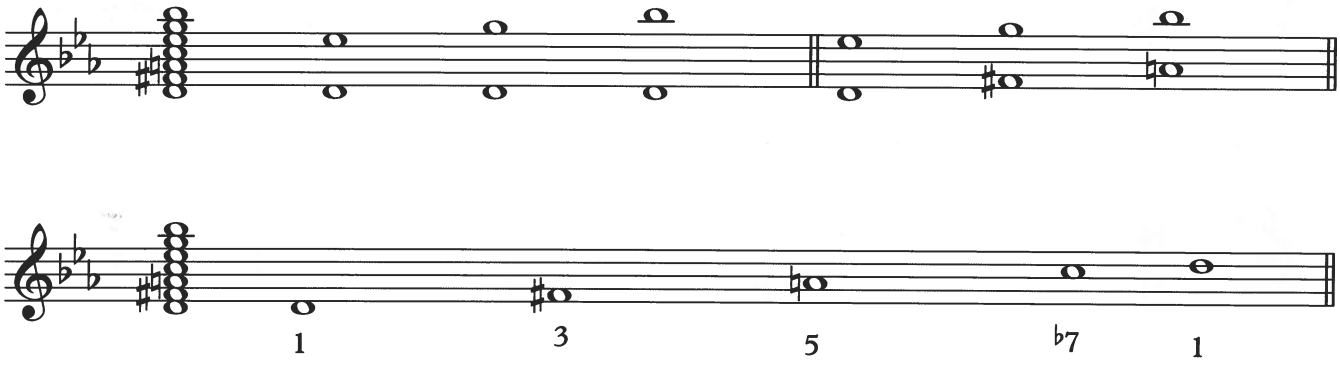

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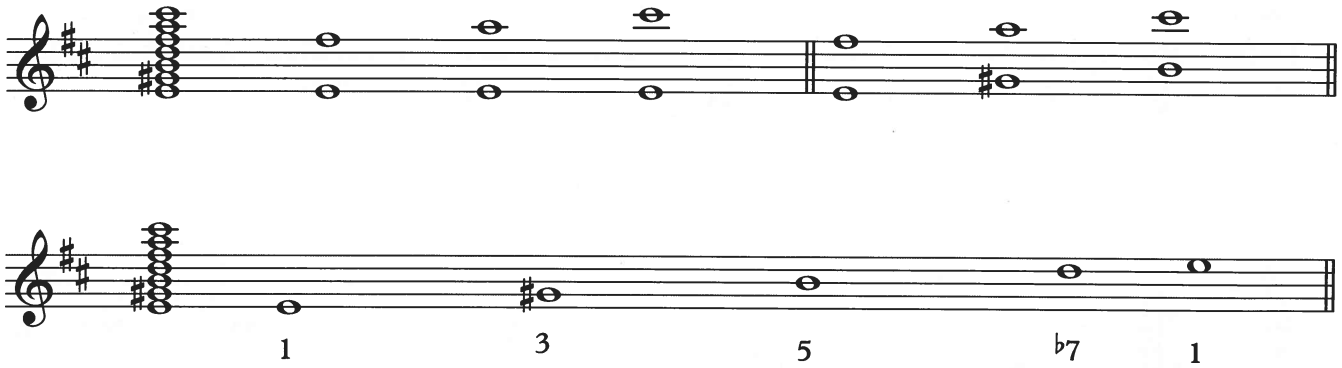

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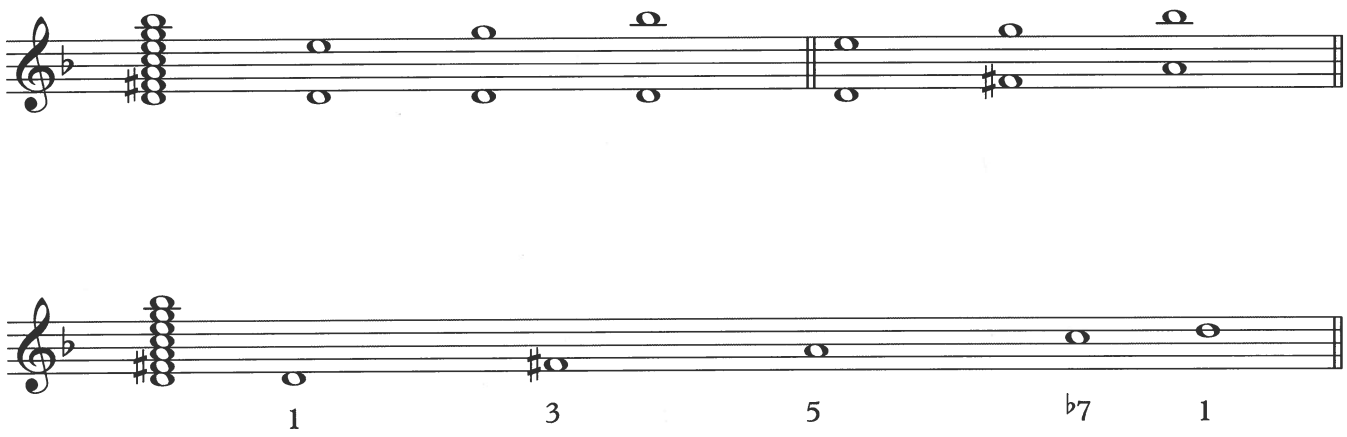
Name_____

Secondary Dominants - Available Tensions

4.



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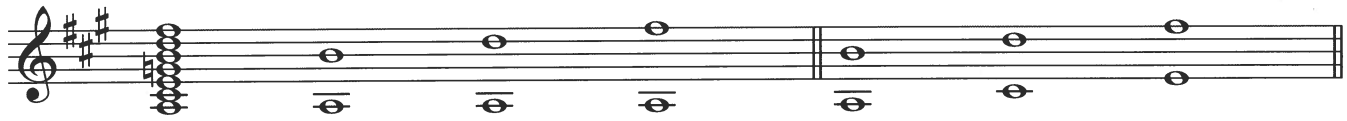

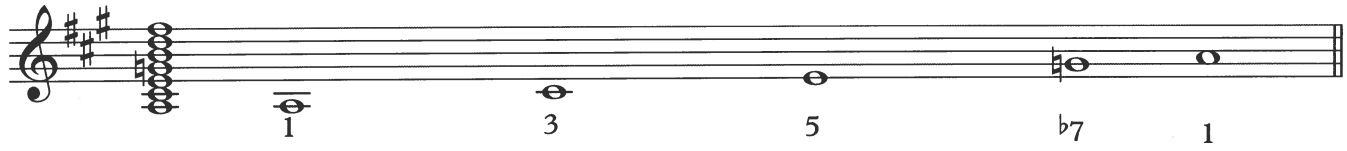

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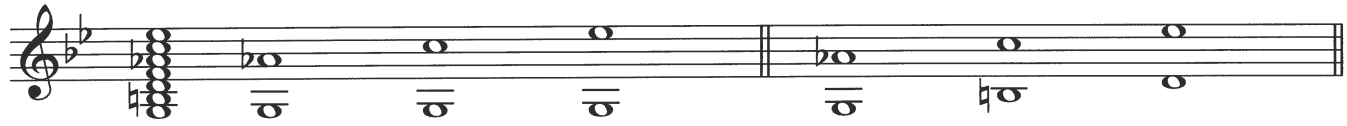

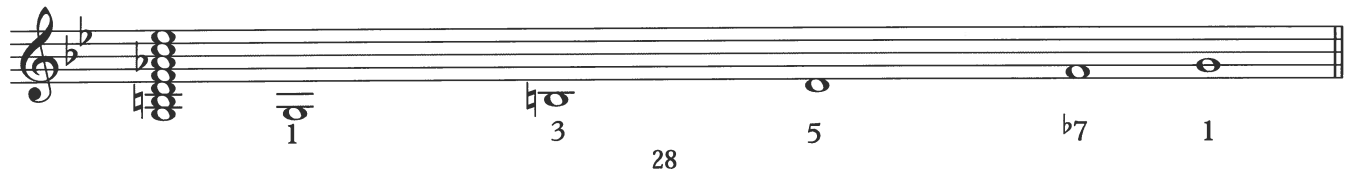

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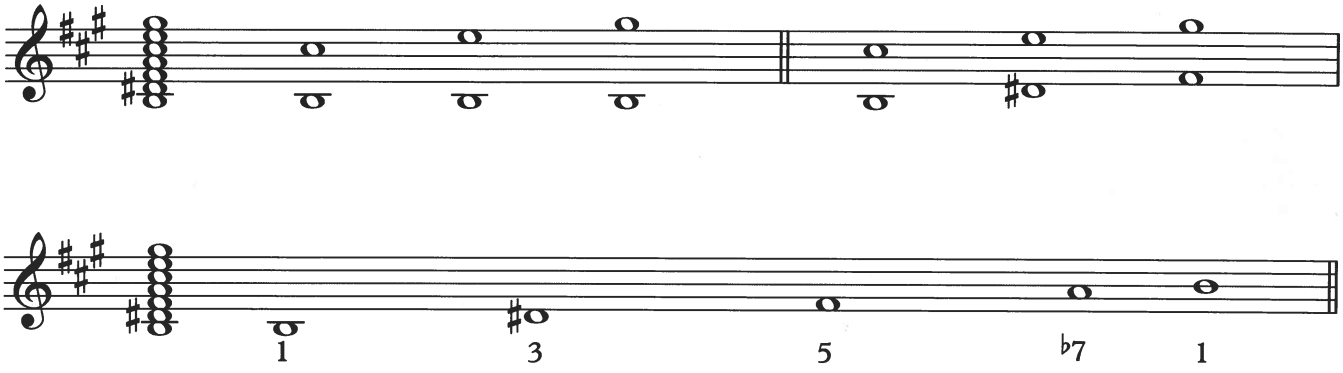

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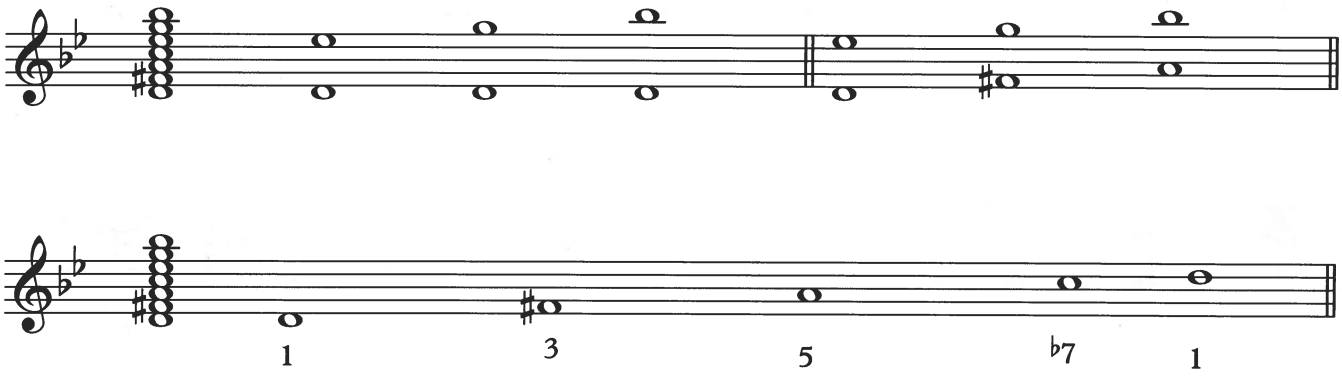

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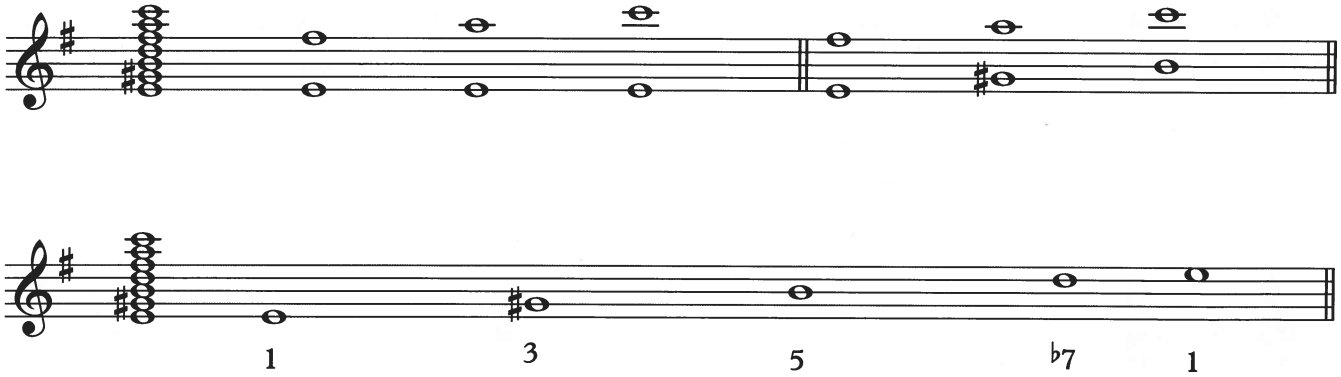

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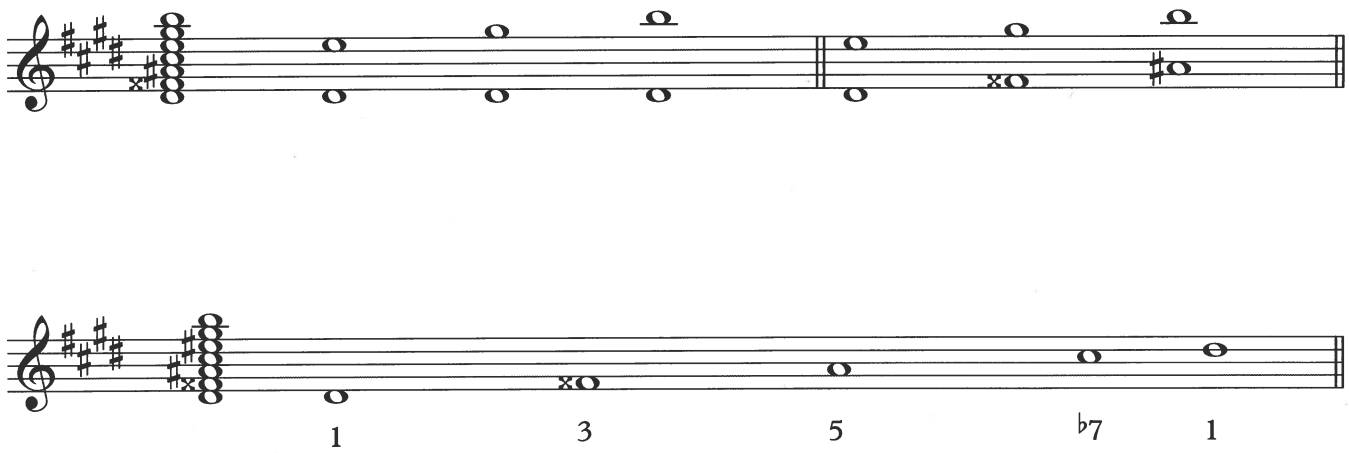
Name_____ **Secondary Dominants - Available Tensions**

4.



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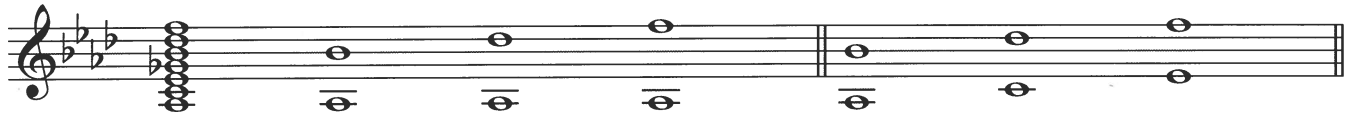

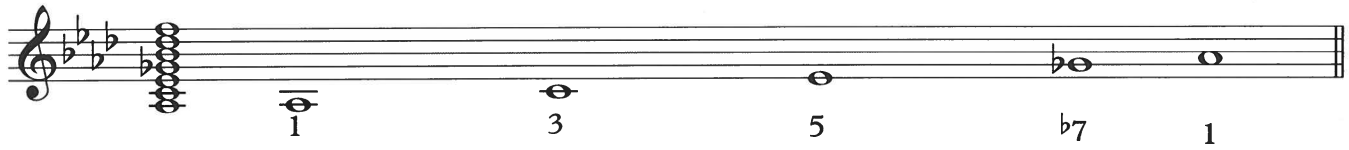

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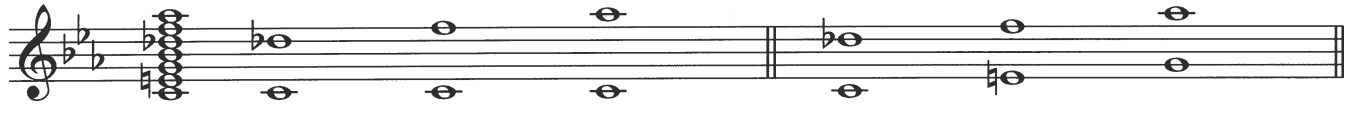

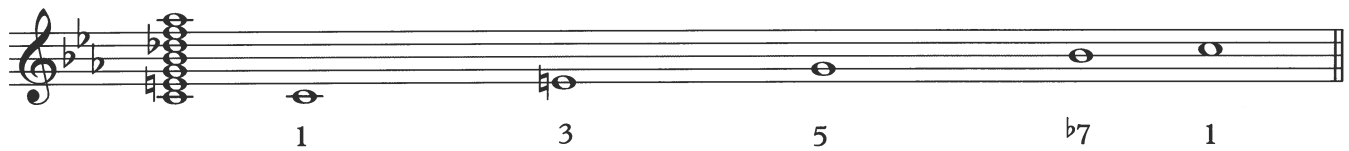

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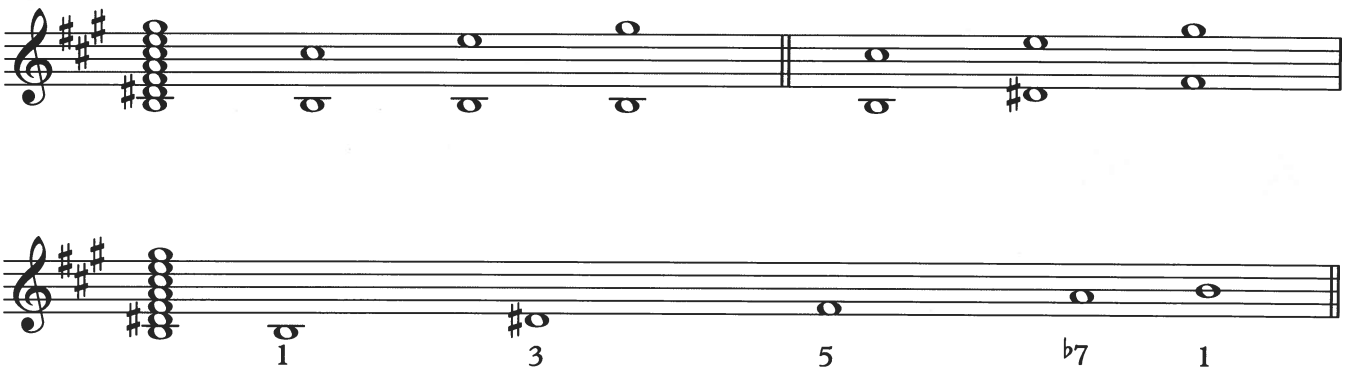

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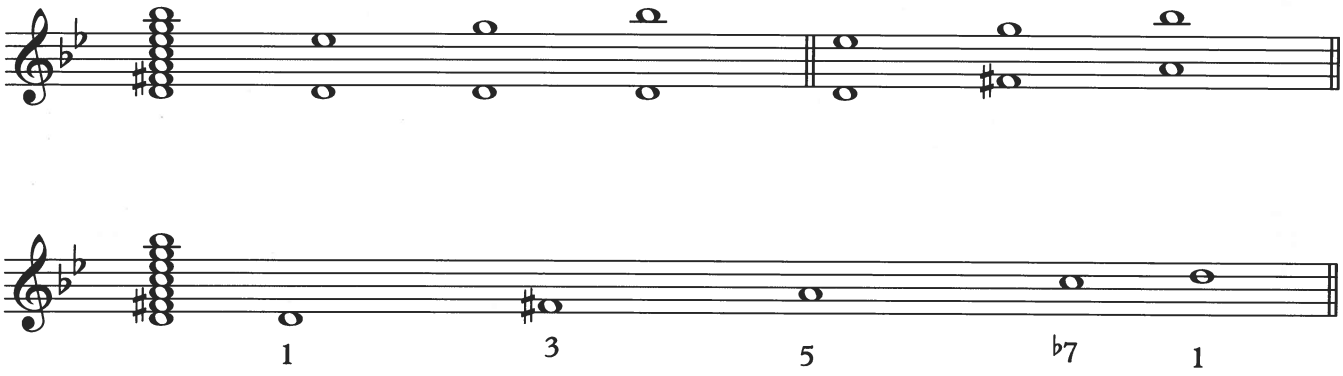

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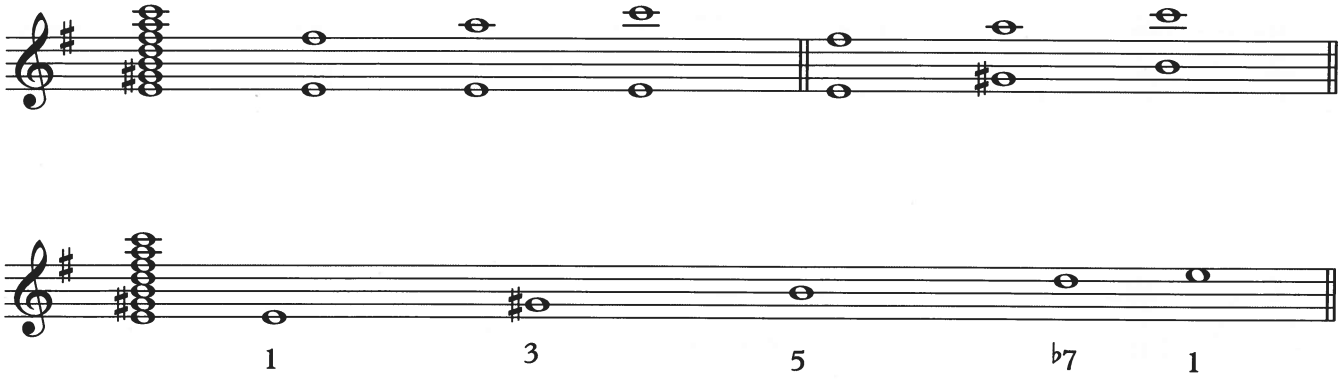

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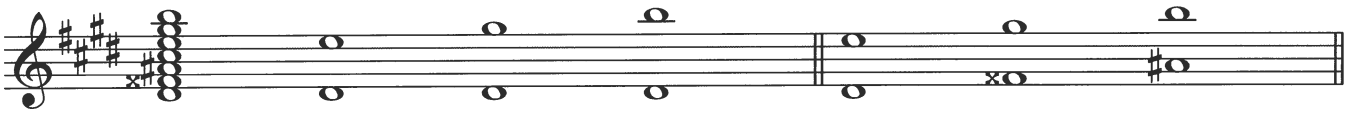
Name_____ **Secondary Dominants - Available Tensions**

4.



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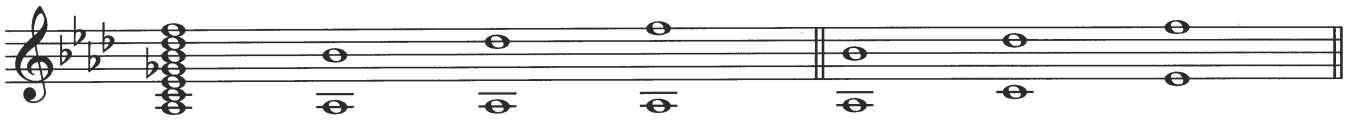

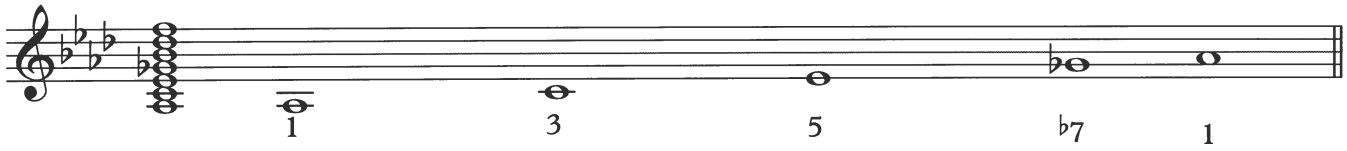

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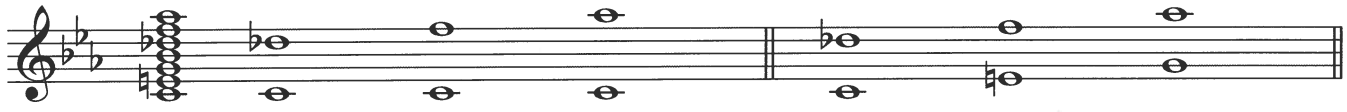

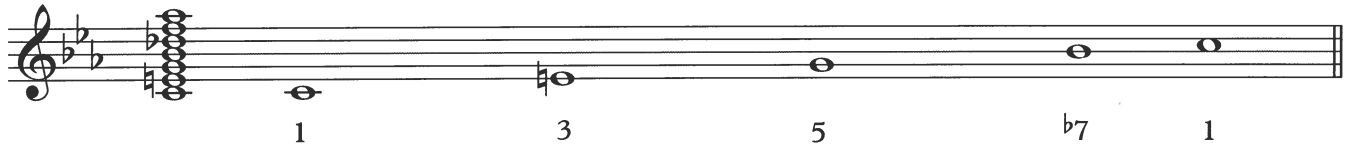

Name_____ **Secondary Dominants - Available Tensions**

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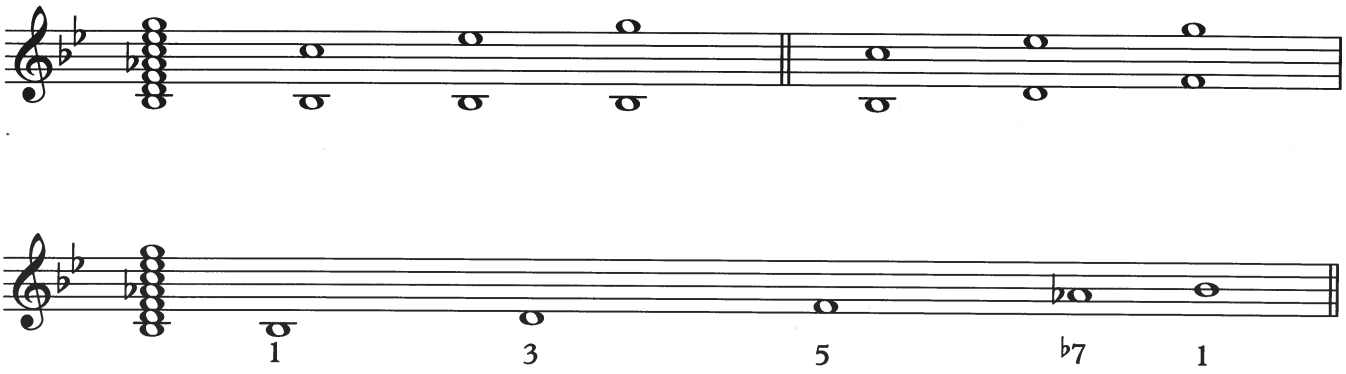

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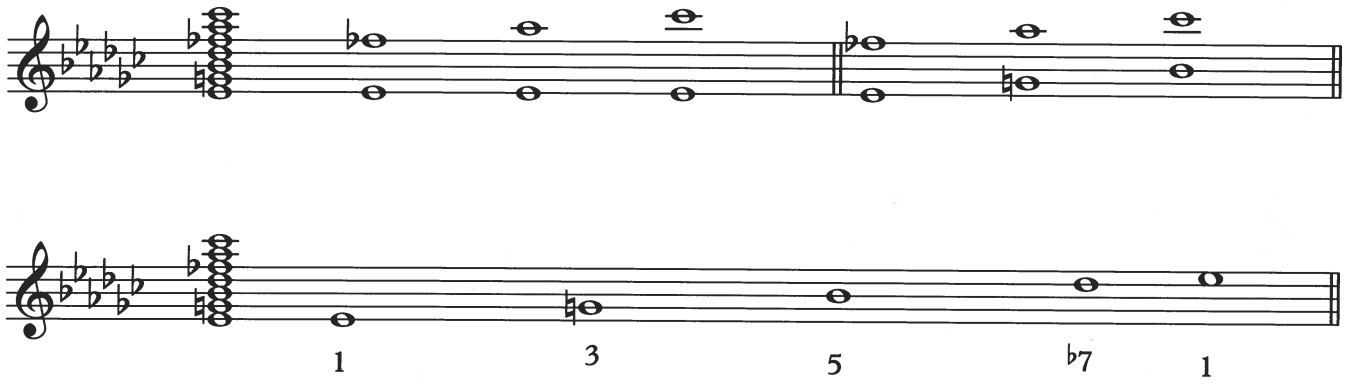

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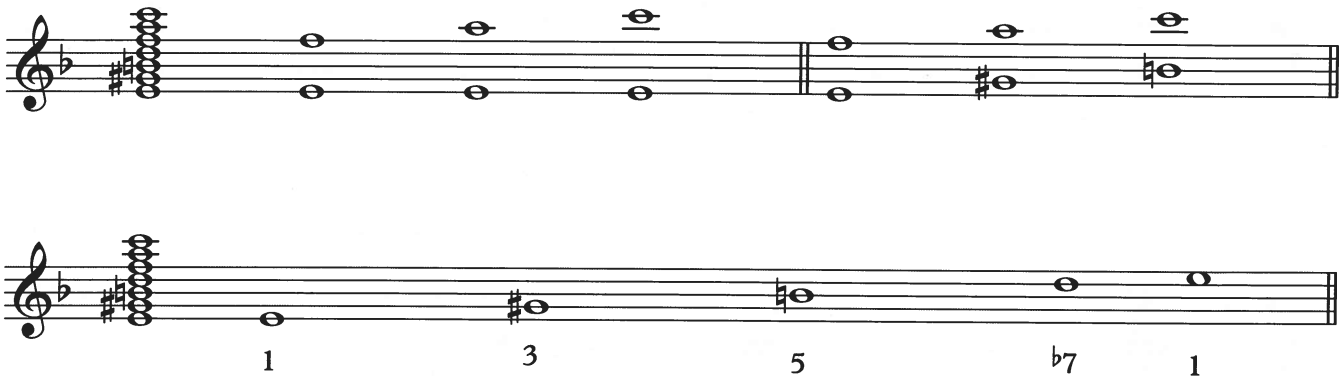

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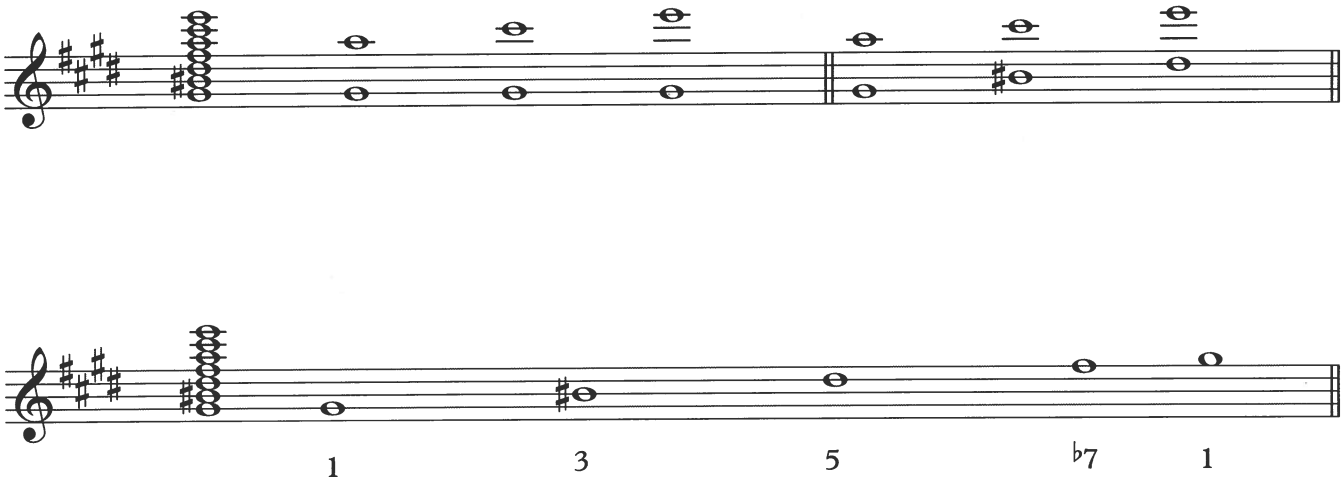
Name_____

Secondary Dominants - Available Tensions

4.



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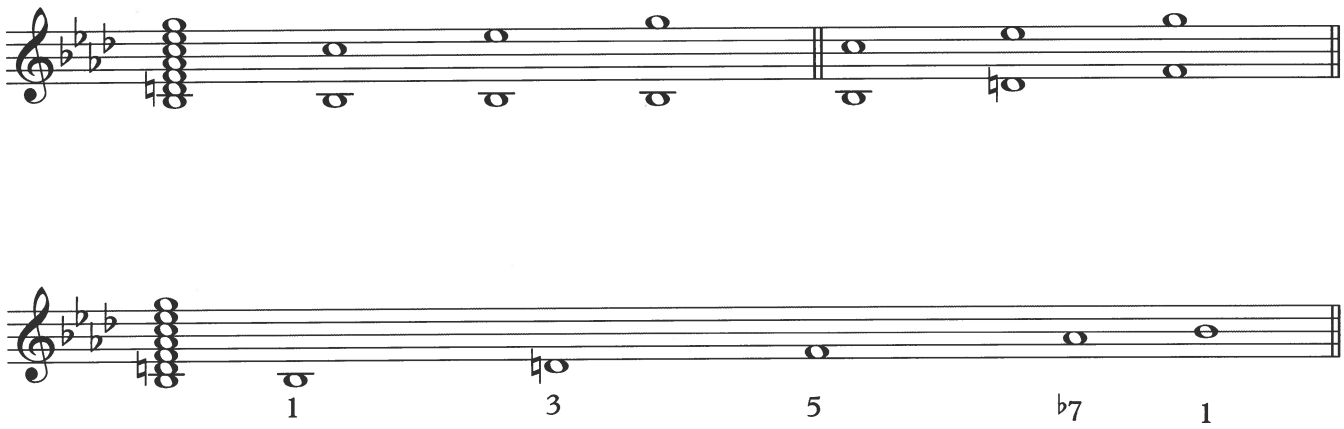

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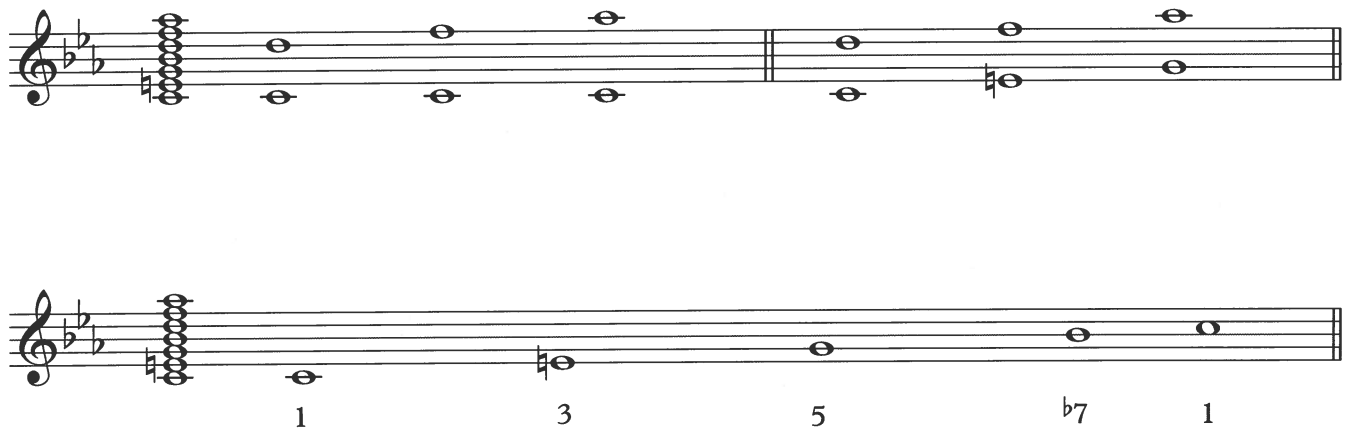
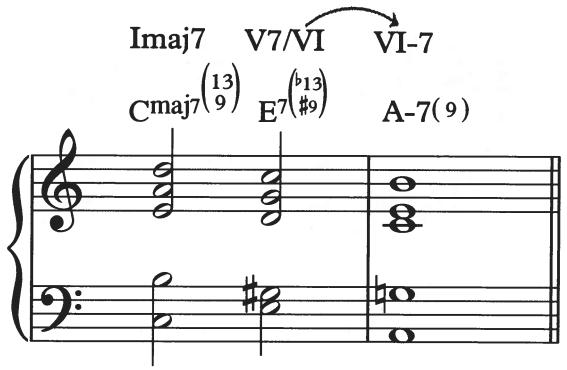


Name_____

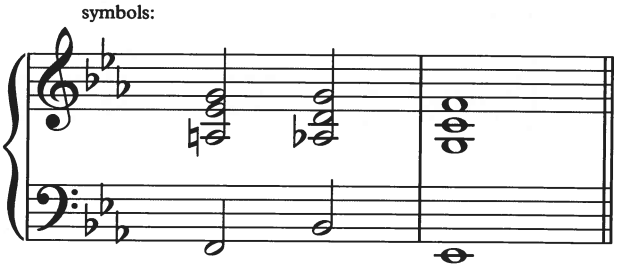
Secondary Dominants - Chord Symbols and Analysis

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



1. Roman numerals:

chord symbols:



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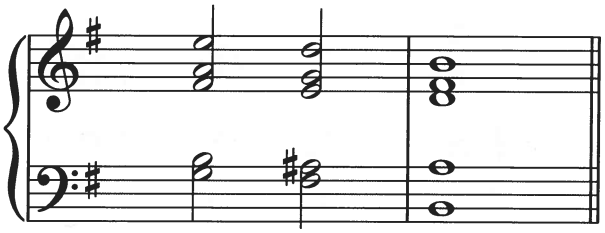
chord symbols:



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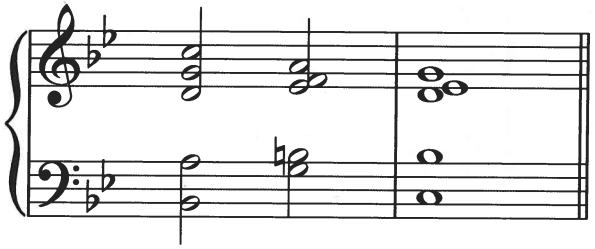
chord symbols:



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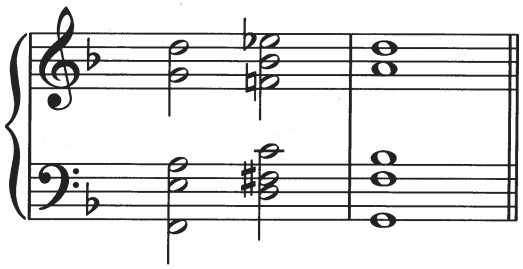
chord symbols:



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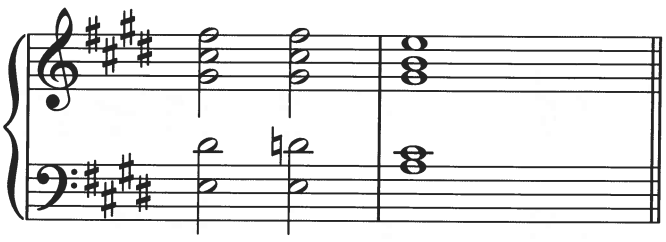
chord symbols:



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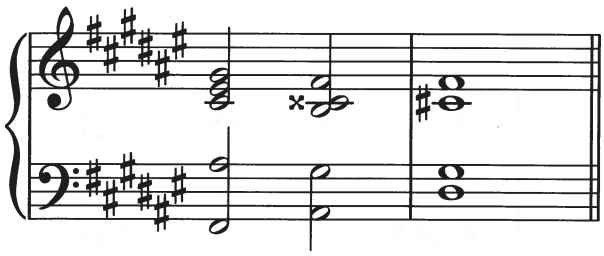
chord symbols:



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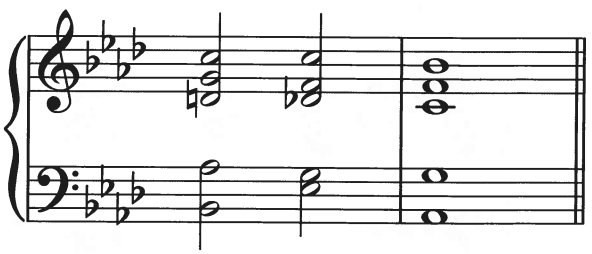

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Name_____

Secondary Dominants - Chord Symbols and Analysis

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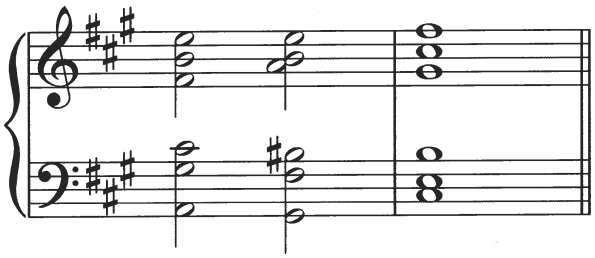

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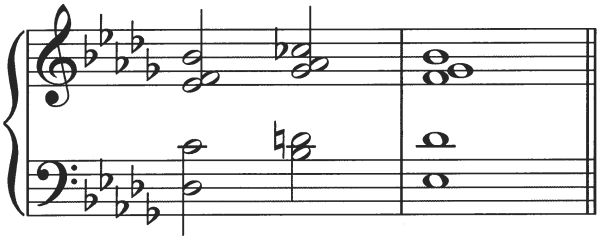
chord symbols:



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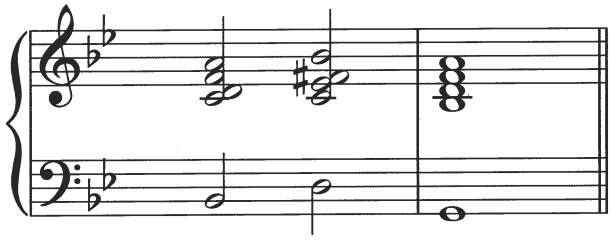
chord symbols:



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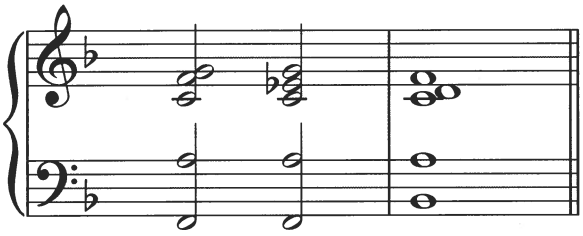
chord symbols:



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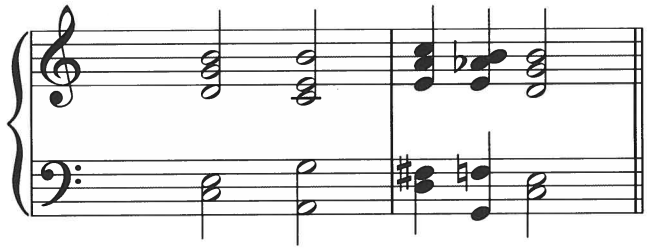
chord symbols:



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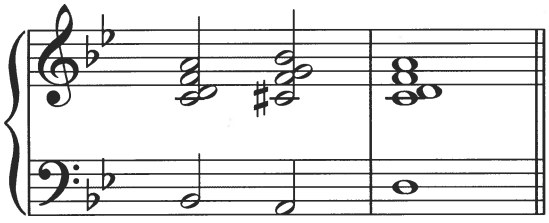

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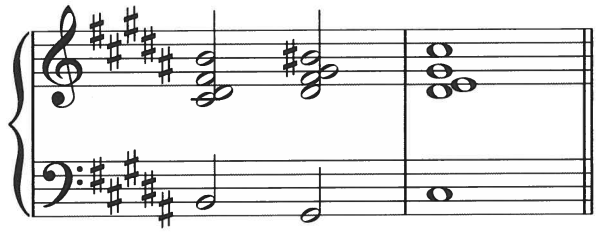

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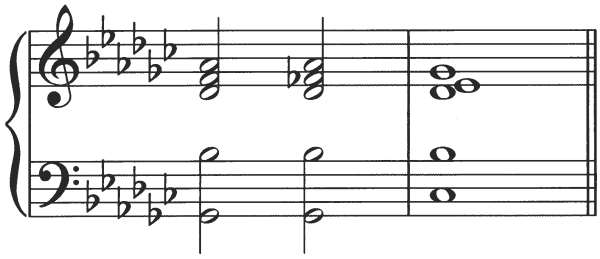
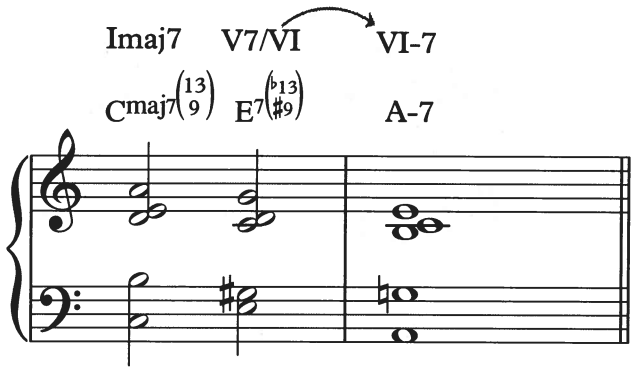


Name_____

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.



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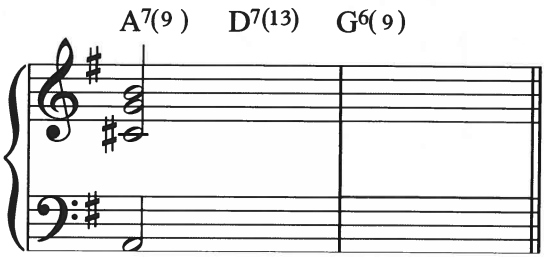

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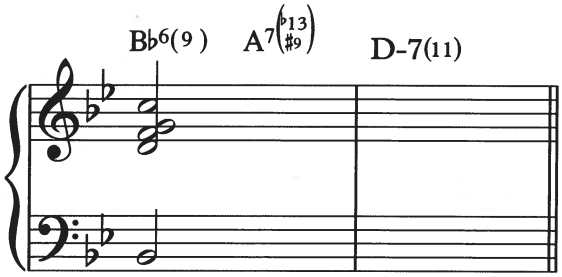

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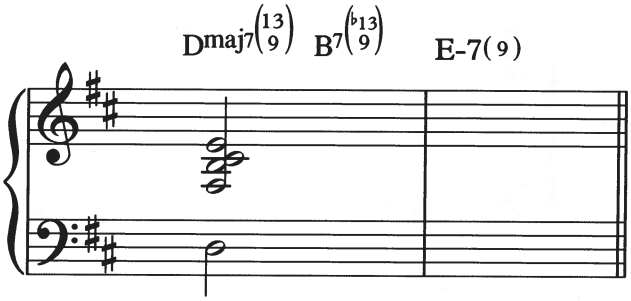

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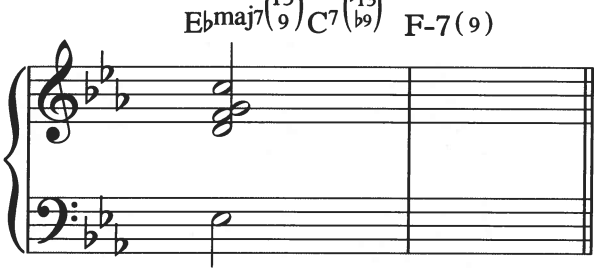

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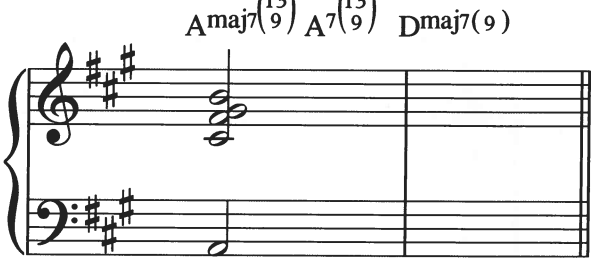

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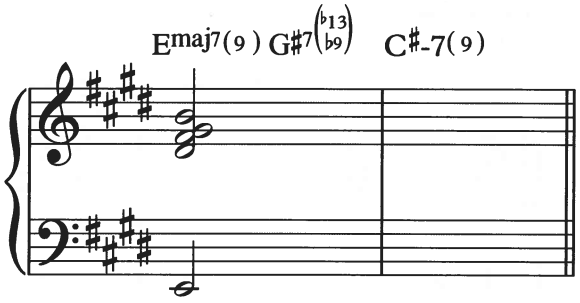

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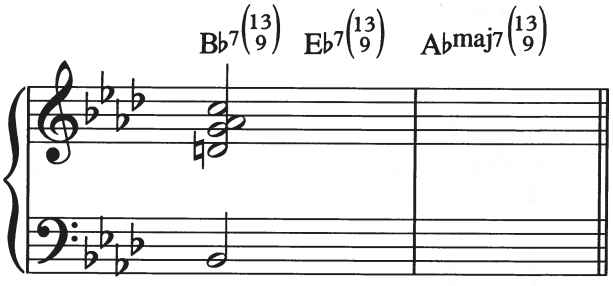

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Name_____

Secondary Dominants - Voice Leading and Analysis

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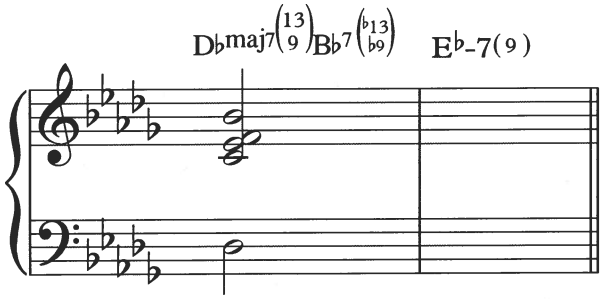

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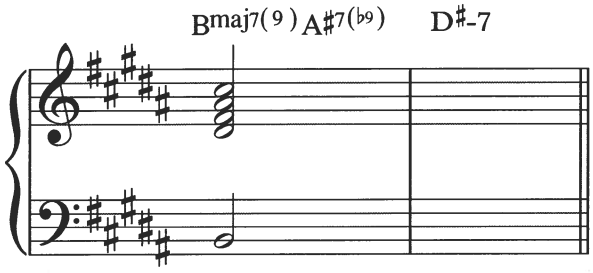

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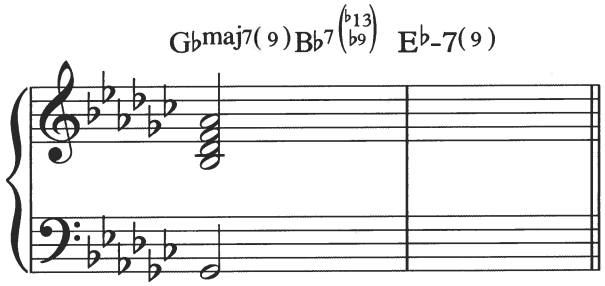

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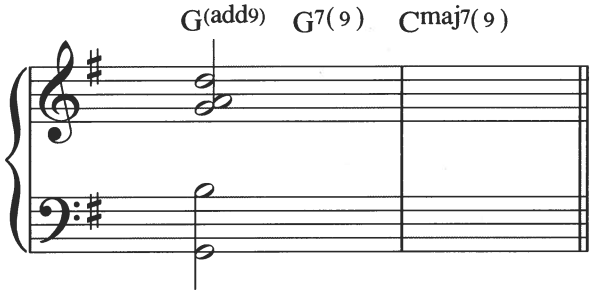

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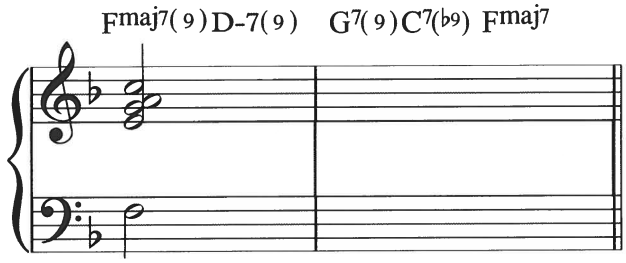

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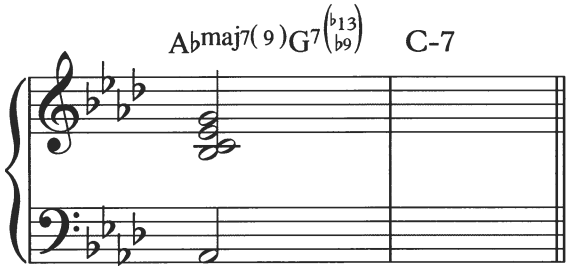

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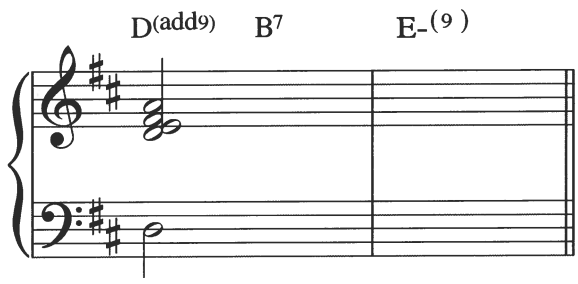

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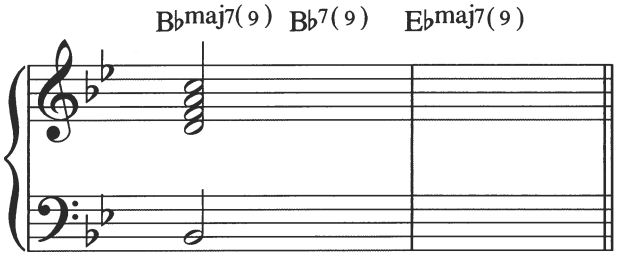
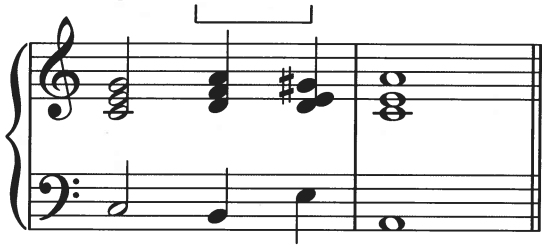


Name_____

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

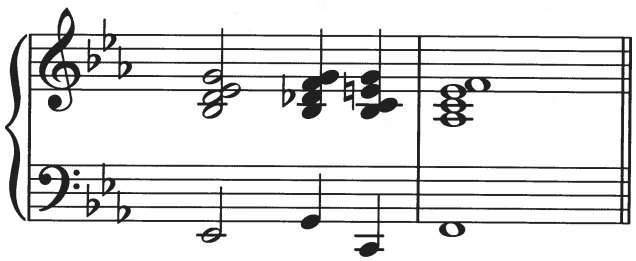
Identify each voicing with a chord symbol. Analyze the harmony.

Ex: Imaj VII-7(♭5) V7/VI VI-
C $Bm^{7(\flat5)}$ E^7 A-



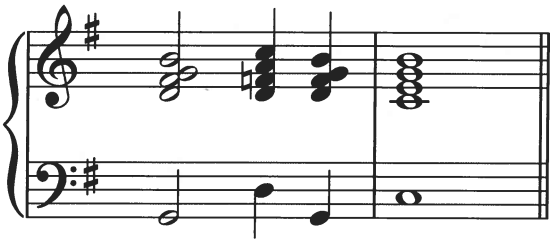
1. Roman numerals:

chord symbols:



2. Roman numerals:

chord symbols:



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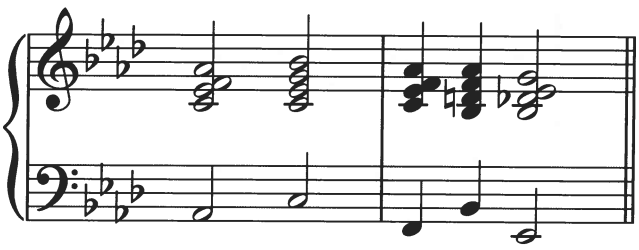
chord symbols:



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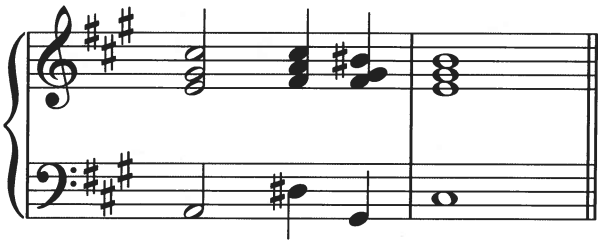

5. Roman numerals:

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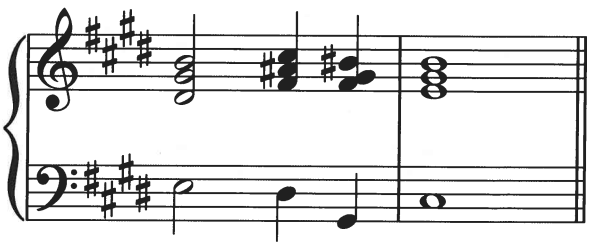

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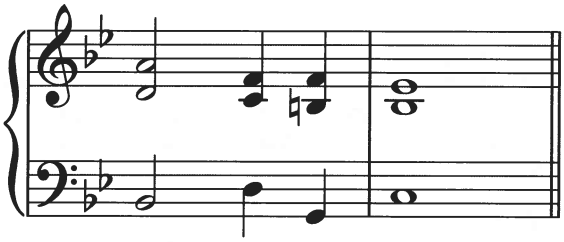
chord symbols:



7. Roman numerals:

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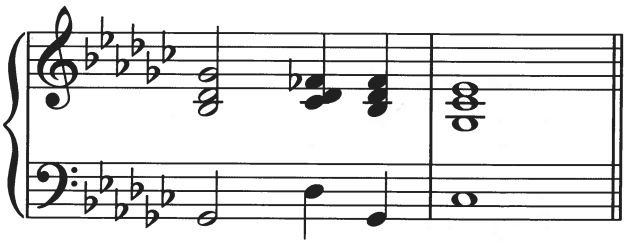
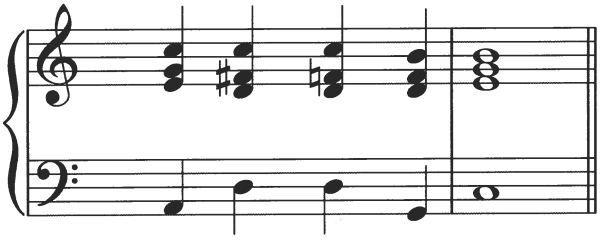


Name_____

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

8. Roman numerals:

chord symbols:



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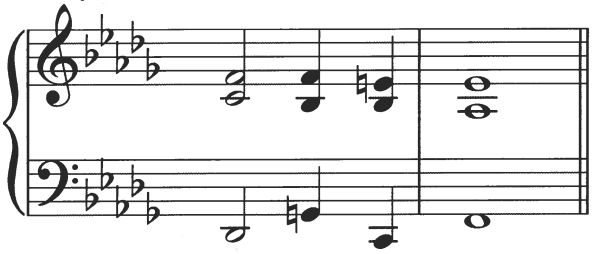
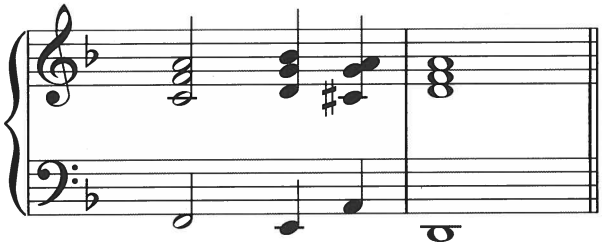
chord symbols:



10. Roman numerals:

chord symbols:



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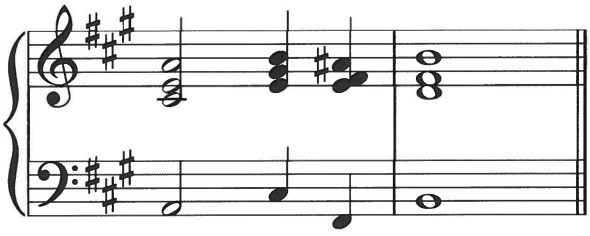
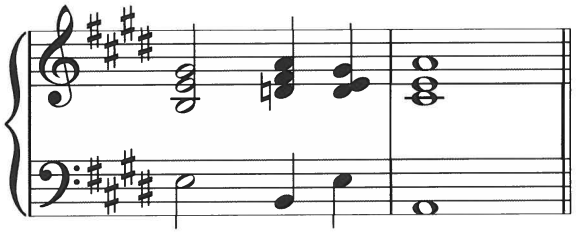
chord symbols:



12. Roman numerals:

chord symbols:



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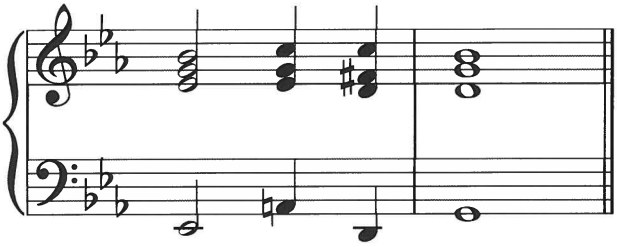

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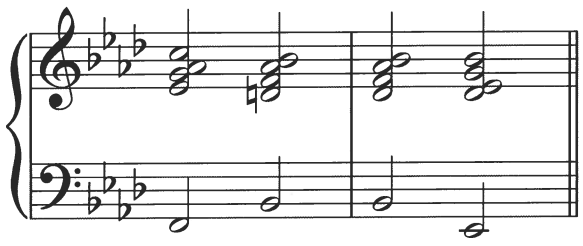
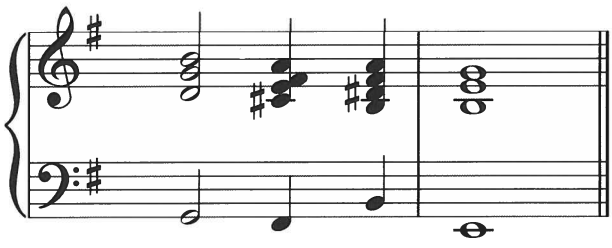


15. Roman numerals:

chord symbols:



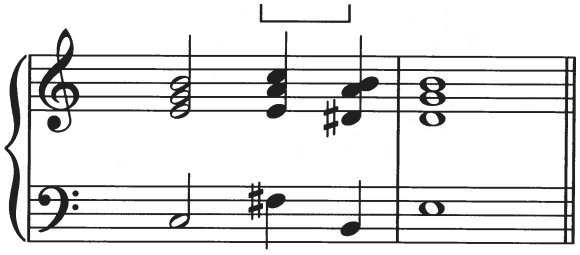
Name_____

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.

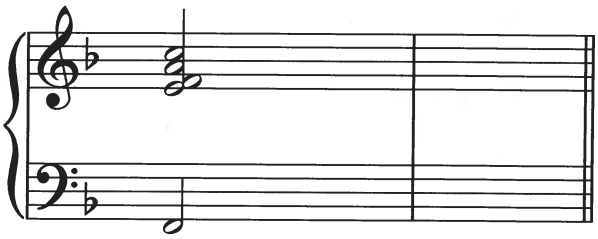
Ex. Roman numerals: Imaj7 V7/III III-7

chord symbols: Cmaj7 F♯-7(♭5) B7 E-7



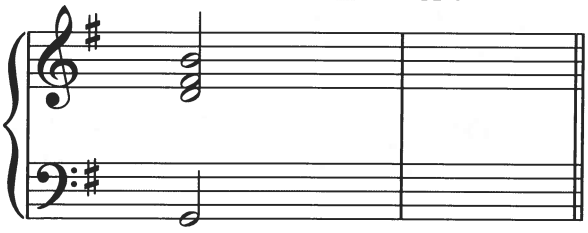
1. Roman numerals:

Fmaj7 E-7(♭5) A7 D-7



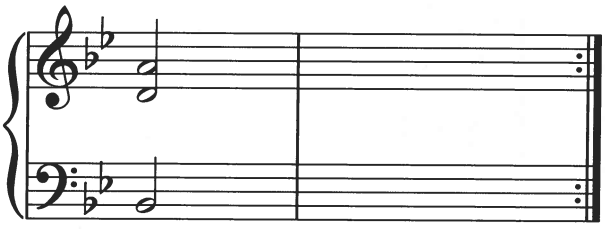
2. Roman numerals:

Gmaj7 B-7 E7 A-7



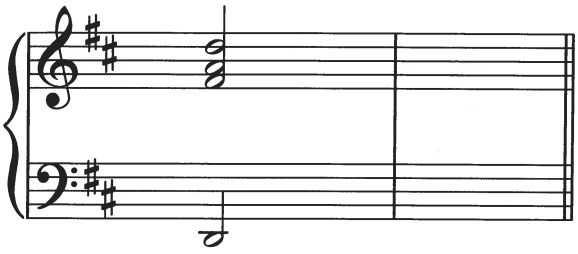
3. Roman numerals:

B♭maj7 D-7 G-7 C7 C-7 F7



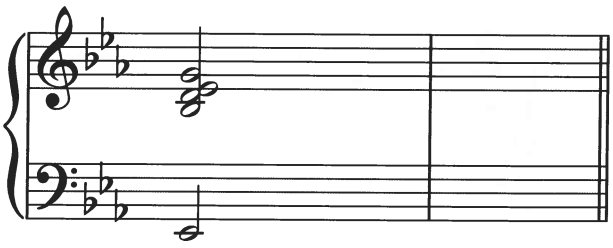
4. Roman numerals:

D A-7 D7 G



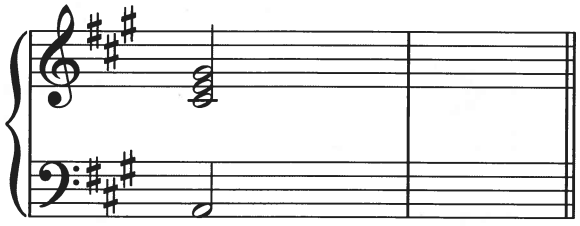
5. Roman numerals:

E♭maj7 D-7 G7 C-7



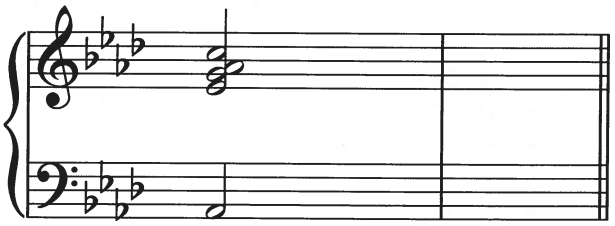
6. Roman numerals:

Amaj7 D♯-7(♭5) G♯7 C♯-7



7. Roman numerals:

A♭maj7 E♭-7 A♭7 D♭maj7



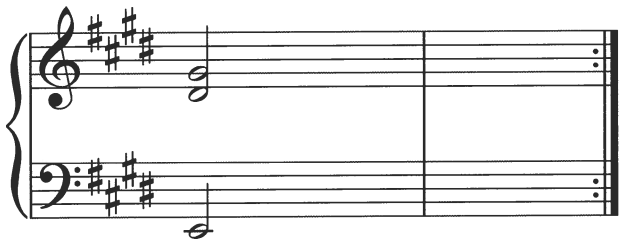
continued on next page

Name_____

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

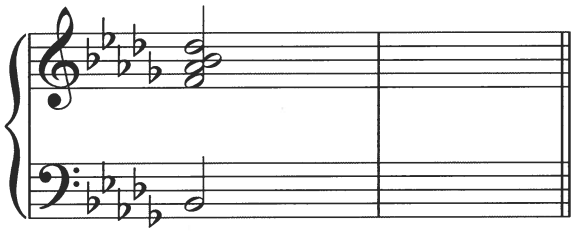
8. Roman numerals:

E^{maj7} $G^{\sharp}\text{-}7$ $C^{\sharp 7}$ $F^{\sharp}\text{-}7$ B^{7}



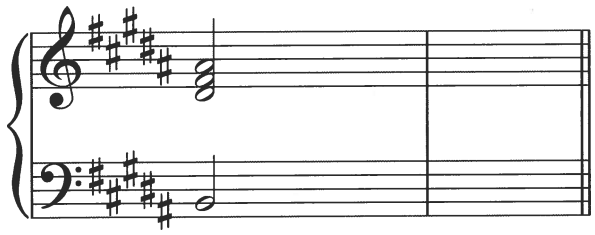
9. Roman numerals:

$B^{\flat}\text{-}7$ $E^{\flat 7}$ $E^{\flat}\text{-}7$ $A^{\flat 7}$



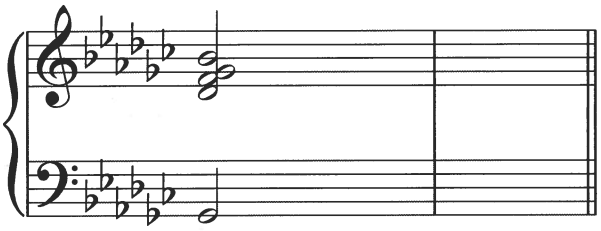
10. Roman numerals:

B^{maj7} $E^{\sharp}\text{-}7(\flat 5)$ $A^{\sharp 7}$ $D^{\sharp}\text{-}7$



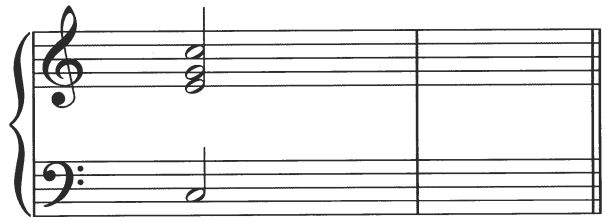
11. Roman numerals:

$G^{\flat maj7}$ $F\text{-}7(\flat 5)$ $B^{\flat 7}$ $E^{\flat}\text{-}7$



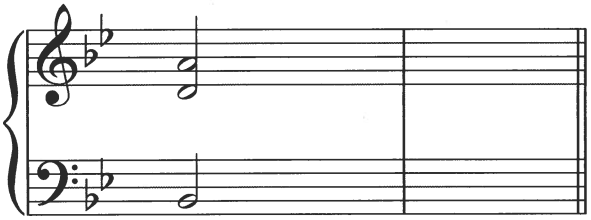
12. Roman numerals:

C $E\text{-}7$ A^{7} $D\text{-}$



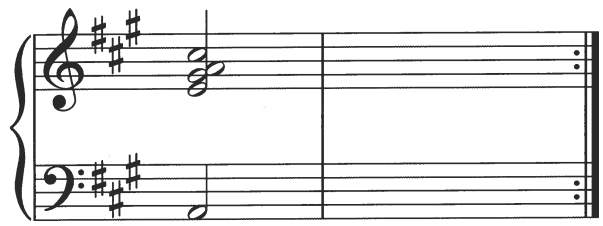
13. Roman numerals:

$B^{\flat maj7}$ $F\text{-}7$ $B^{\flat 7}$ $E^{\flat maj7}$



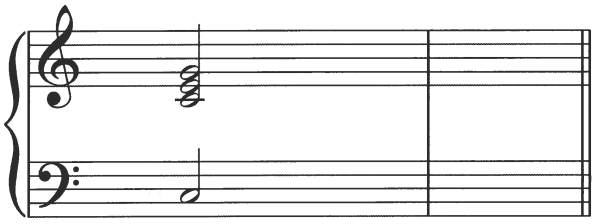
14. Roman numerals:

A^{maj7} D^{maj7} $F^{\sharp}\text{-}7$ B^{7} $B\text{-}7$ E^{7}



15. Roman numerals:

C $B\text{-}7$ E^{7} $A\text{-}$

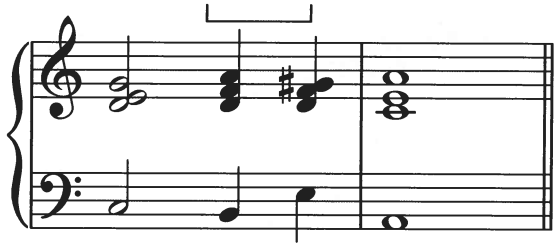


Name_____

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

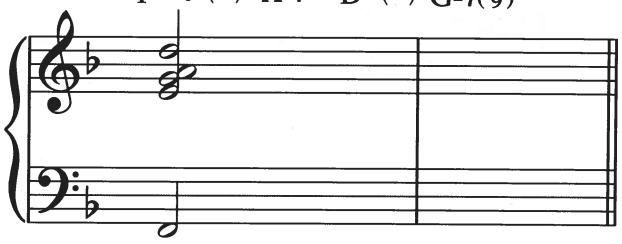
Realize the chord symbols in each phrase. Use the initial voicing as a guide to the number of voices. Voice lead the chord tones and tensions. Omit the 5th and redundant root of each chord as necessary. Analyze the harmony.

Ex: Imaj VII-7(♭5) V7/VI VI-
C(9) B-7(♭5) E7(♭9) A-



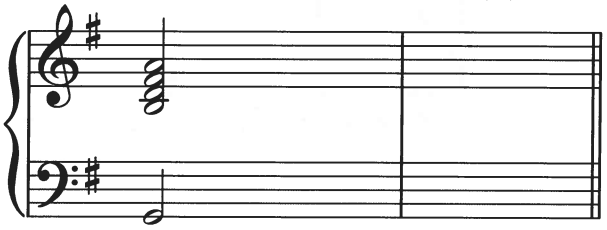
1. Roman numerals:

Fmaj7(13 9) A-7 D7(♭13 ♭9) G-7(9)



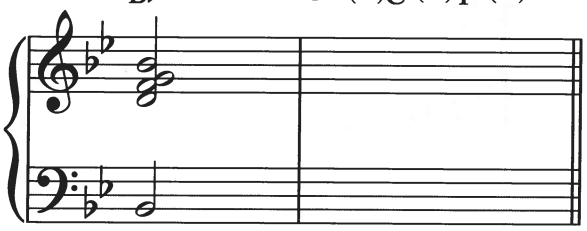
2. Roman numerals:

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



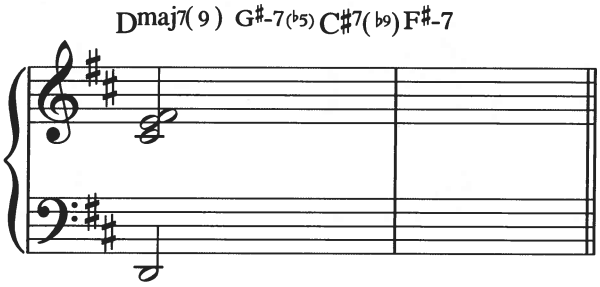
3. Roman numerals:

B♭6 D-7 G-7(9) C7(9) F7(9)



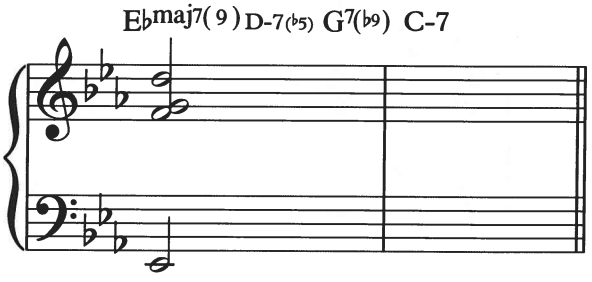
4. Roman numerals:

Dmaj7(9) G♯-7(♭5) C♯7(♭9) F♯-7



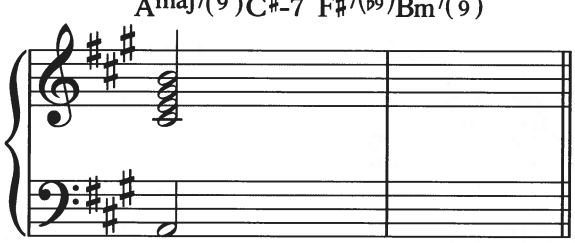
5. Roman numerals:

E♭maj7(9) D-7(♭5) G7(♭9) C-7



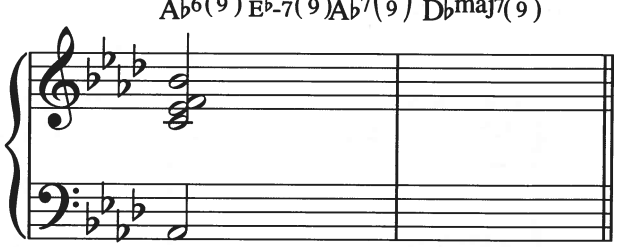
6. Roman numerals:

Amaj7(9) C♯-7 F♯7(♭13 ♭9) Bm7(9)



7. Roman numerals:

A♭6(9) E♭-7(9) A♭7(13 9) D♭maj7(9)



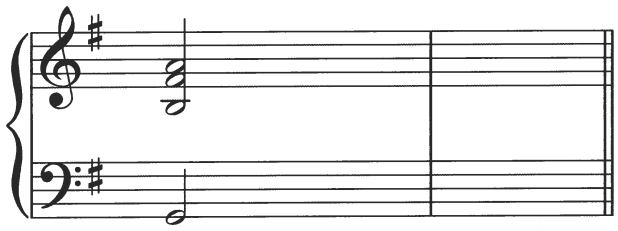
continue on next page

Name_____

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

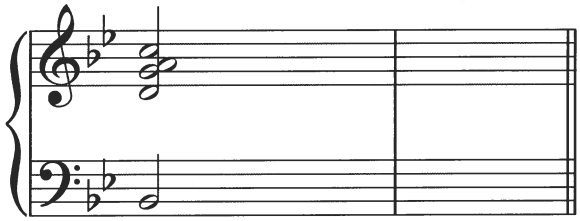
8. Roman numerals:

Gmaj7(9) C♯-7(♭5) F♯7(♭9) B-7



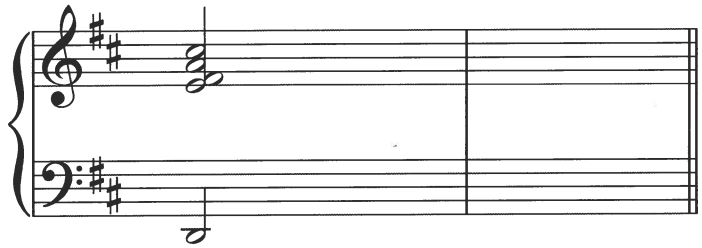
9. Roman numerals:

B♭maj7$\binom{13}{9}$ D-7 G7$\binom{♭13}{9}$ C-7(9)



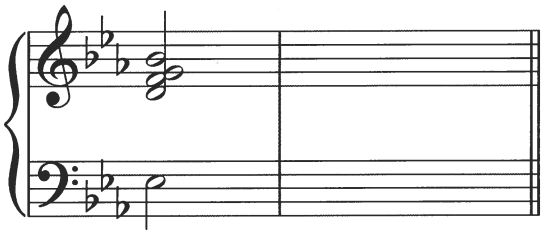
10. Roman numerals:

Dmaj7 (9) C♯-7(♭5) F♯7 (♭9) B-7 (9)



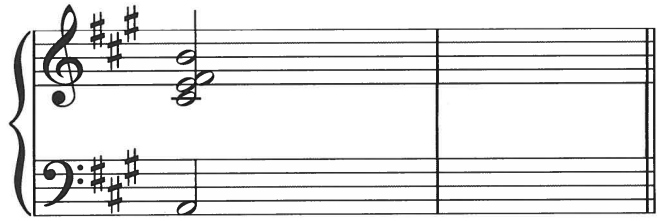
11. Roman numerals:

(9)
E♭maj7 G-7 C-7(9) F7(9)B♭7(9)



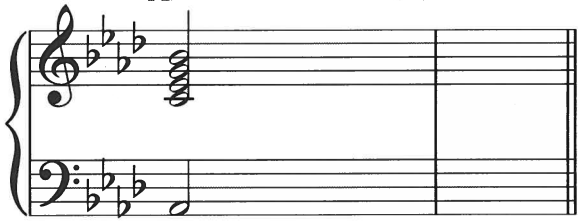
12. Roman numerals:

A6(9) E-7(9)A7$\binom{13}{9}$ Dmaj7(9)



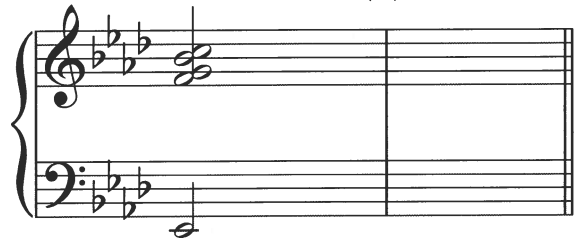
13. Roman numerals:

A♭maj7(9) D-7(♭5) G7(♭9) C-7



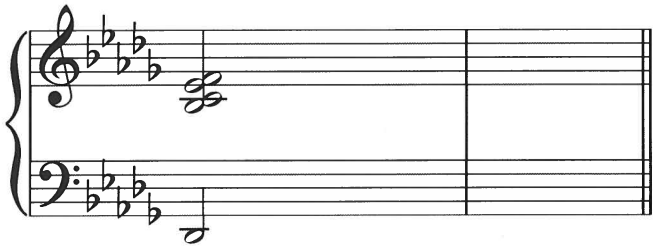
14. Roman numerals:

A♭maj7(9)G-7(♭5)C7(♭9)F-7



15. Roman numerals:

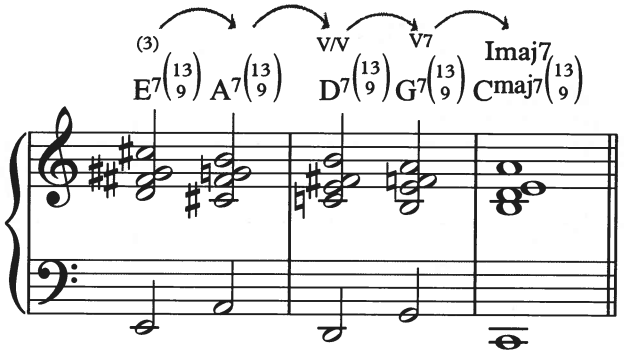
D♭maj7(9) G-7(♭5) C7(♭9) F-7



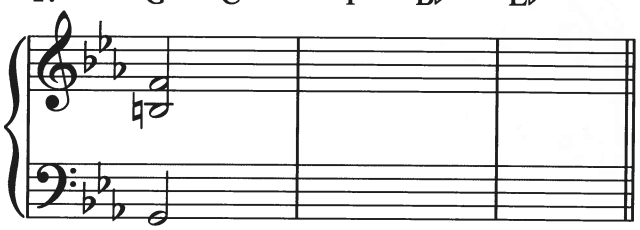
Name_____

Extended Dominants - Voice Leading and Analysis

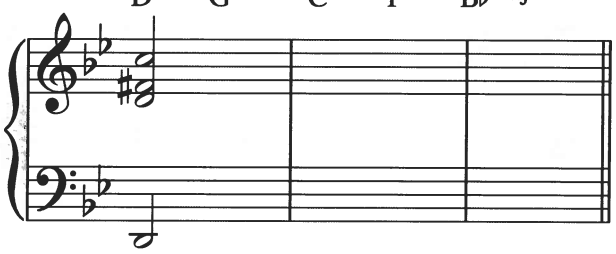
The phrases below contain an extended dominant string resolving to the tonic chord of the given key. Realize the chord symbols with the number of voices specific to the first chord. Analyze the harmony.



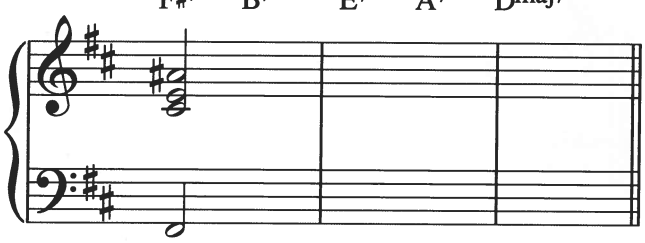
1. G7 C7 F7 B♭7 E♭6



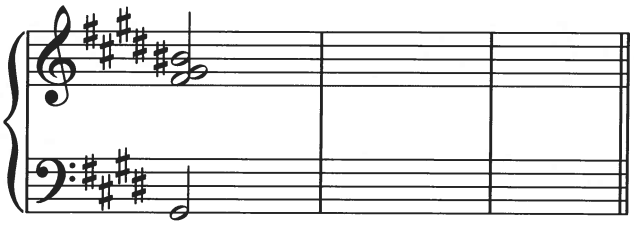
2. D7 G7 C7 F7 B♭maj7



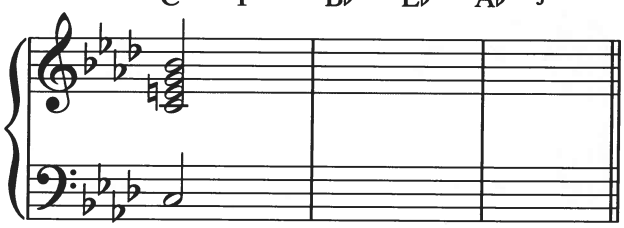
3. F♯7 B7 E7 A7 Dmaj7



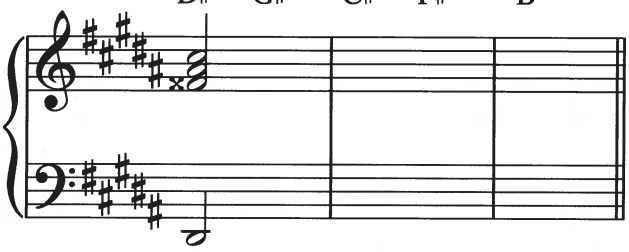
4. G♯7 C♯7 F♯7 B7 E6



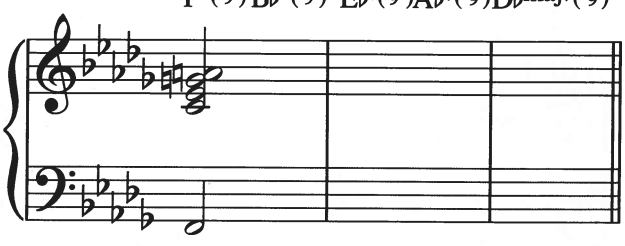
5. C7 F7 B♭7 E♭7 A♭maj7



6. D♯7 G♯7 C♯7 F♯7 B



7. F7(9) B♭7(9) E♭7(9) A♭7(9) D♭maj7(9)



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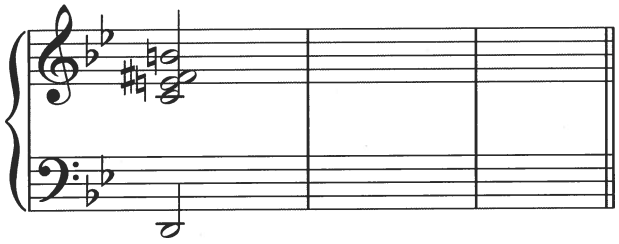
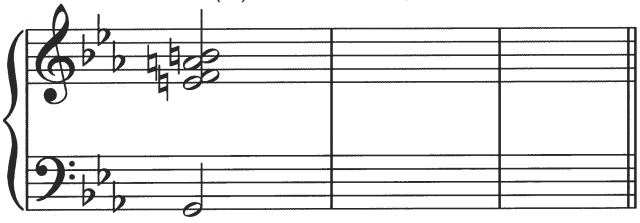
Name_____

Extended Dominants - Voice Leading and Analysis

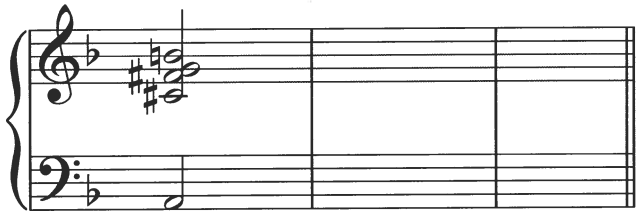
8. $D^7\binom{13}{9}\ G^7\binom{13}{9}\ C^7\binom{13}{9}\ F^7\binom{13}{9}\ B\flat^{maj7}\binom{13}{9}$



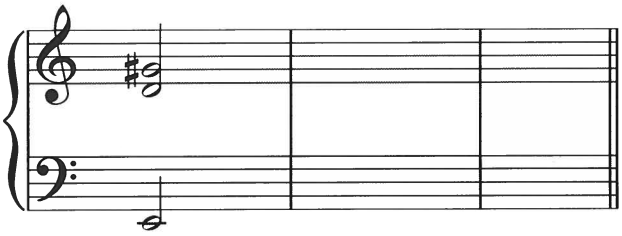
9. $G^7\binom{13}{9}\ C^7\binom{13}{9}\ F^7\binom{13}{9}\ B\flat^7\binom{13}{9}\ E\flat^{maj7}\binom{13}{9}$



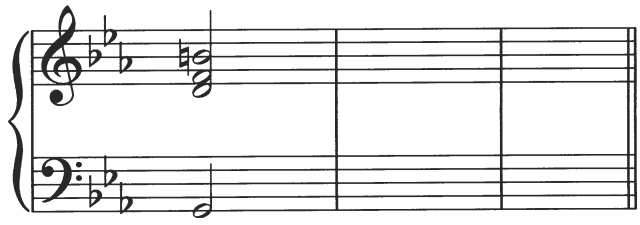
10. $A^7\binom{13}{9}\ D^7\binom{13}{9}\ G^7\binom{13}{9}\ C^7\binom{13}{9}\ F^{maj7}\binom{13}{9}$



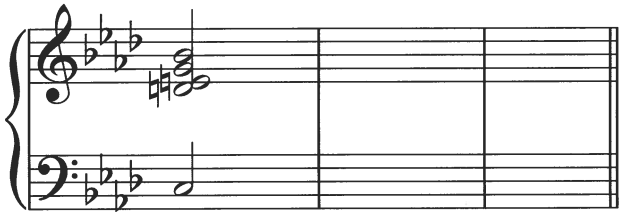
11. $E^7\quad A^7\quad D^7\quad G^7\quad C^{maj7}$



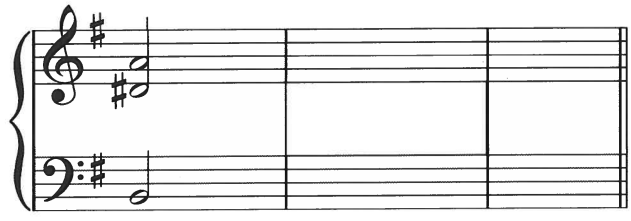
12. $G^7\quad C^7\quad F^7\quad B\flat^7\quad E\flat$



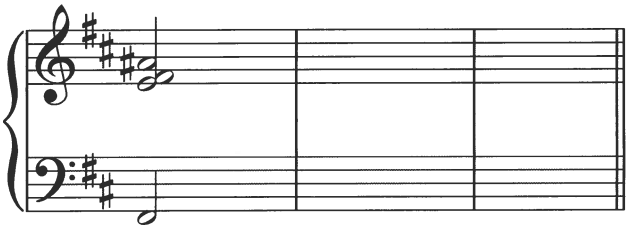
13. $C^{7(9)}\ F^{7(9)}\ B\flat^{7(9)}\ E\flat^{7(9)}\ A\flat^{maj7(9)}$



14. $B^7\quad E^7\quad A^7\quad D^7\quad G^{maj7}$



15. $F\sharp^7\quad B^7\quad E^7\quad A^7\quad D^6$

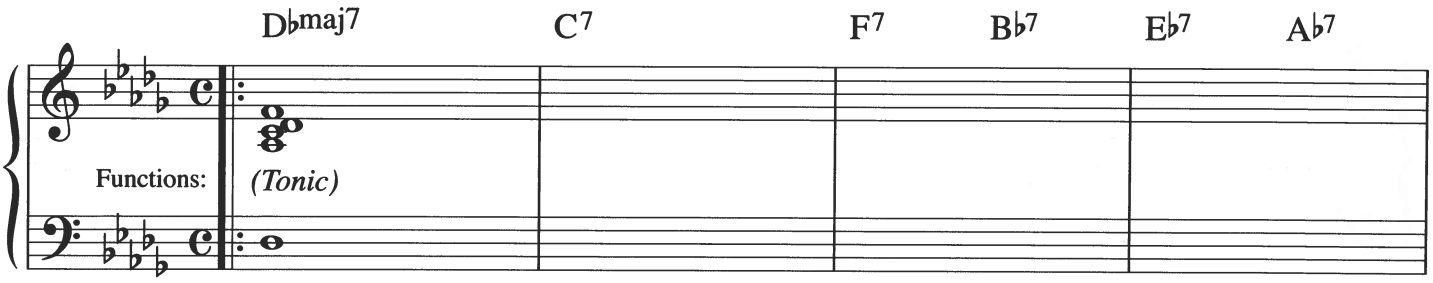


Name_____

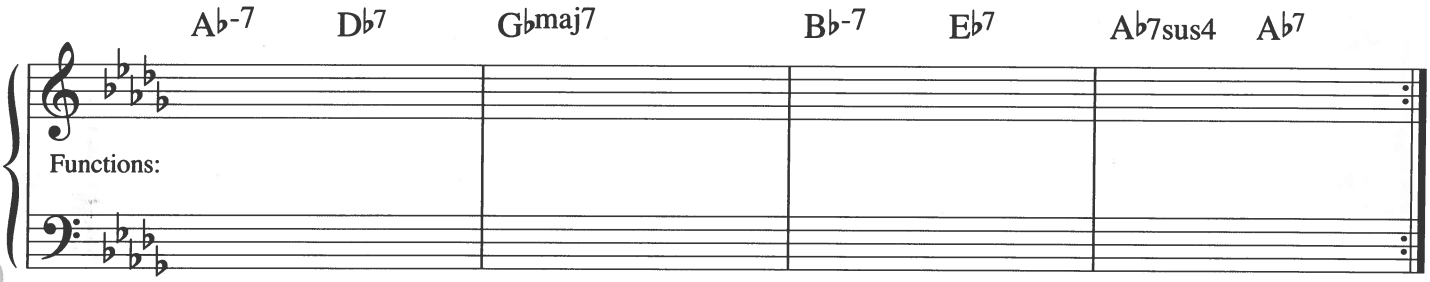
Voice Leading Secondary Dominants and Related II's

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.

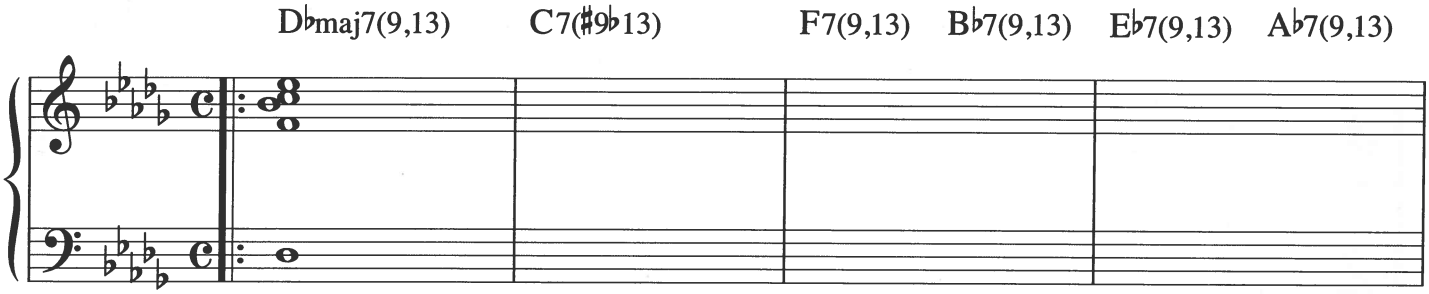
Analysis:

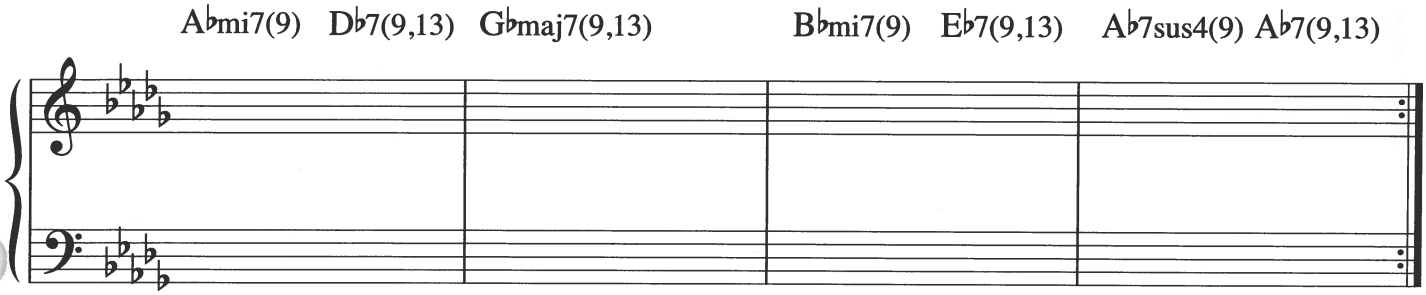


Analysis:



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.

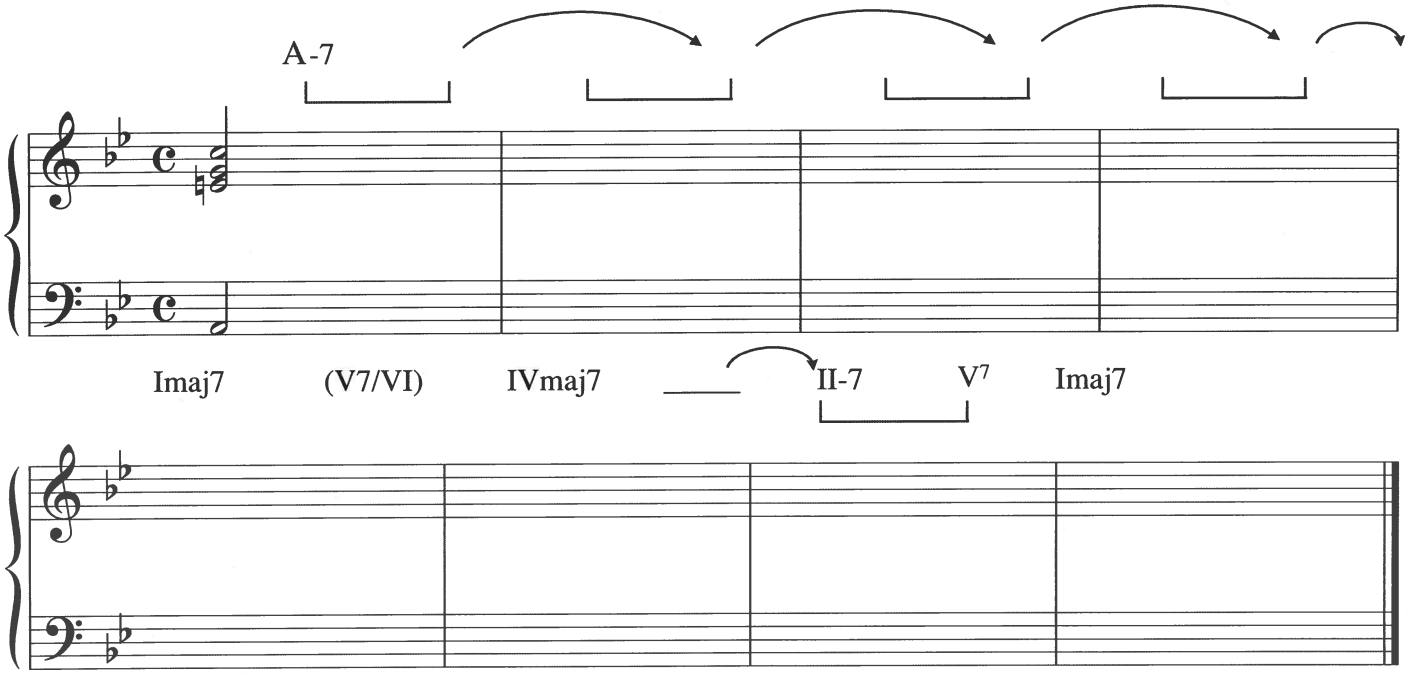




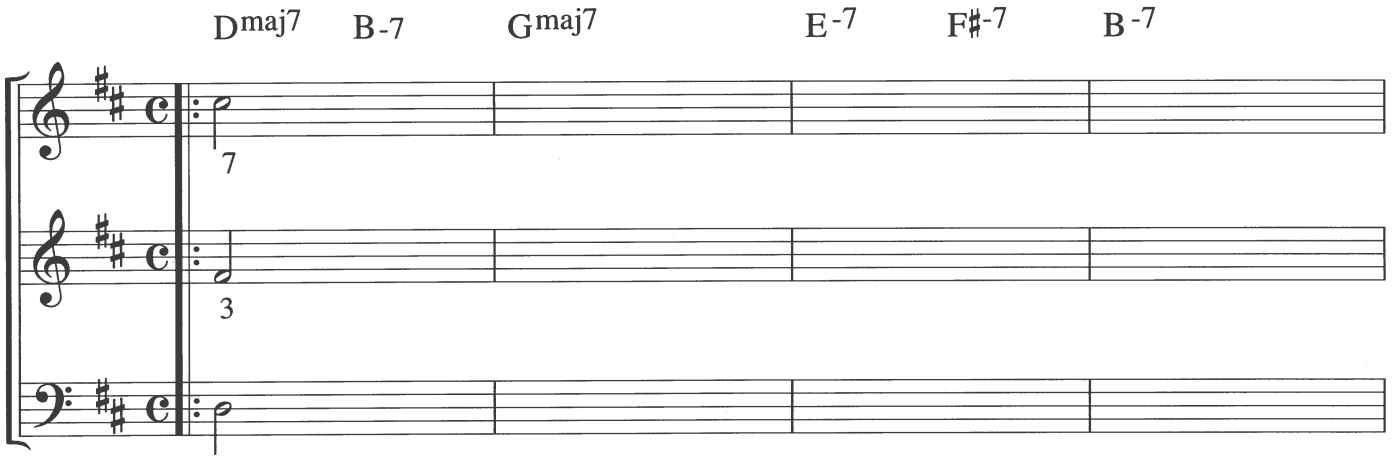
Name_____

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.



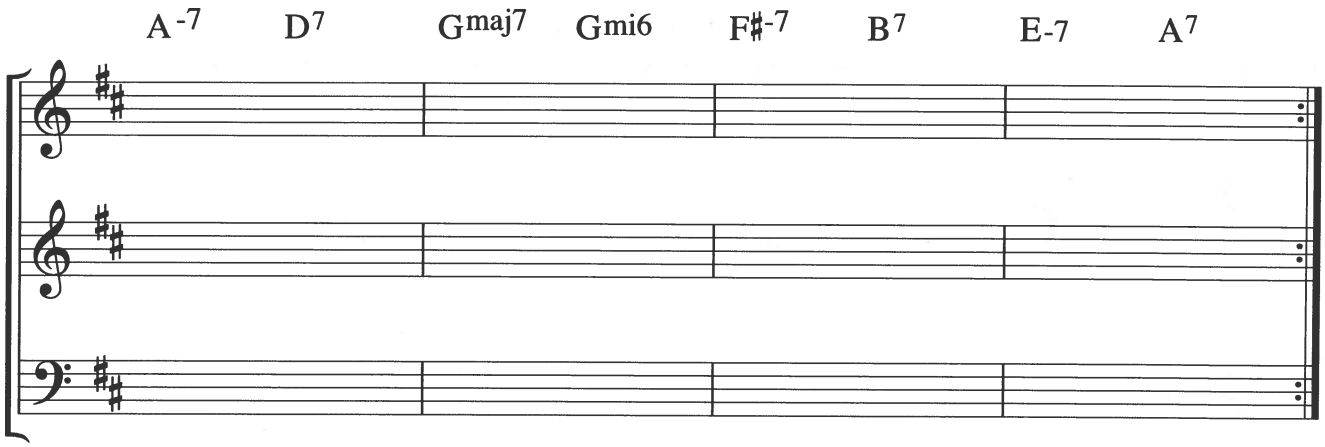
2a. Create guide tone lines for the progression; keep the roots in the bass.
   Label each note in the guide tone lines in relation to its chord.



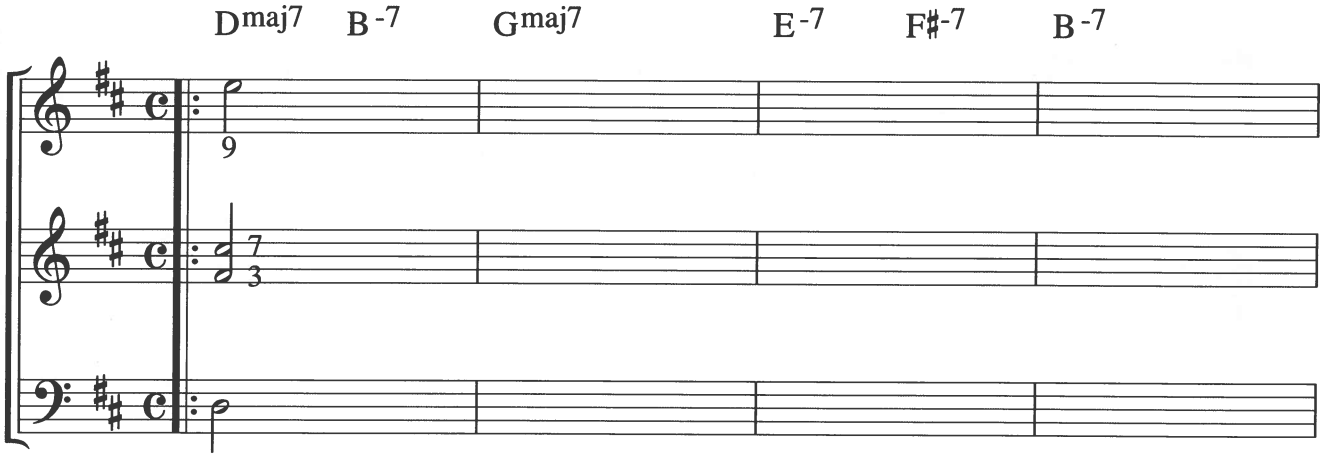
Progression continues on the next page…

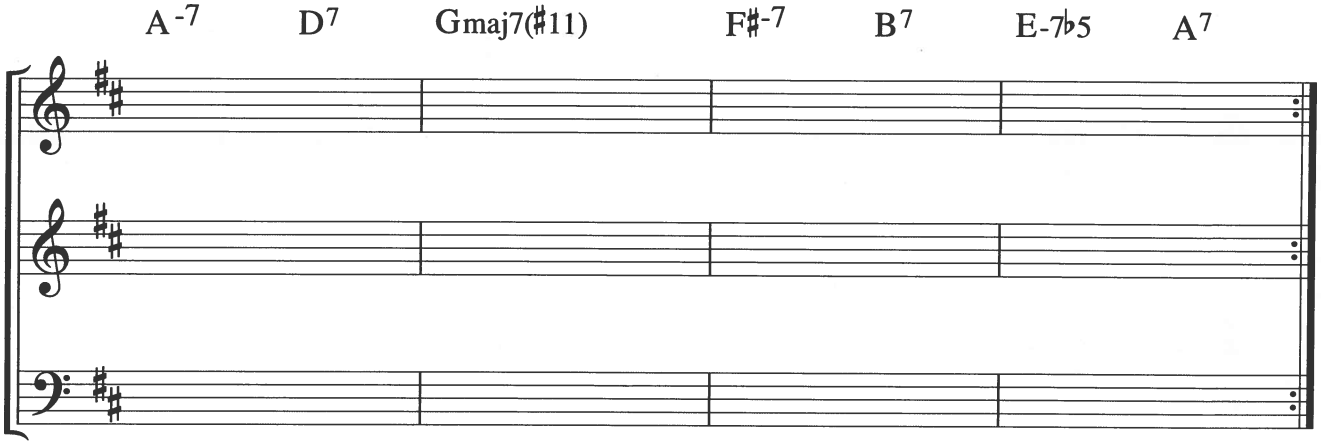
Name_____

Voice Leading Secondary Dominants and Related II's



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.



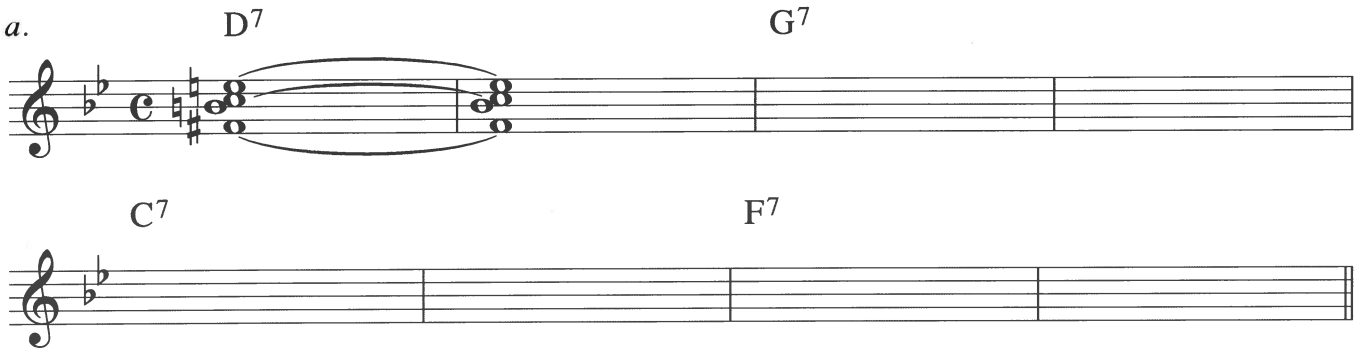


Name_____

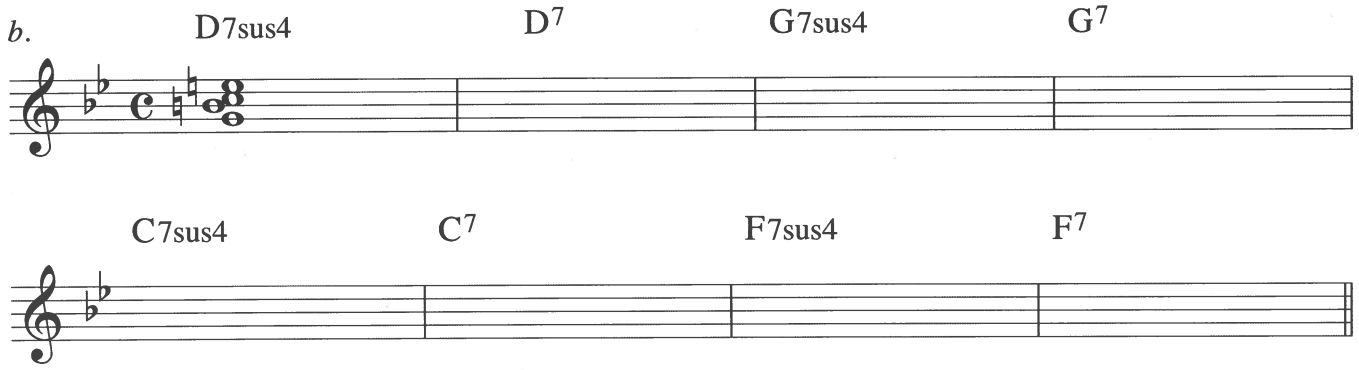
Guide Tones and Tensions on Extended Dominants

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.

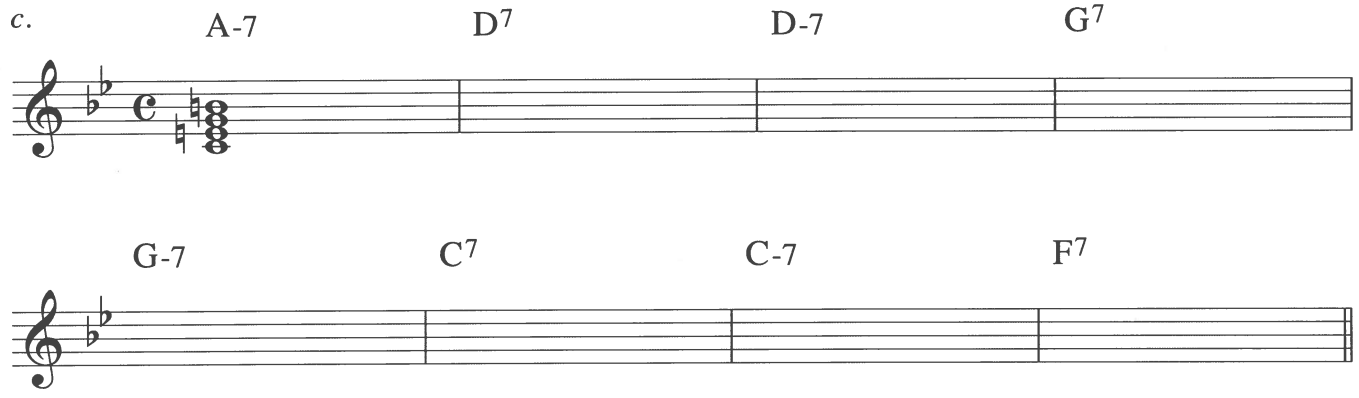


b.



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

c.



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	V7/V	V7
2.		$B\flat^7$			II-7
3.		D^7		V7/IV	
4.			$F\text{-}^7$	V7/II	
5.	E				III-7
6.	F			V7/III	
7.	$F\sharp$	$D\sharp^7$			
8.			$E\text{-}^7$		VI-7
9.		G^7		V7/III	
10.	A			V7/V	
11.		$B\flat^7$			IVmaj7
12.	B	$D\sharp^7$			

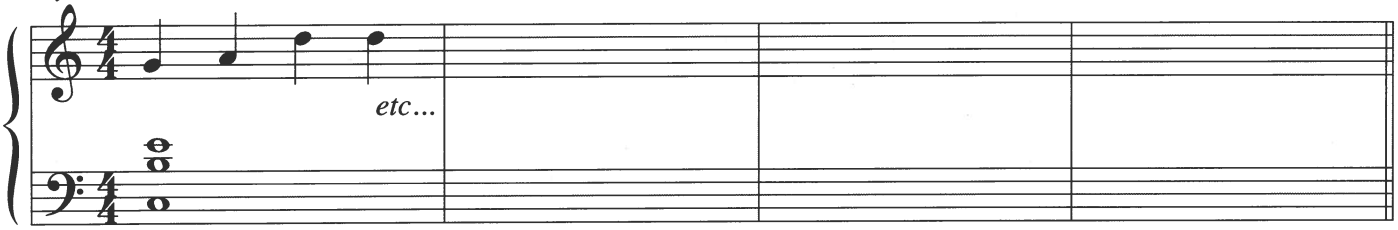
Name_____

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.

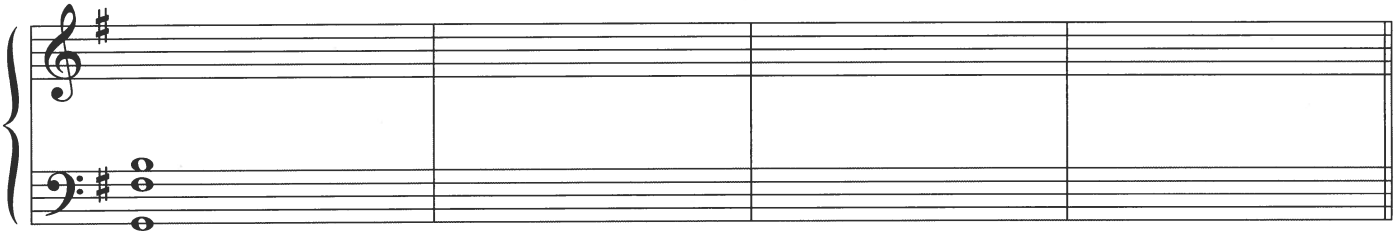
1. Imaj7 V^7/IV IV VI-7 V7/V V^7sus4 V^7

Chord symbols:



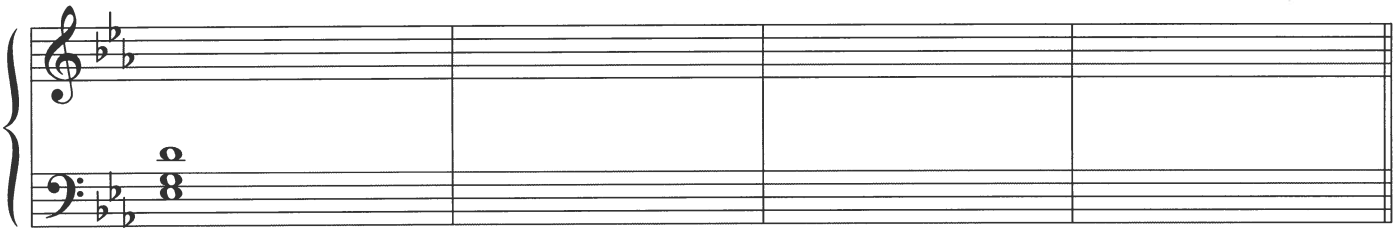
Imaj7 III-7 V^7/II II-7 V^7

2.



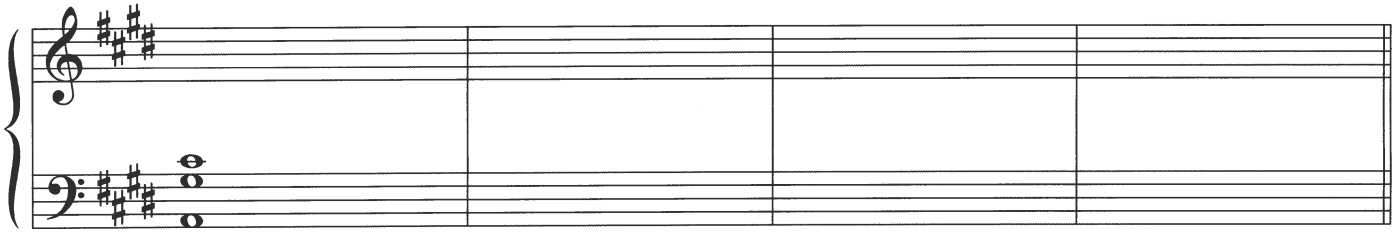
Imaj7 V7/VI VI-^{7} IVmaj7 V^7sus4 V^7 Imaj7

3.



Imaj7 V7/III III-7 (V7/II) V7/V V7 Imaj7

4.



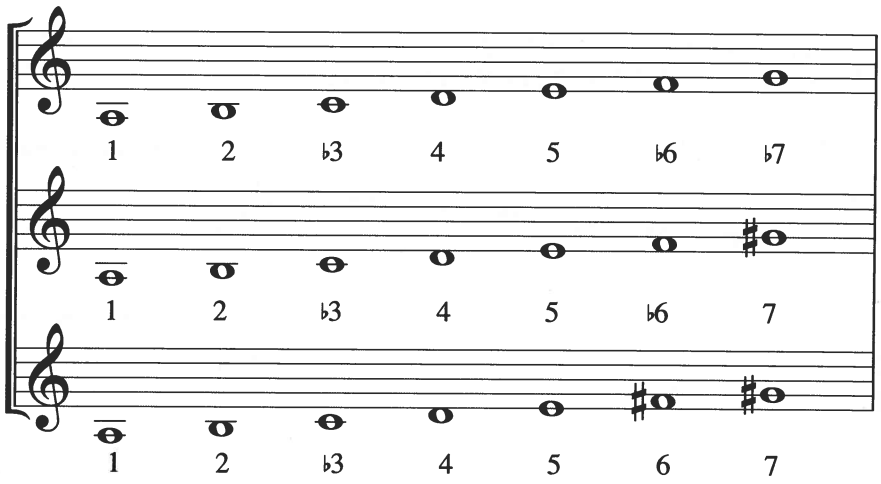
Name_____

Minor Key - Scales

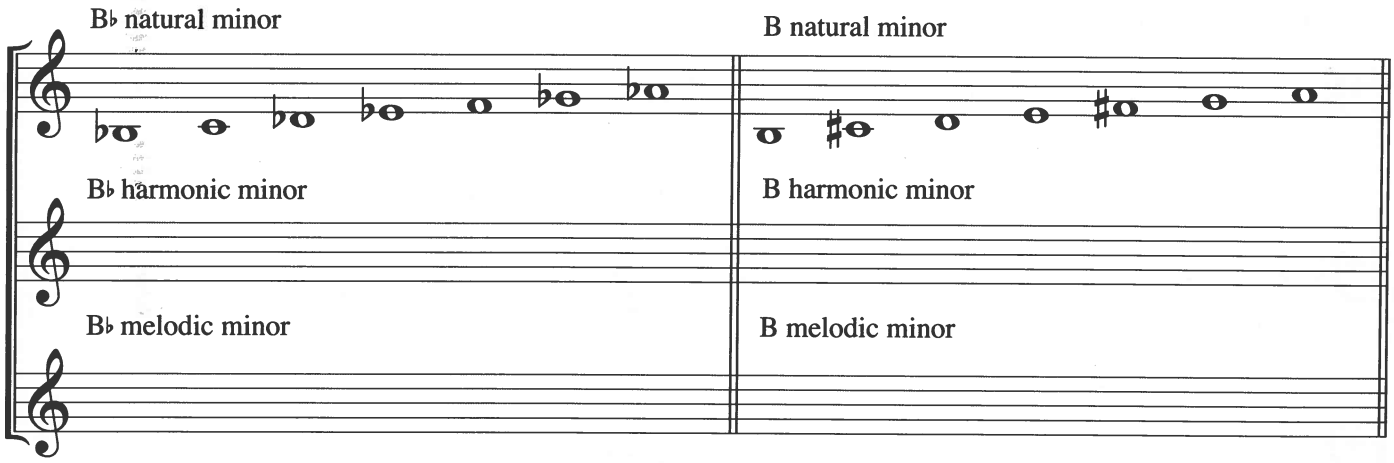
A natural minor,
relative minor of C major:

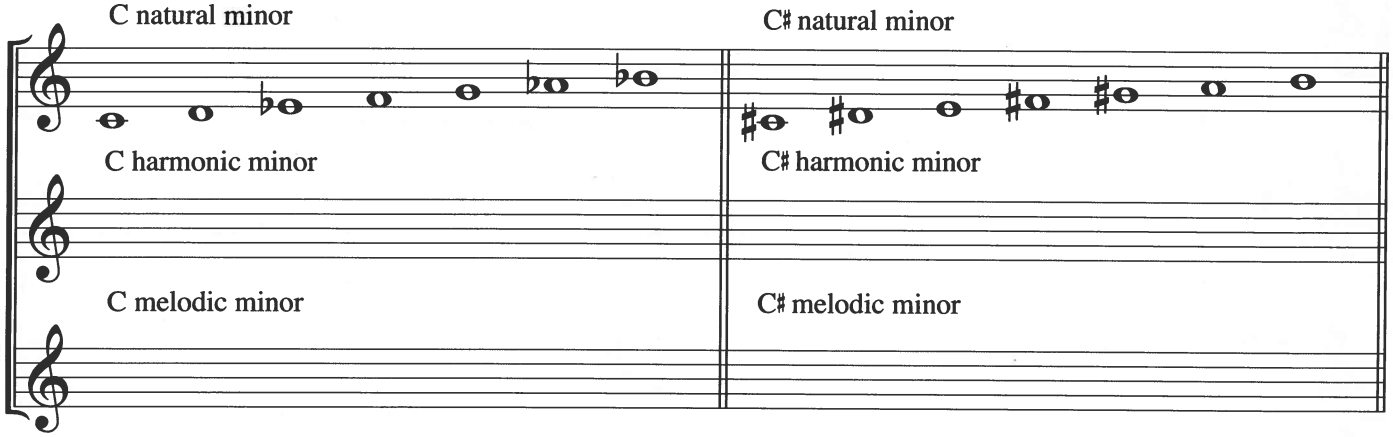
A harmonic minor;
A natural minor with a
raised seventh degree:

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



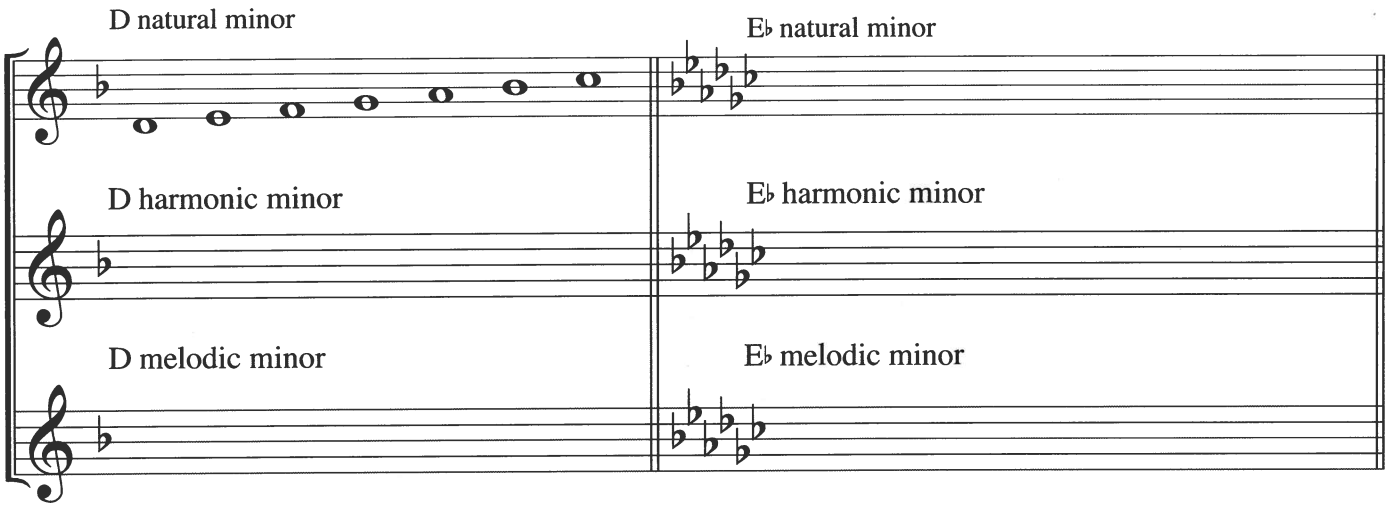
These examples use an open key signature.
Write the scales using all necessary accidentals.

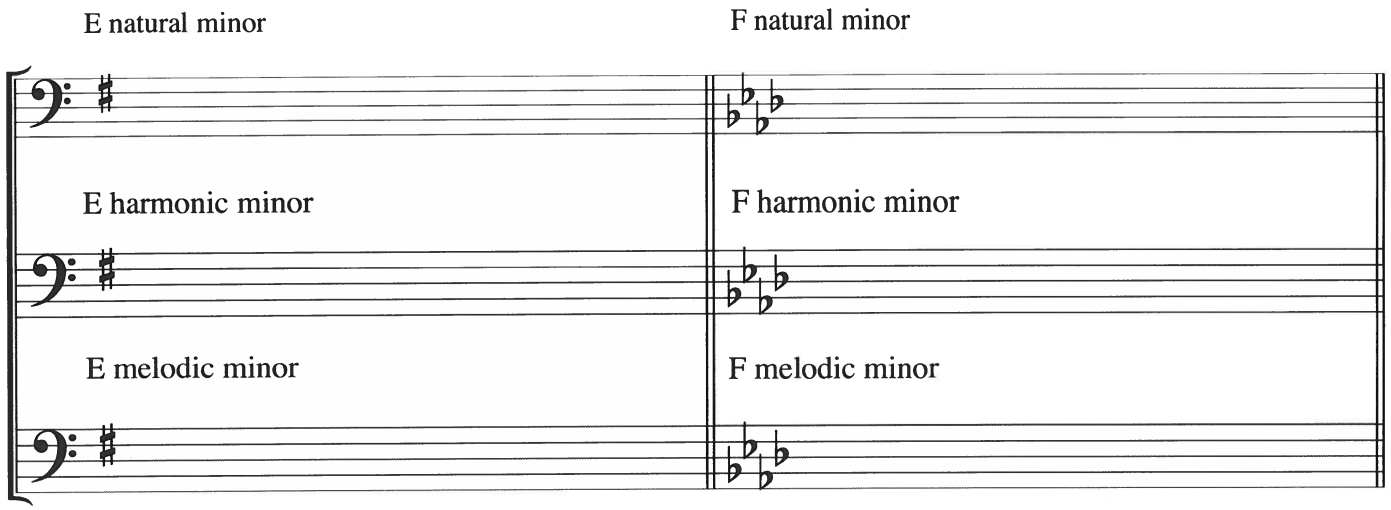


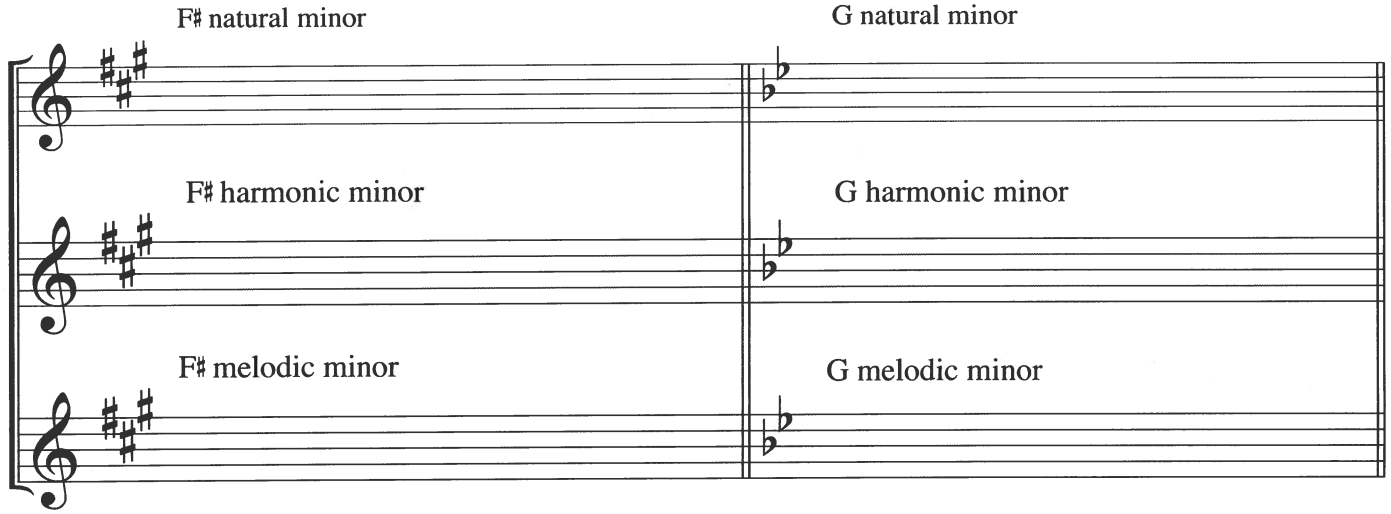


Name_____ **Minor Key - Scales**

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







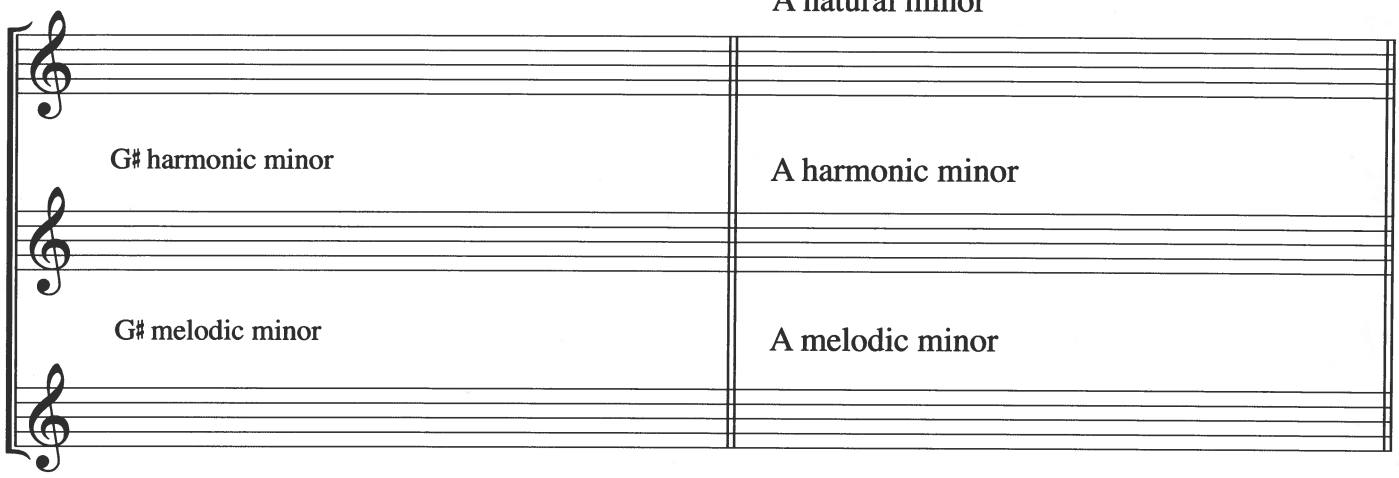
Continued on next page…

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

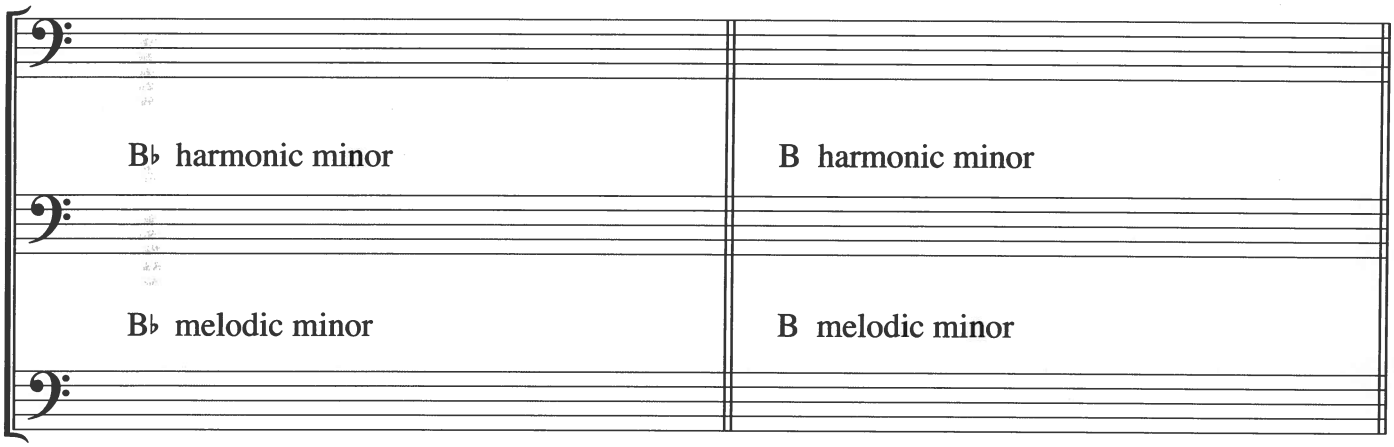
A harmonic minor

G♯ melodic minor

A melodic minor

B♭ natural minor

B natural minor



B♭ harmonic minor

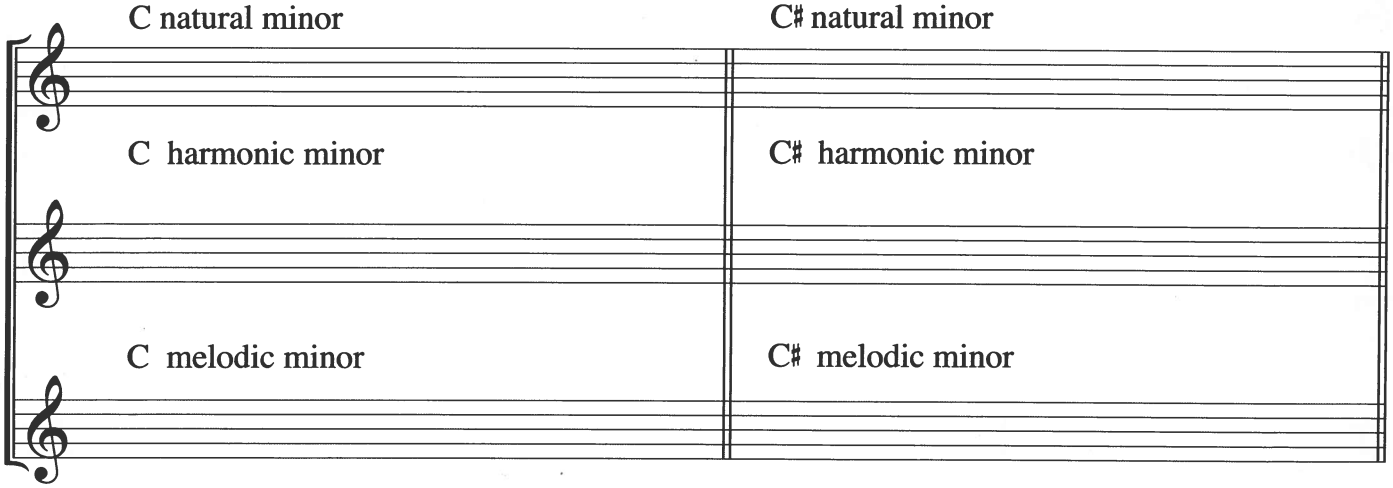
B harmonic minor

B♭ melodic minor

B melodic minor

C natural minor

C♯ natural minor

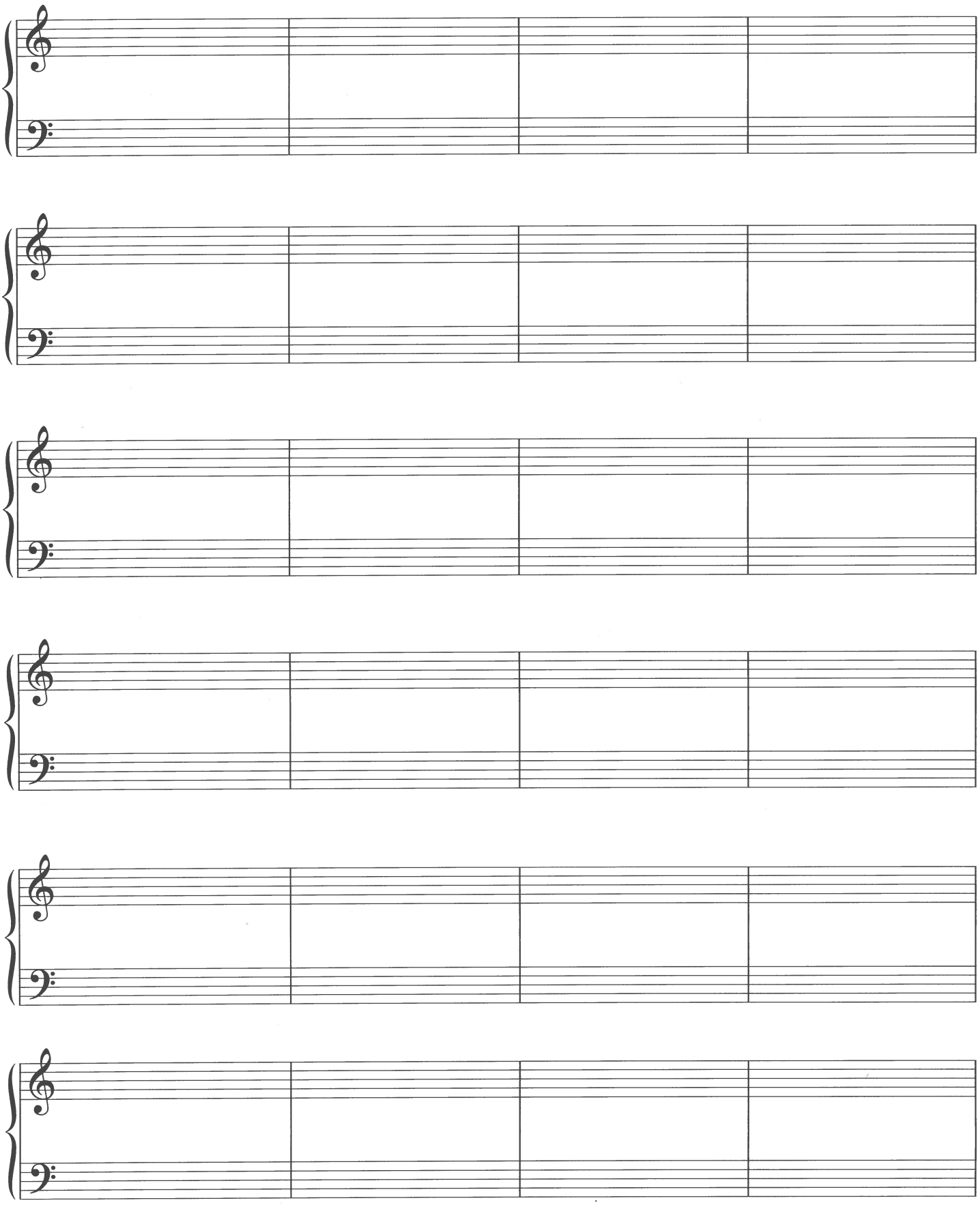


C harmonic minor

C♯ harmonic minor

C melodic minor

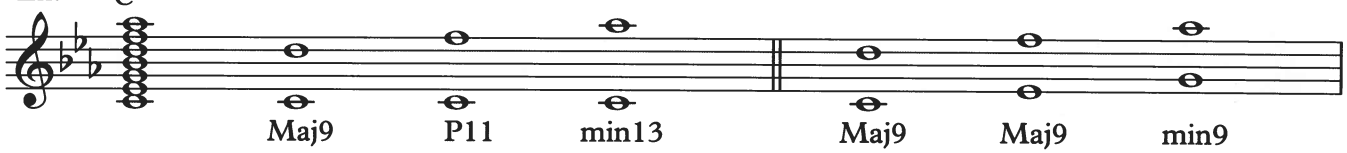
C♯ melodic minor



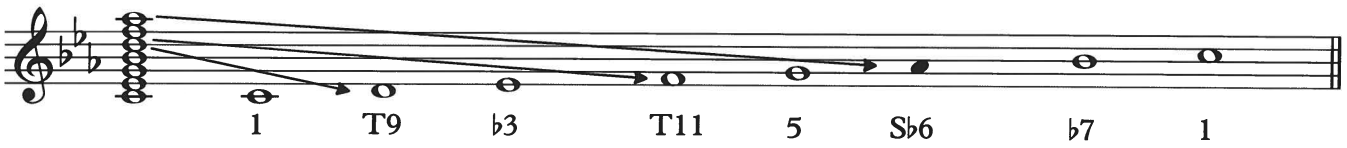
Name_____ **Minor Key - Diatonic Tensions**

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 (♭9, ♯9, and ♭13). 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.

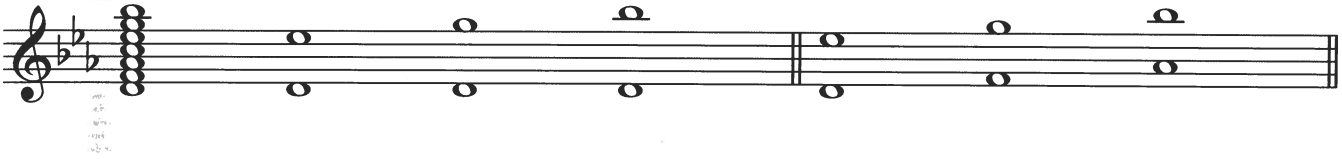
Ex. C-7



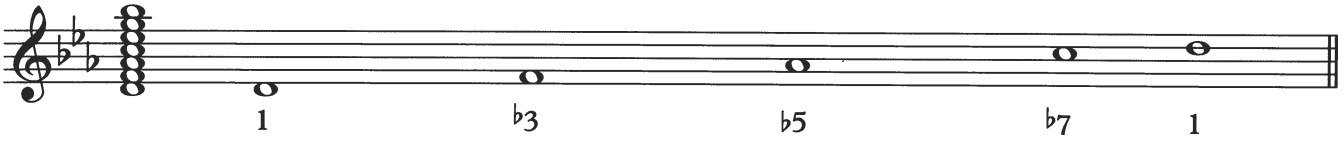
I-7



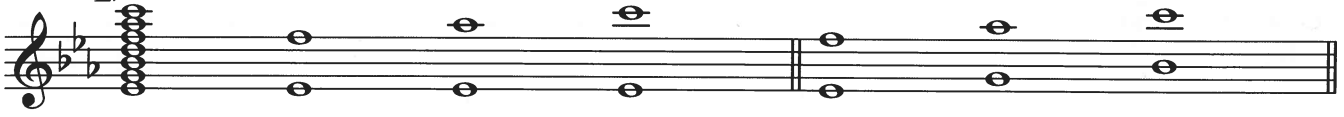
1. D-7(♭5)



II-7(♭5)



2. E♭maj7

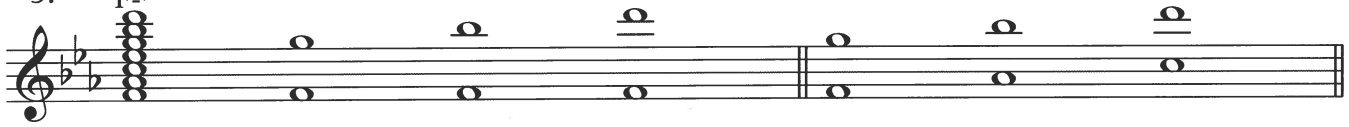


♭IIImaj7

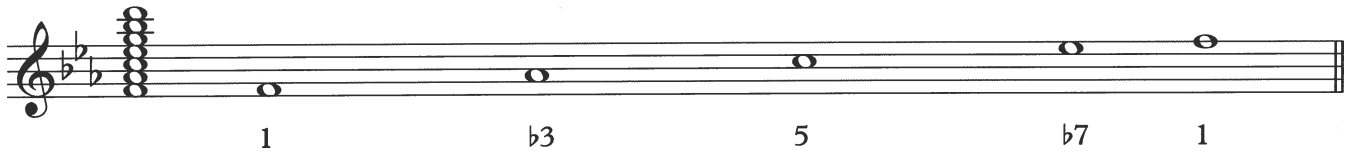
continued on next page

Name_____

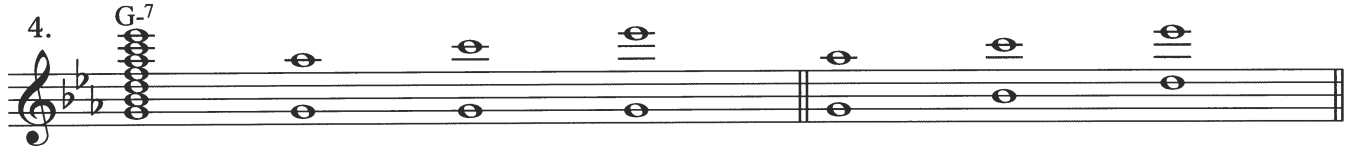
3. F-7



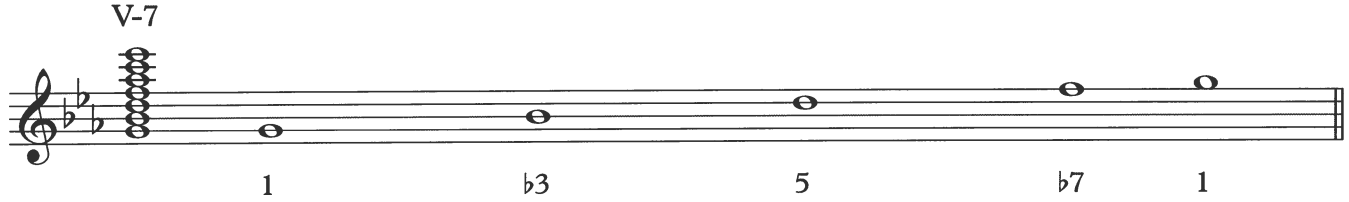
IV-7



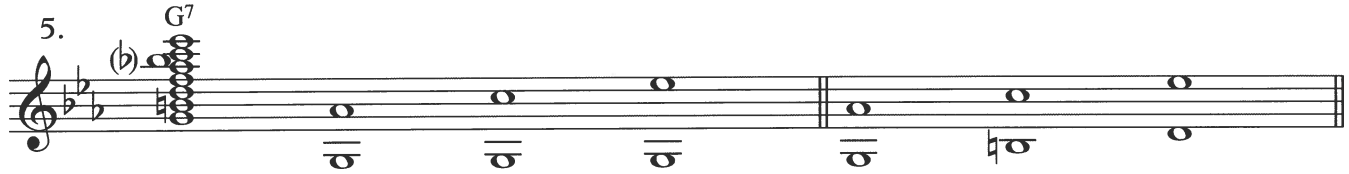
4. G-7



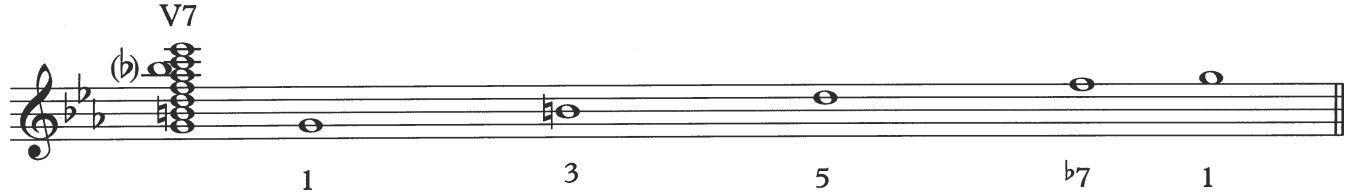
V-7



5. G7



V7



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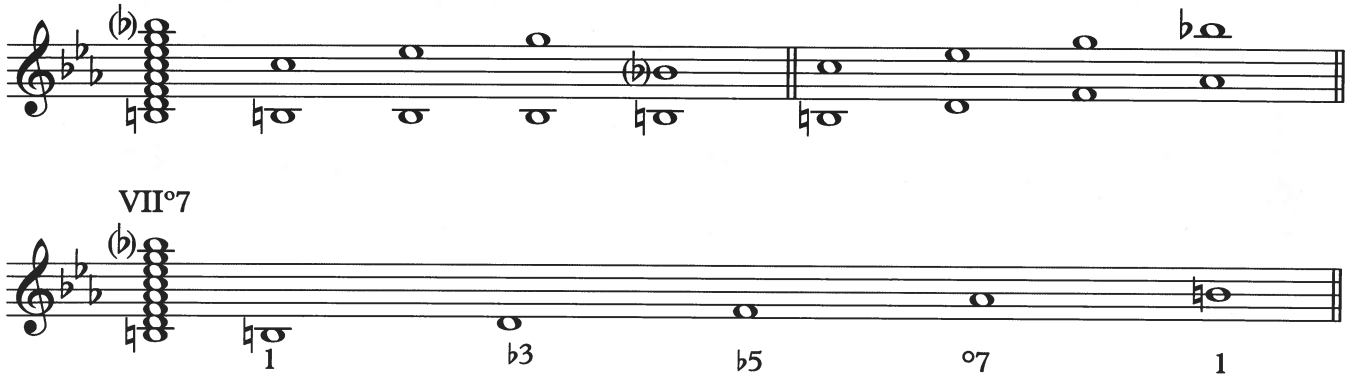
Name_____ **Minor Key - Diatonic Tensions**

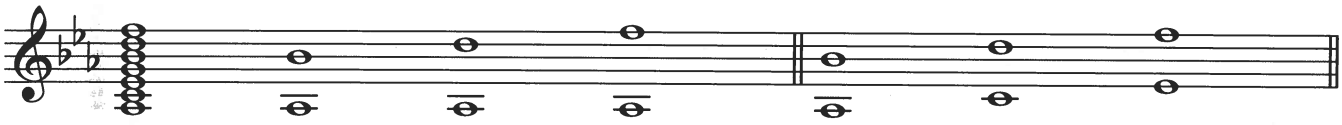
Think of B°7 as an inversion of G7 in C minor.

6. B°7

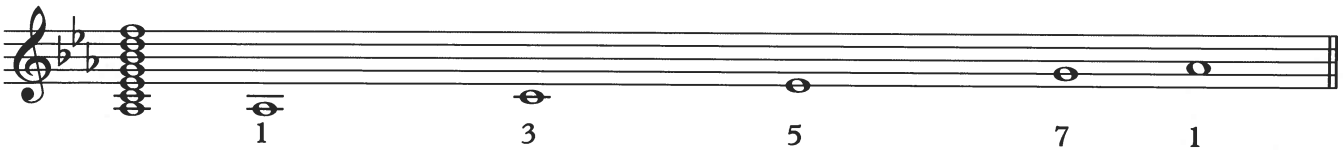


VII°7

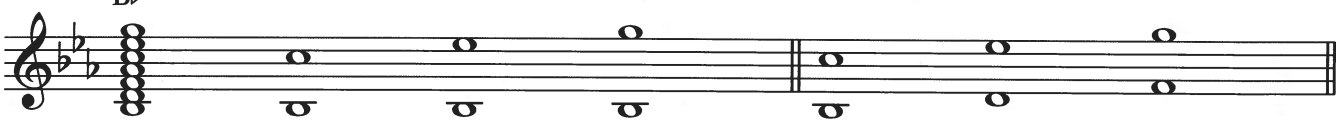
7. A♭maj7



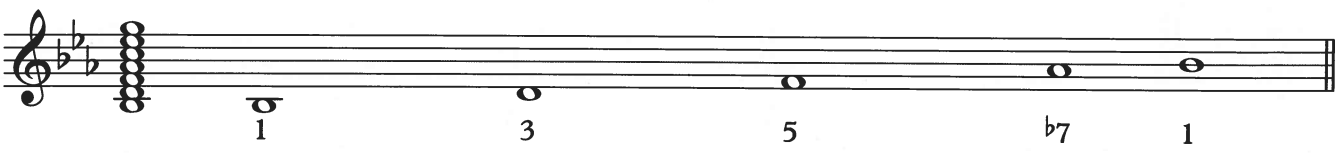
♭VImaj7



8. B♭7



♭VII7

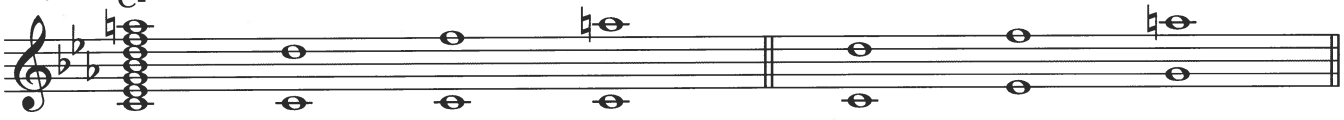


Name_____

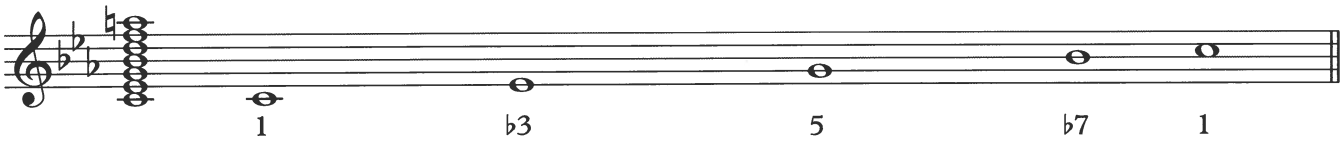
Minor Key - Diatonic Tensions

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.

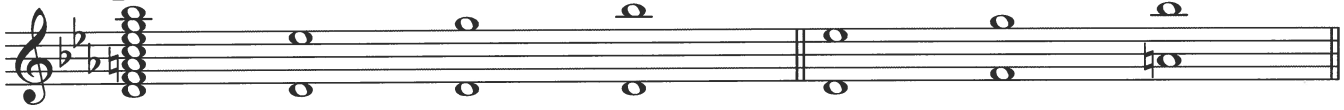
1. C-7



I-7

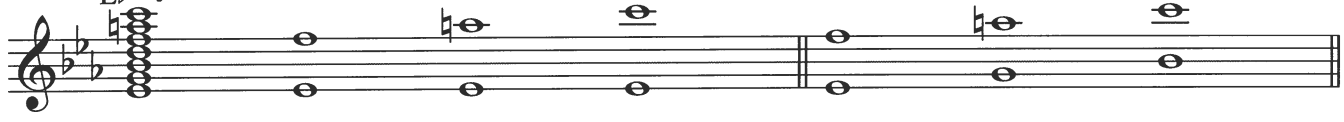


2. D-7

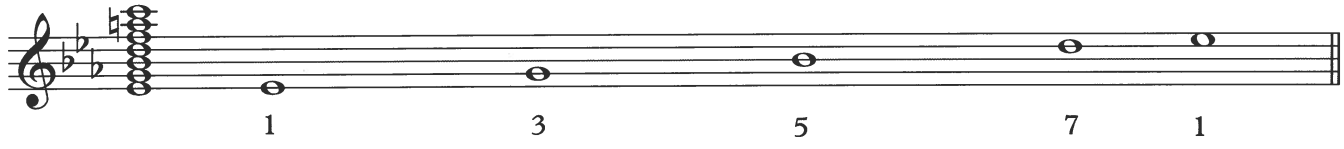


II-7

3. E♭maj7



♭IIImaj7



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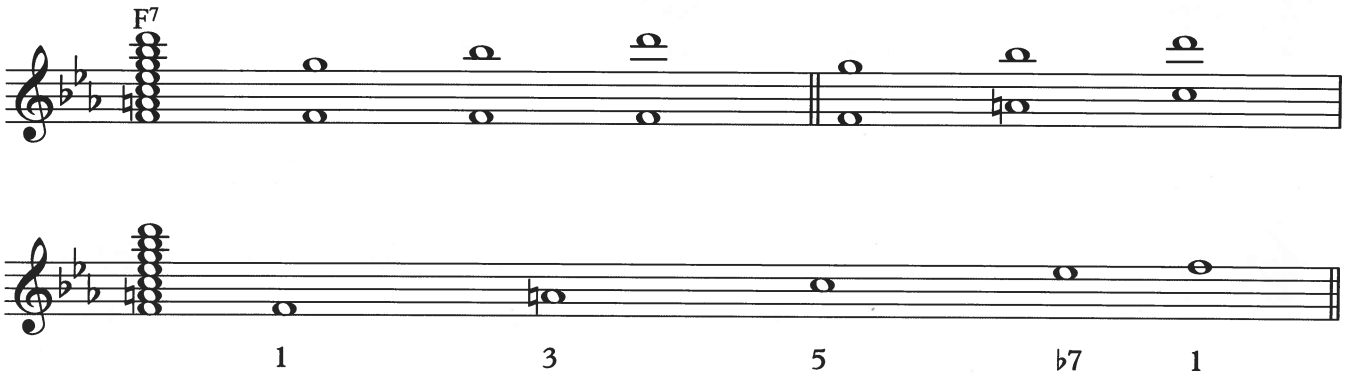
4. IV7



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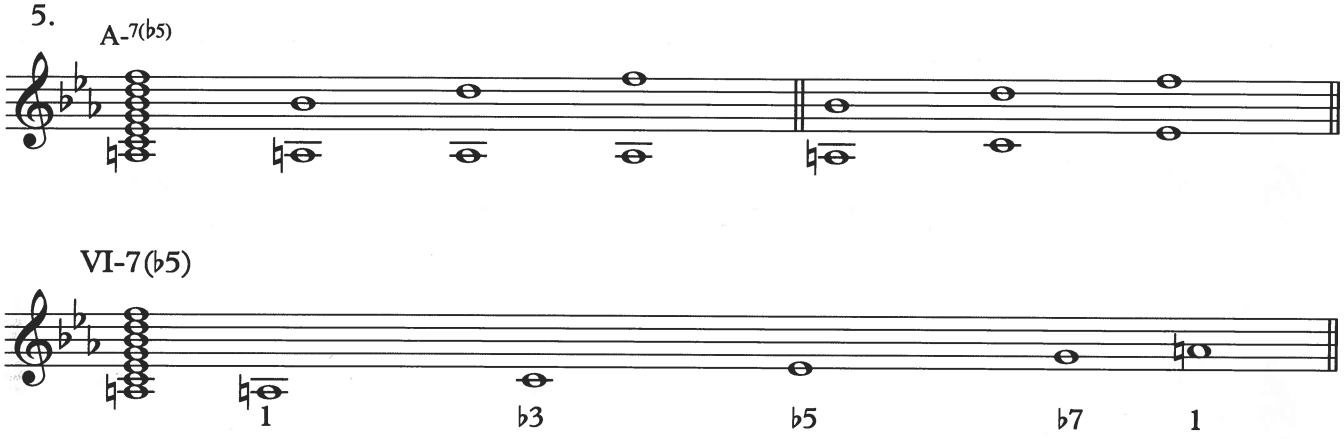
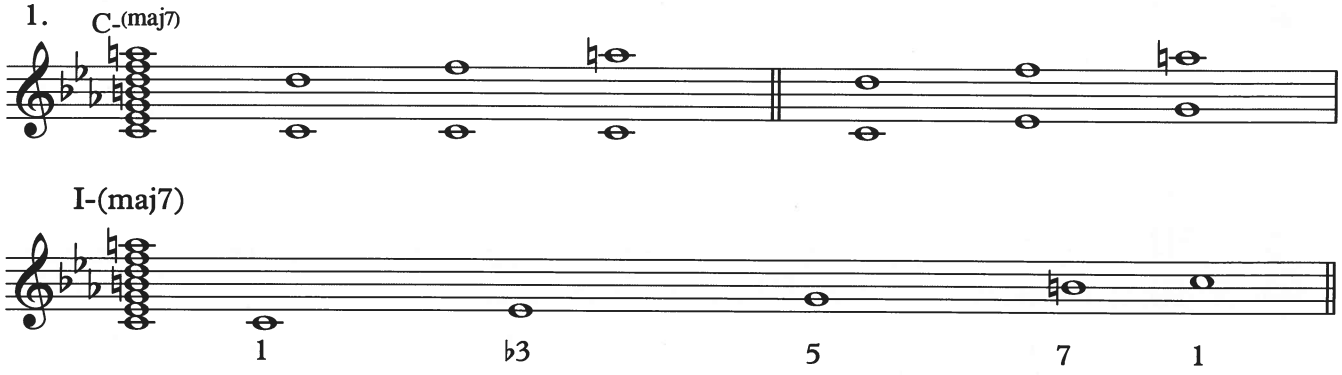


Below, you'll find each of the most common diatonic 7th chords of the melodic minor source scale extended to the 13th. I-6 is also included. Complete the following:
1) Identify the quality of each of the extensions. 2)Identify the quality of the 9th between each extension and its respective chord tone. 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.



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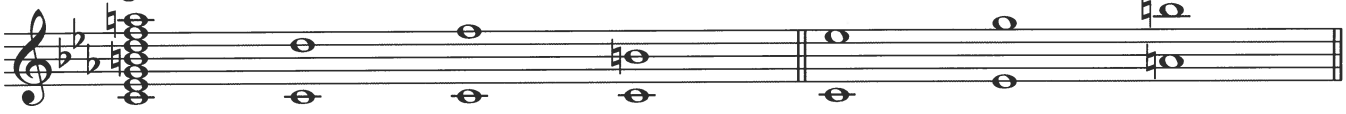
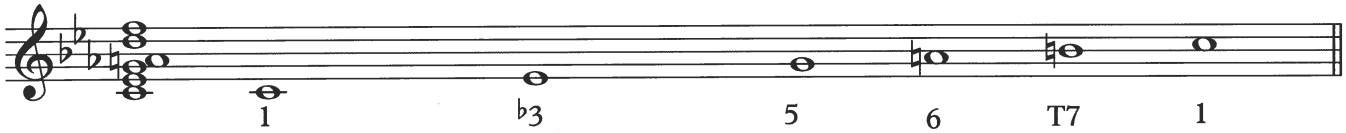
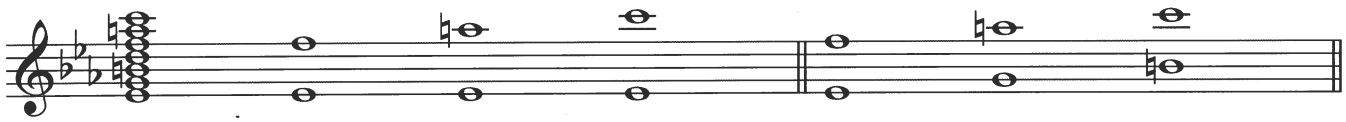
2. C-6



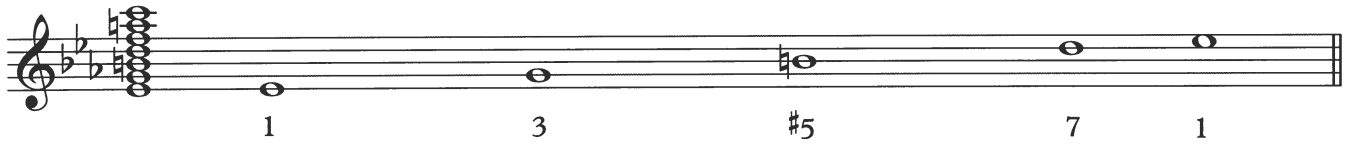
I-6



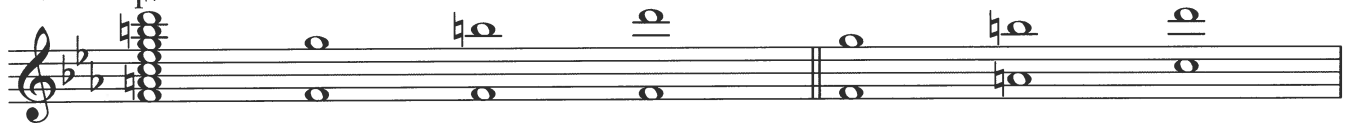
3. E♭+maj7



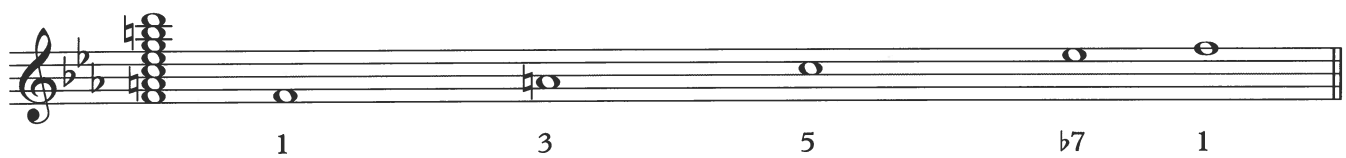
♭III+(maj7)



4. F7



IV7



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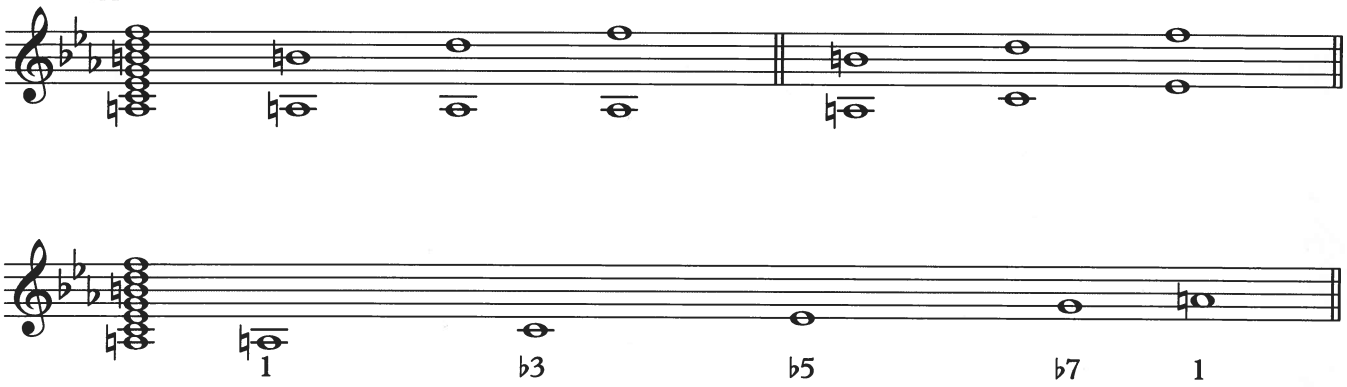
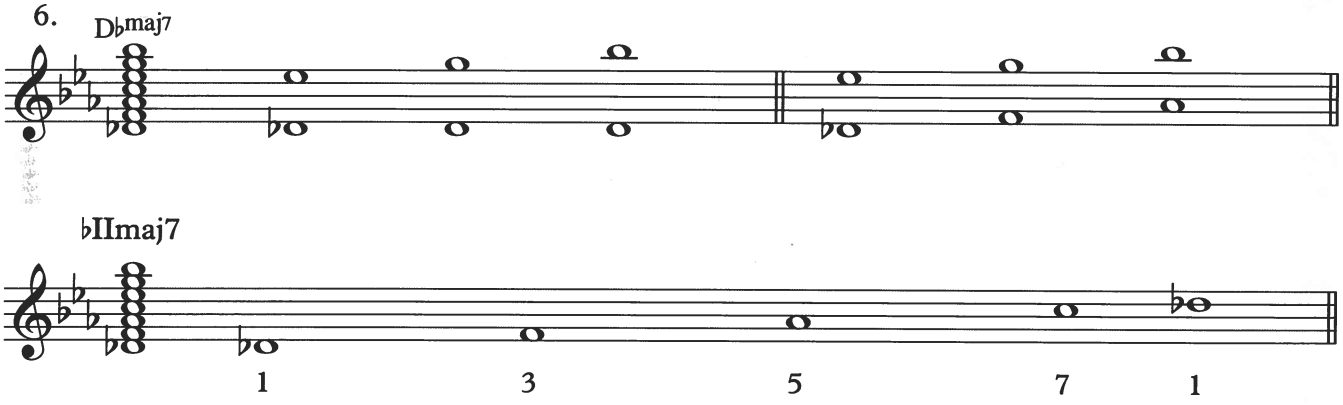
5. VI-7(♭5)

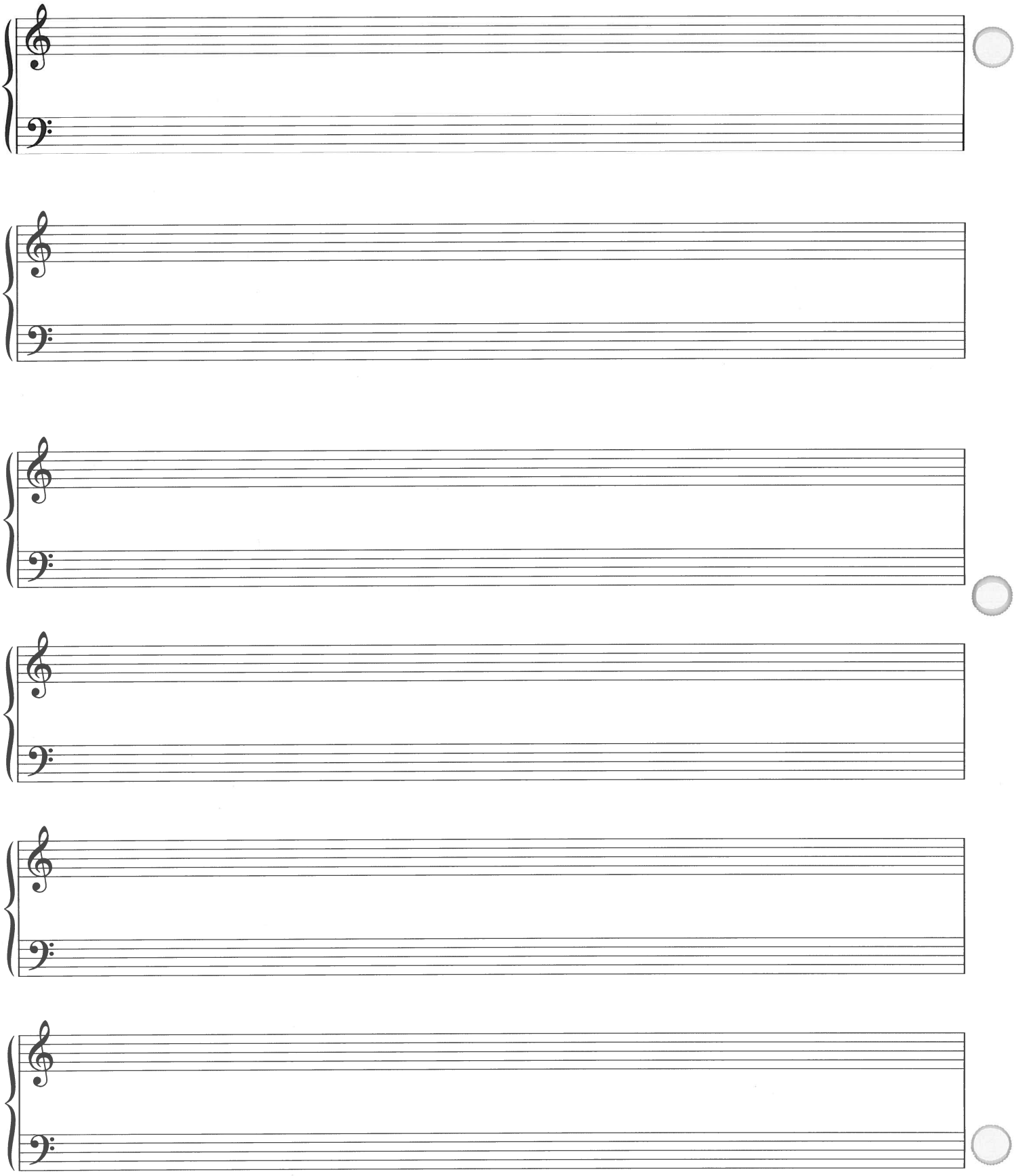
A-7(♭5)



Below, you'll find ♭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. D♭maj7





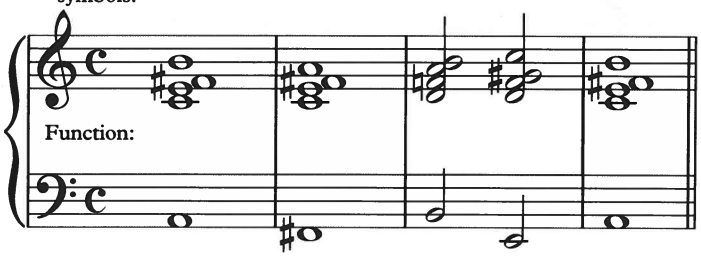
Name_____

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:



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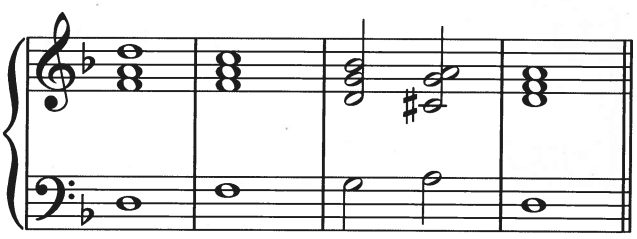

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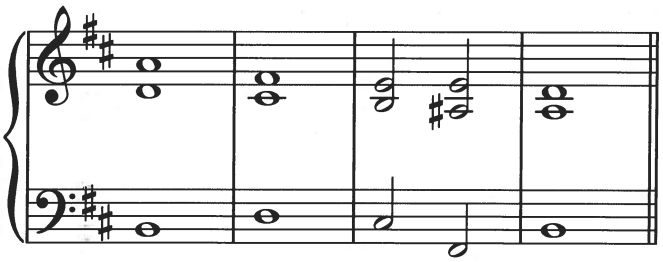

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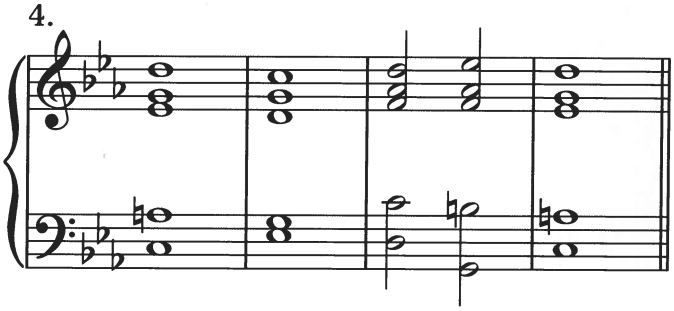

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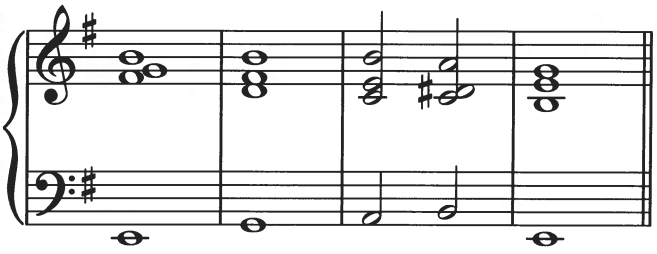

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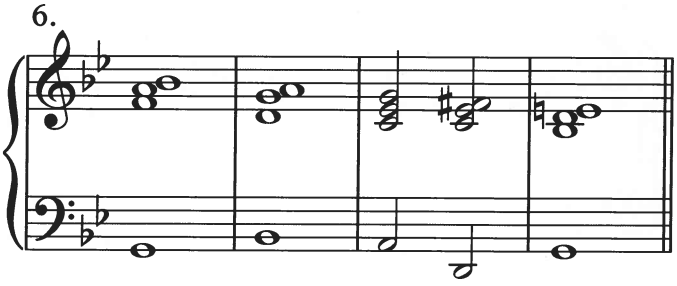

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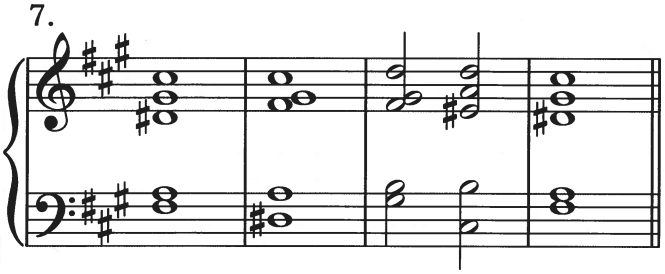

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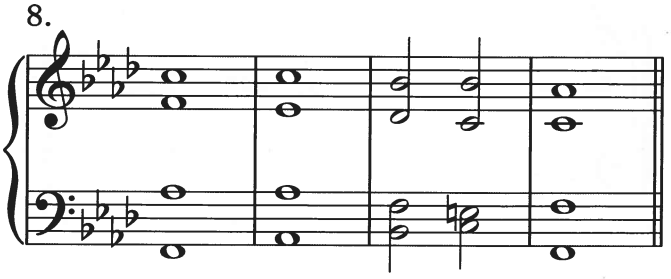

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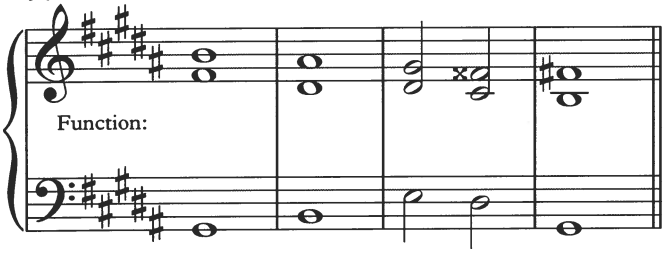
Name_____

Roman numerals:

Chord symbols:

9.



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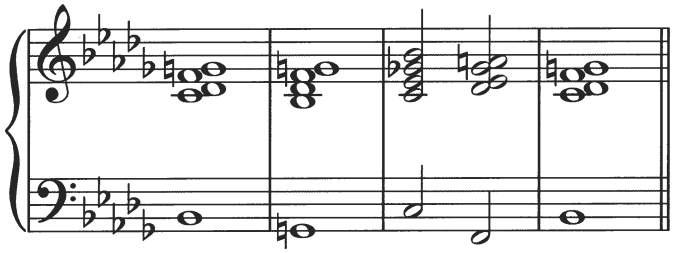

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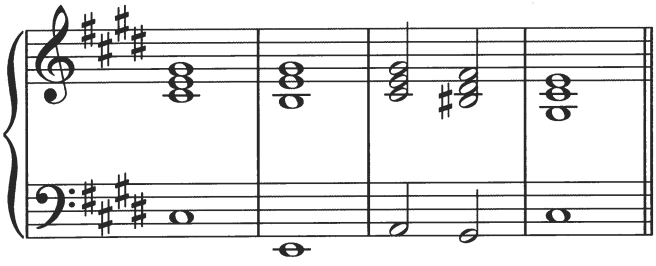
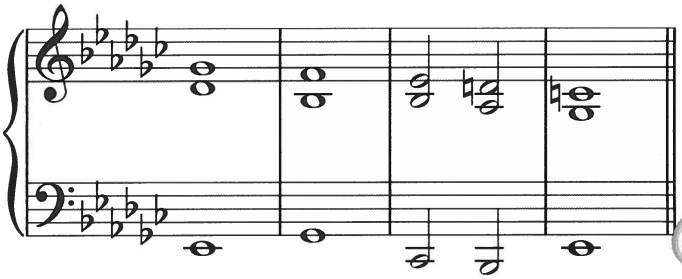


12.



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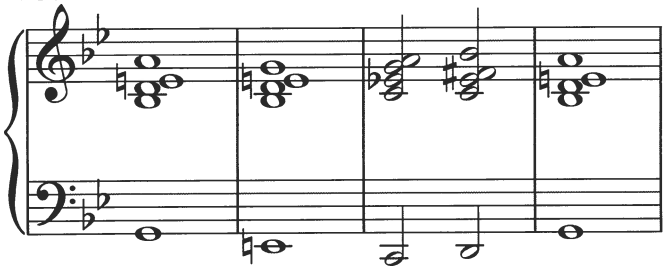

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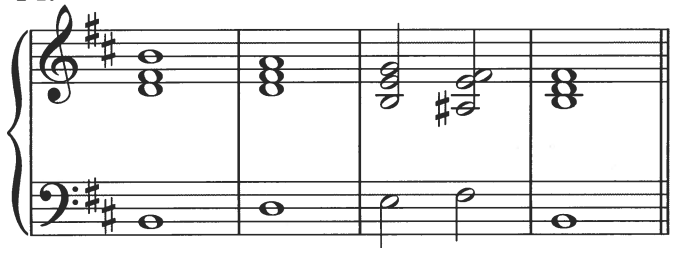

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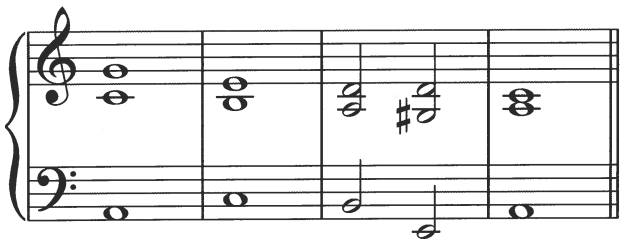

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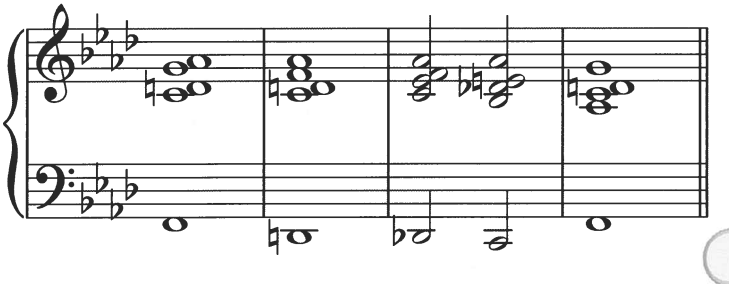


*Name*_____

Parallel Major and Minor Progressions

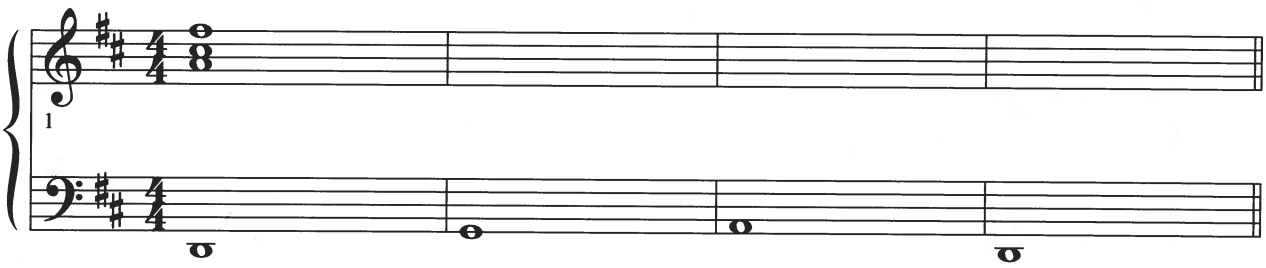
1. Voice-lead the seventh chords built on I, IV V and I in each of these scales. Start the voicing of each phrase with the 3rd of the chord (F♯ or F♮) in the lead. Use 3-way close voicing in the treble.

2. Label the chords with chord symbols and Roman numerals.

Roman numeral: _____ _____ _____ _____

Chord symbol: _____ _____ _____ _____

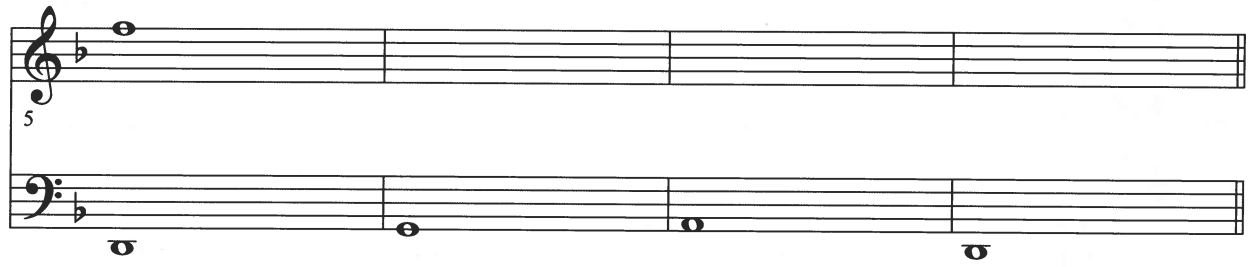
D major



Roman numeral: _____ _____ _____ _____

Chord symbol: _____ _____ _____ _____

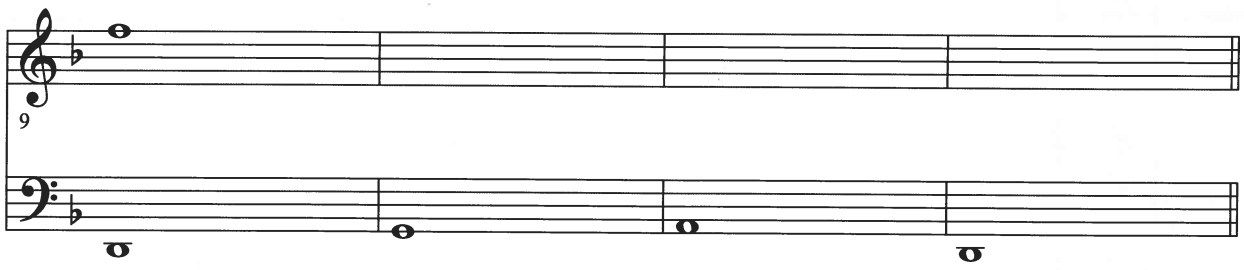
D Aeolian



Roman numeral: _____ _____ _____ _____

Chord symbol: _____ _____ _____ _____

D harmonic minor



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

Name_____

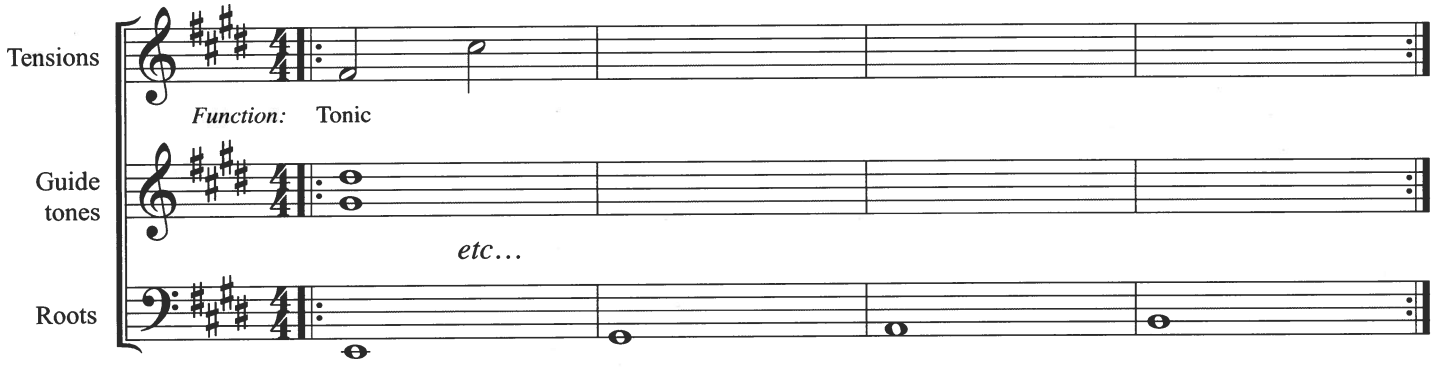
Parallel Major and Minor Key Progressions

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.

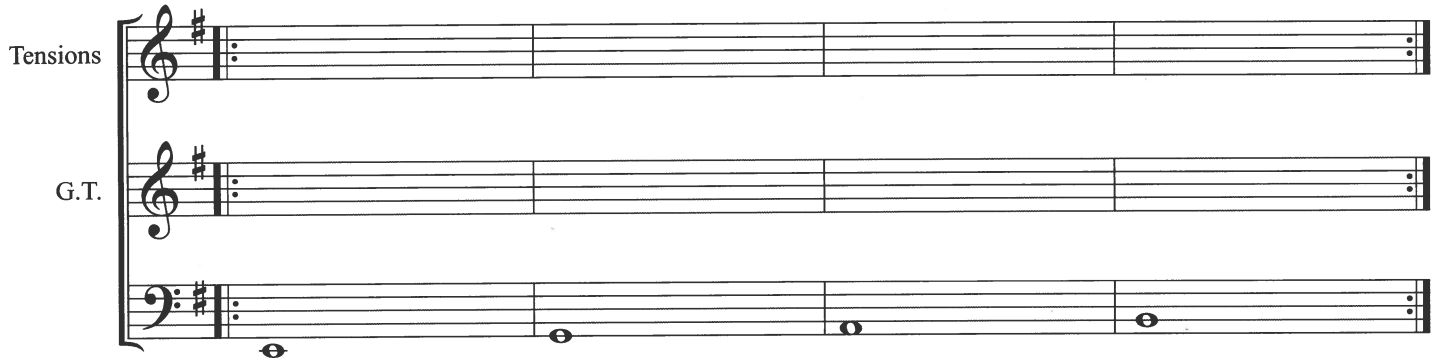
E major:

Roman numeral: Imaj7

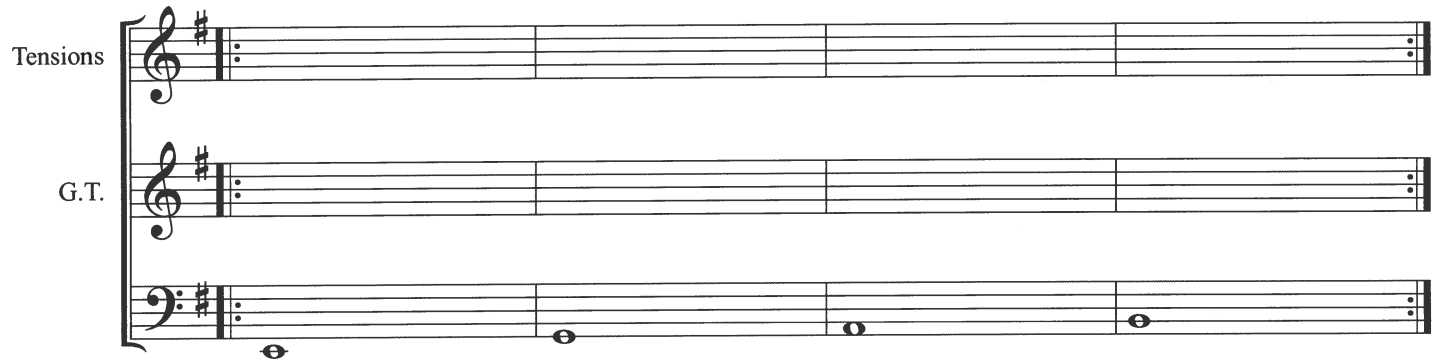
Chord symbol: Emaj7



E Aeolian:



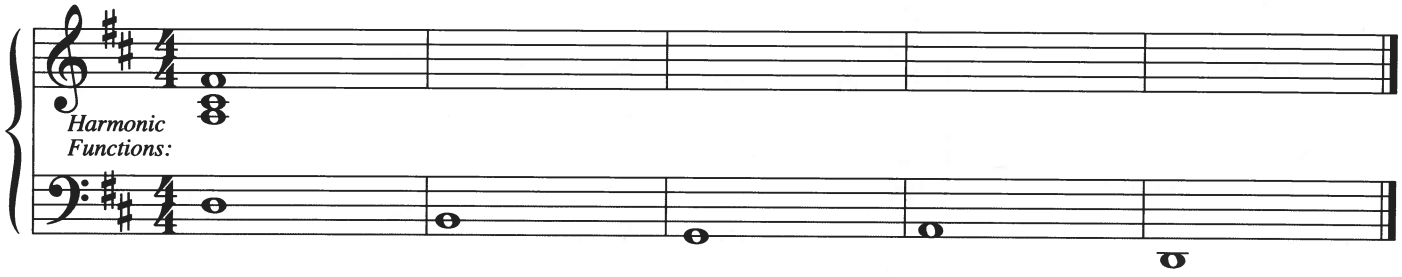
E harmonic minor:



The root motion is similar in these short phrases.

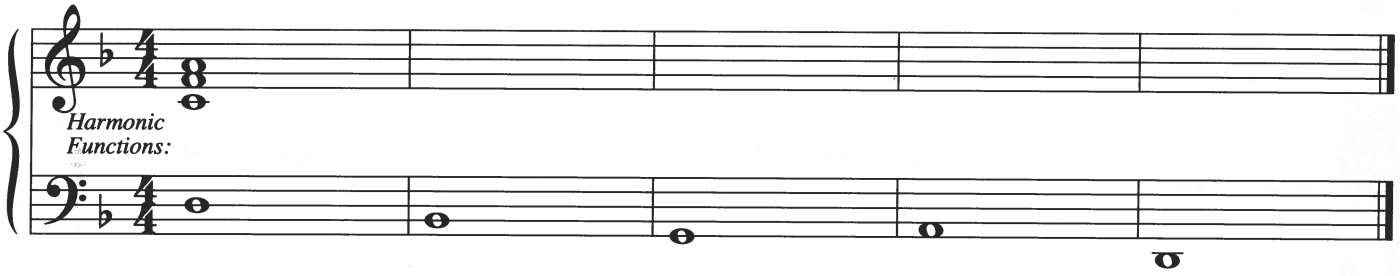
1) In the treble clef, voice-lead the 3rd, 5th, and 7th of chords built on the roots provided.
2) Label each chord with a chord symbol, Roman numeral and harmonic function: T, S, or D.

Roman numerals:
Chord symbols:



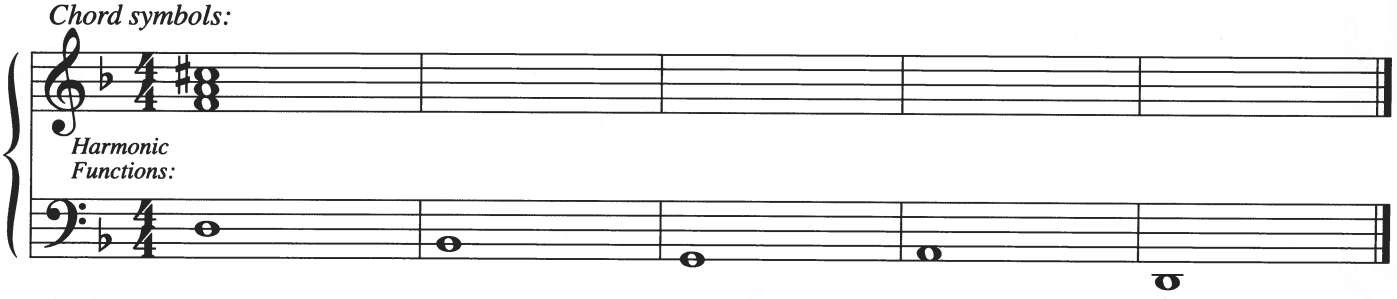
D Aeolian:

Roman numerals:
Chord symbols:



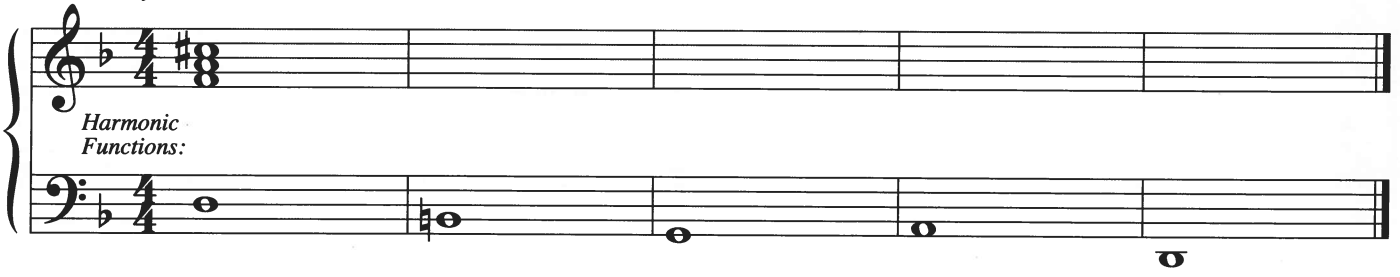
D minor (harmonic):

Roman numerals:
Chord symbols:



D minor (harmonic/melodic mix):

Roman numerals:
Chord symbols:



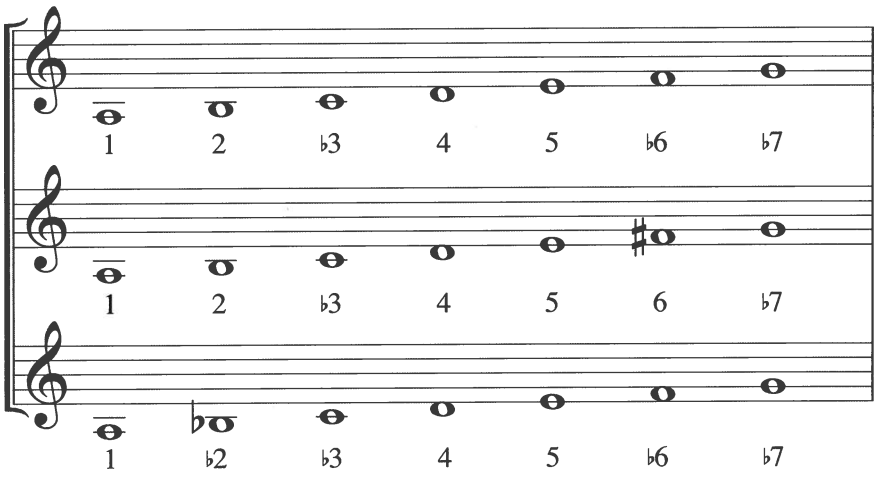
Name_____

Minor Key -
Other Source Scales

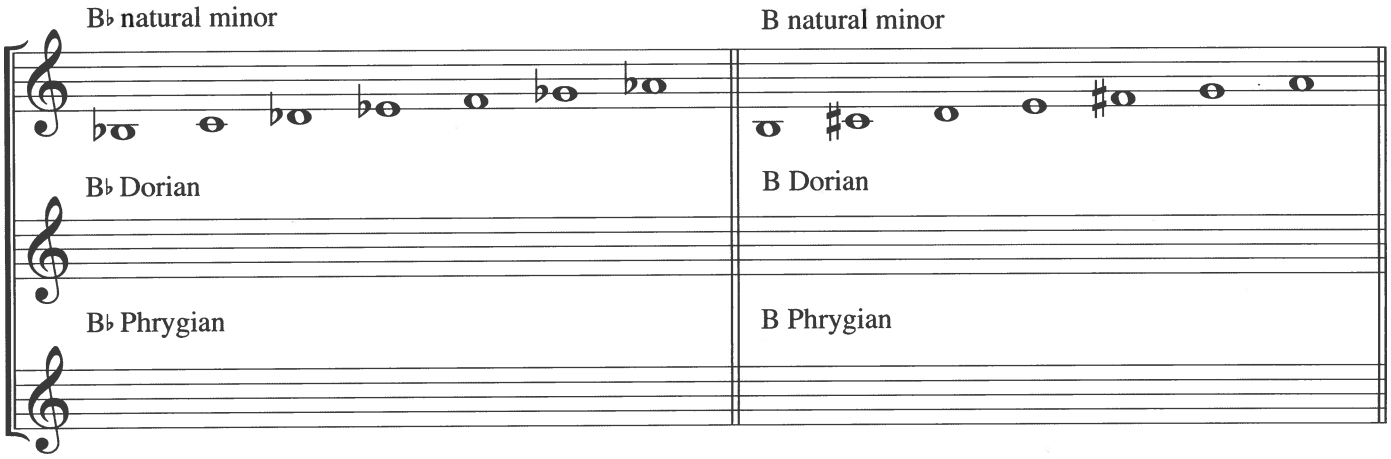
A natural minor
the diatonic minor scale:

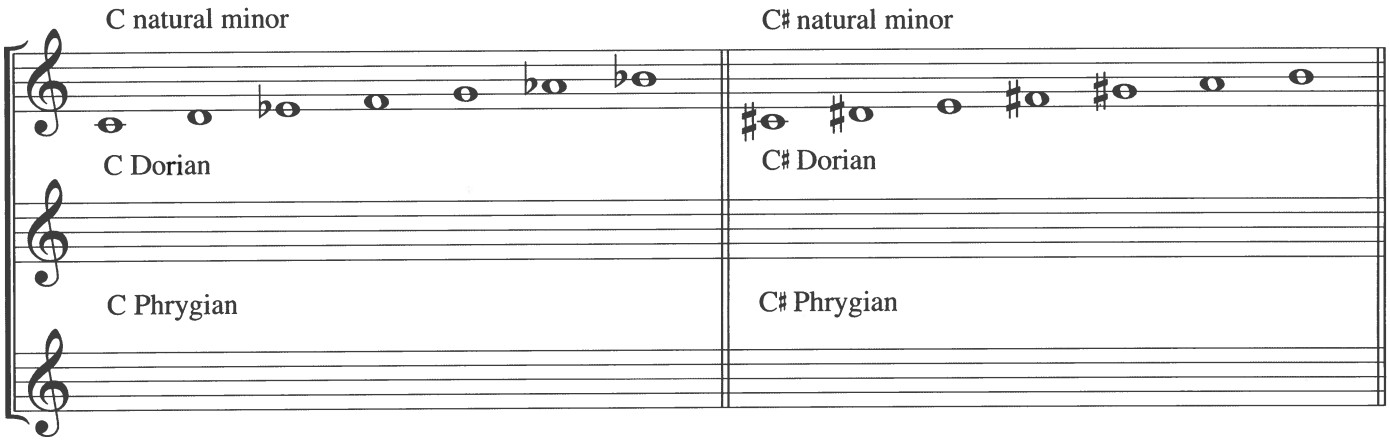
A Dorian
natural minor with a
raised sixth degree:

A Phrygian
natural minor with a
lowered second degree:



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

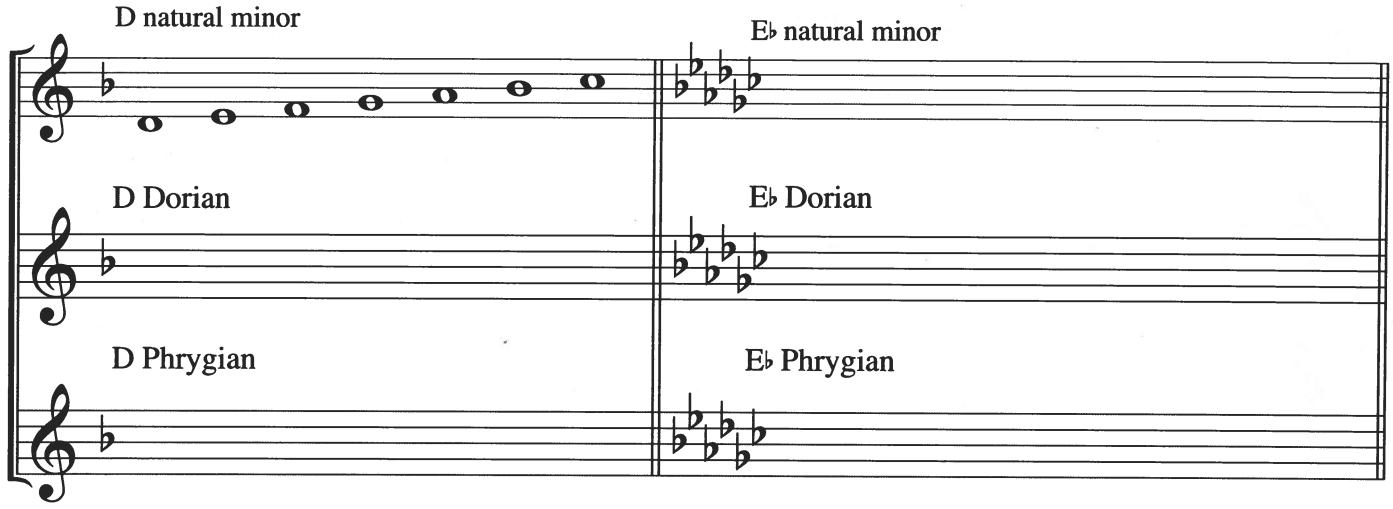


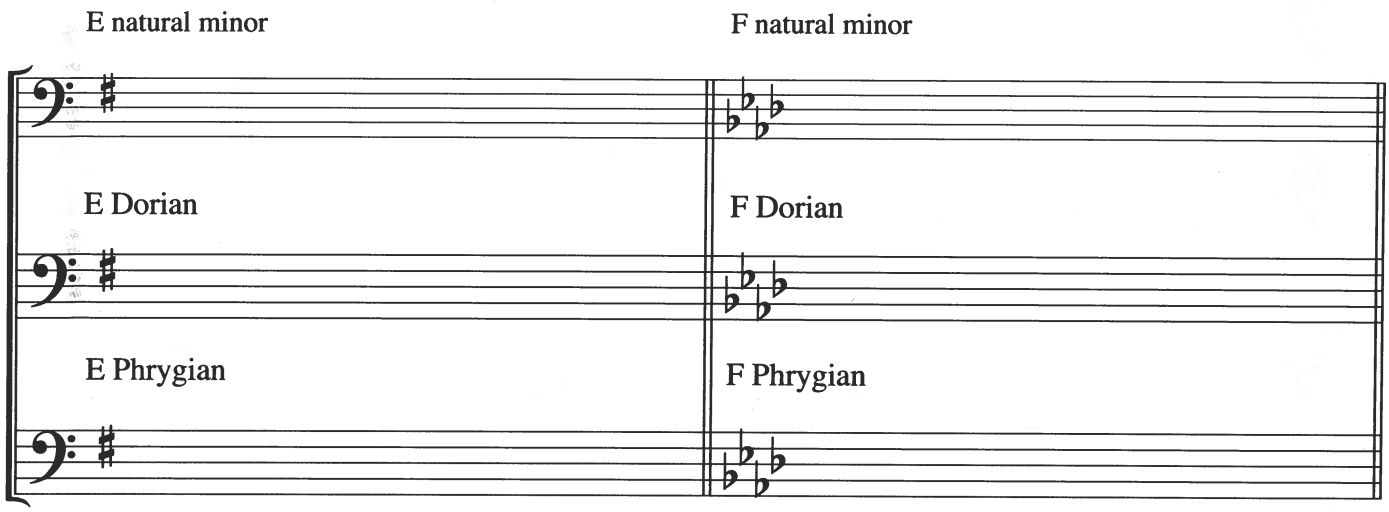


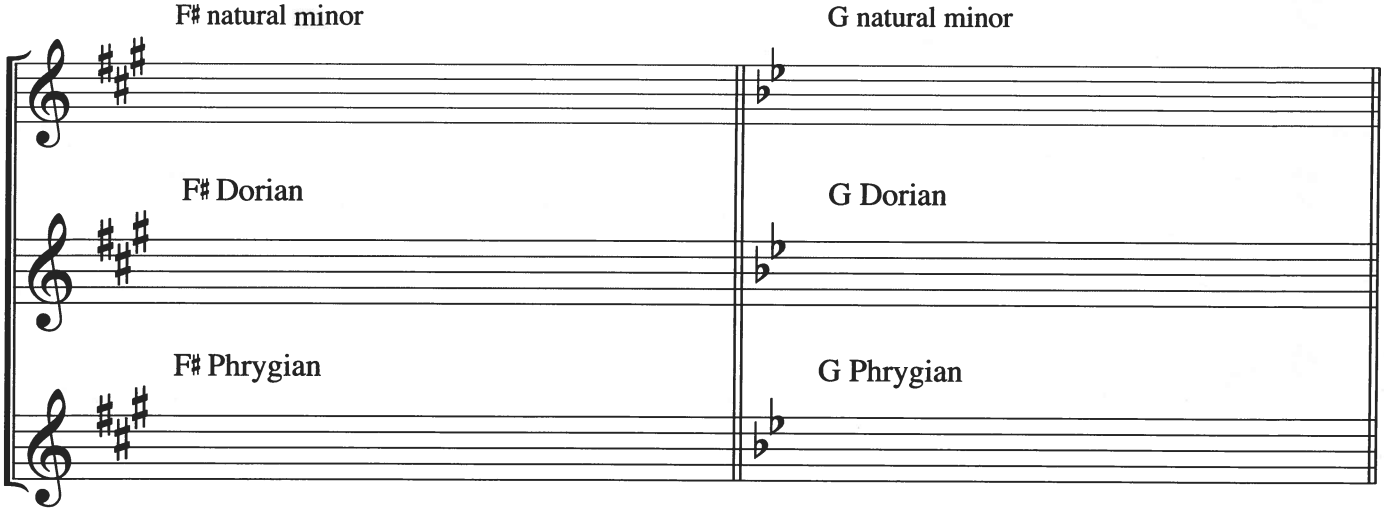
Name_____

Minor Key -
Other Source Scales

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







Name_____

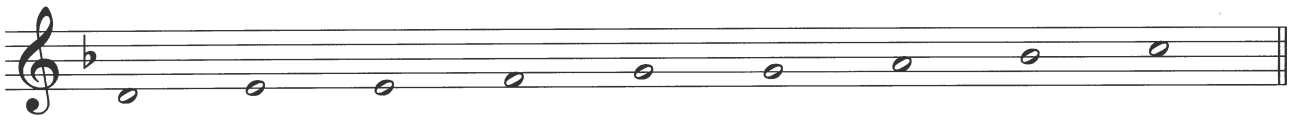
Minor Key -
Other Source Scales

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♭5, II-7, IV-7 and IV7.
Provide a chord symbol for each chord.

II-^{7} II-$^{7\flat5}$ IV-^{7} IV^{7}

a.



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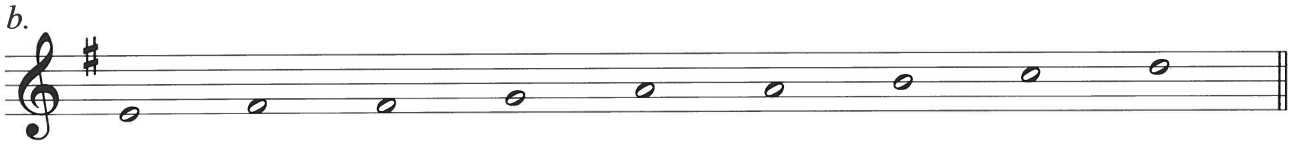

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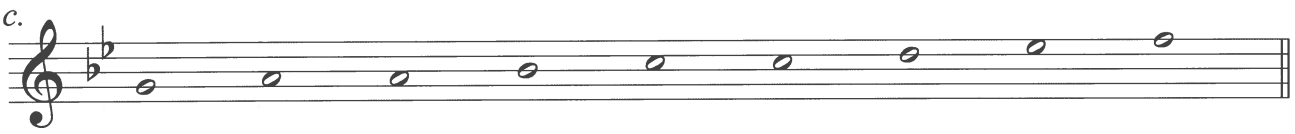

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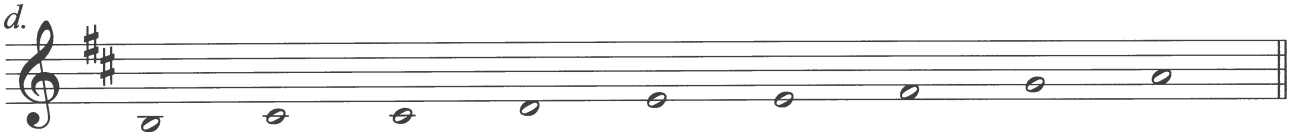

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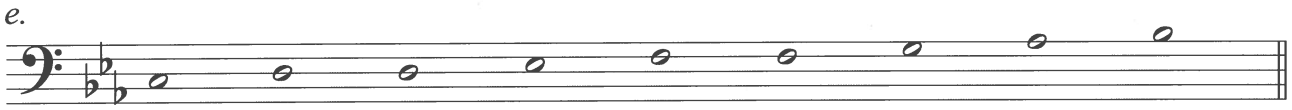

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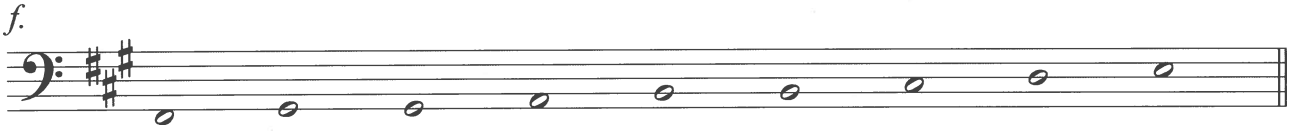

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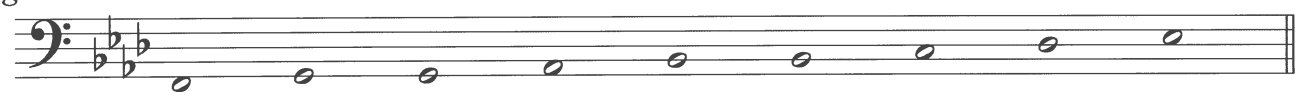

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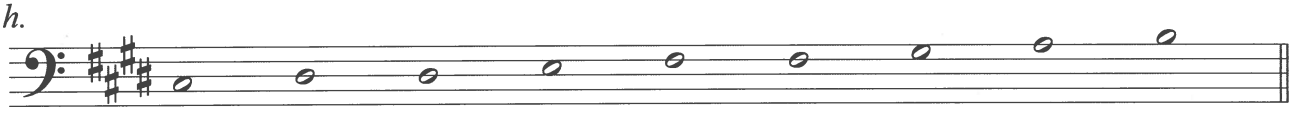


Name_____

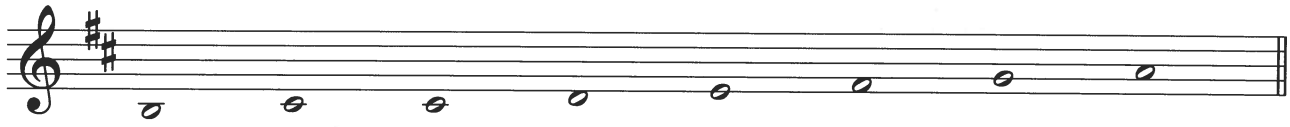
Minor Key -
Other Source Scales

Minor key progressions may contain ♭IImaj7 as a subdominant chord.
♭IImaj7 is derived from the parallel Phrygian.

Using accidentals as necessary, notate ♭IImaj7 and II-7♭5 in each key.
Provide a chord symbol for both chords.

♭IImaj7 II-7♭5

a.



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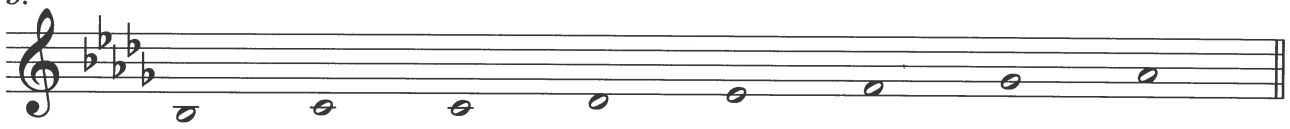

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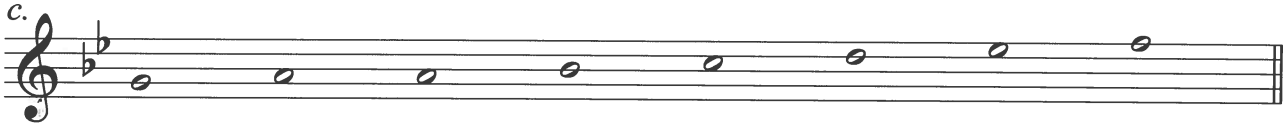

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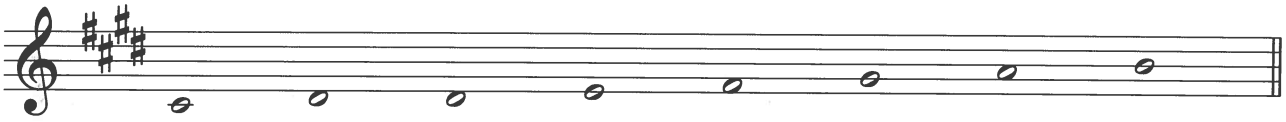
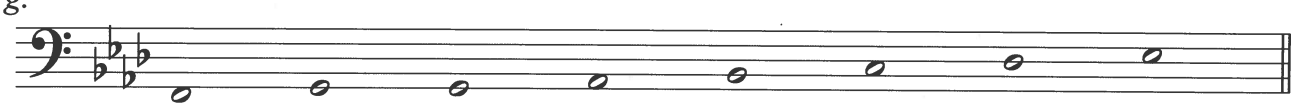


e.

f.

g.



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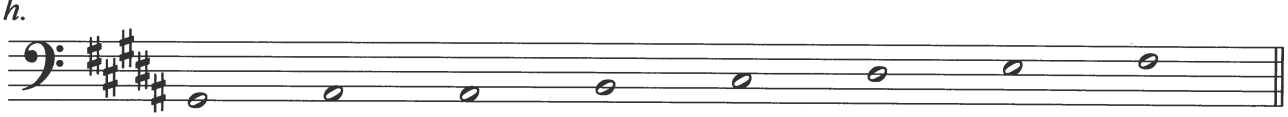
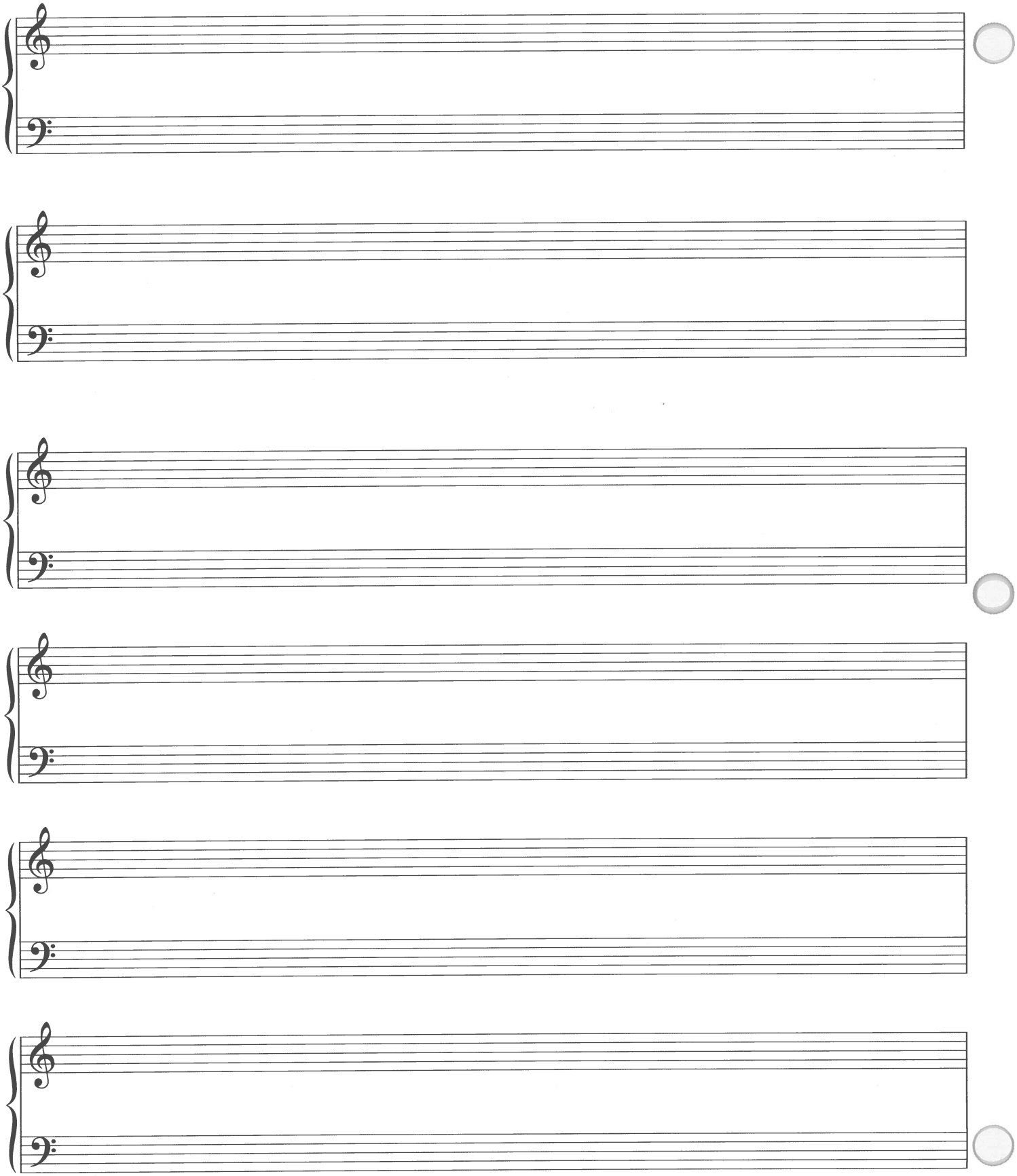


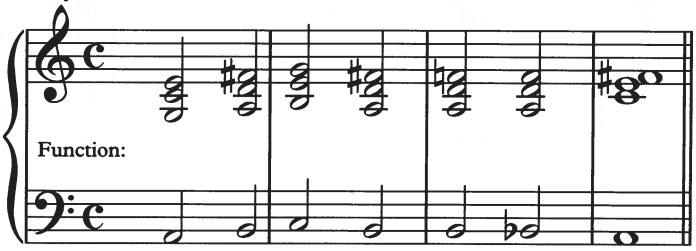


Name_____

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

Roman numerals:

1. Chord symbols:



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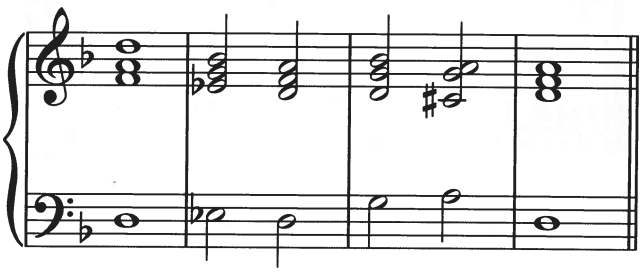

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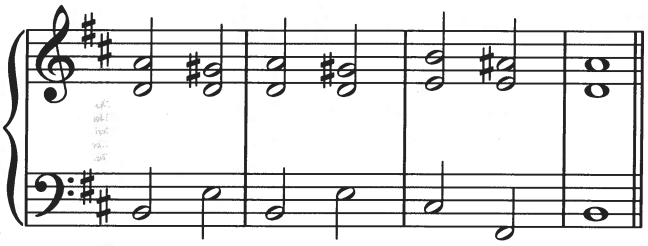

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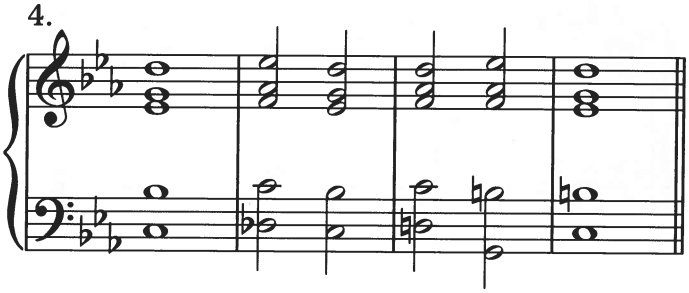

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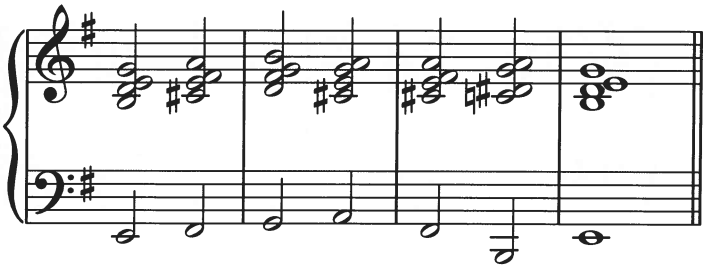

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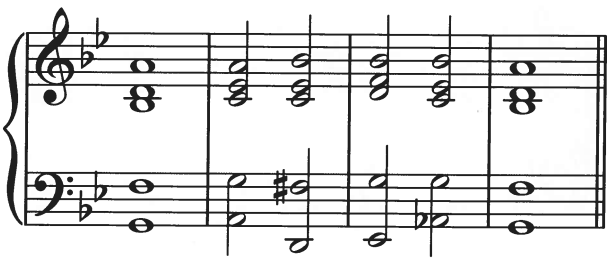

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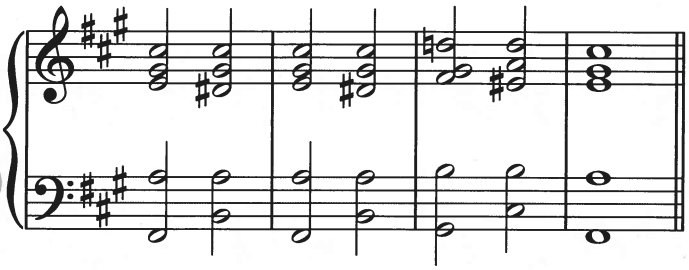

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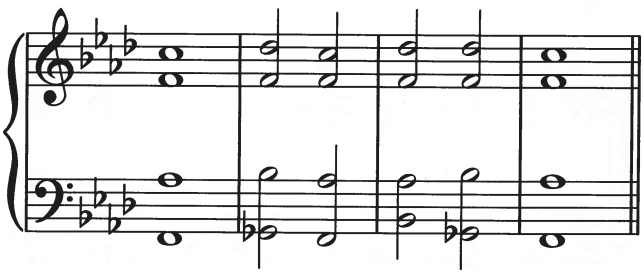
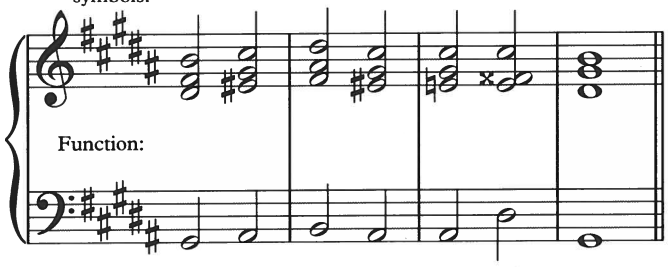


continued on next page

Roman numerals:

9. Chord symbols:



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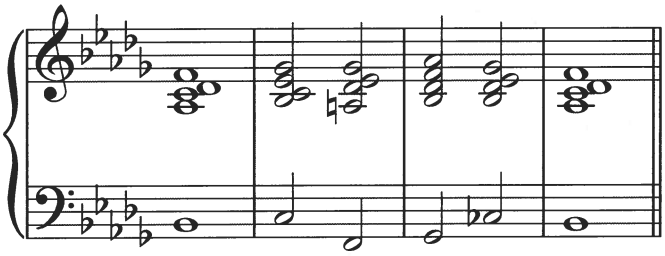

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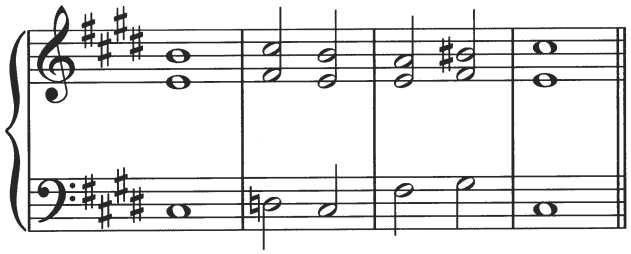

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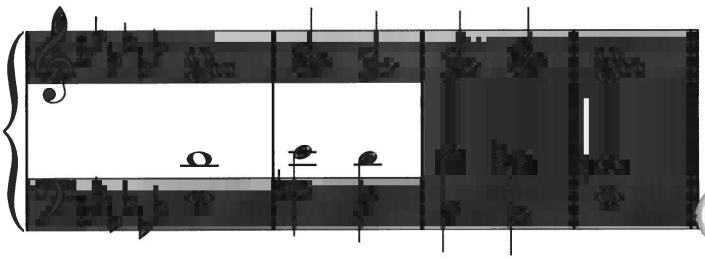

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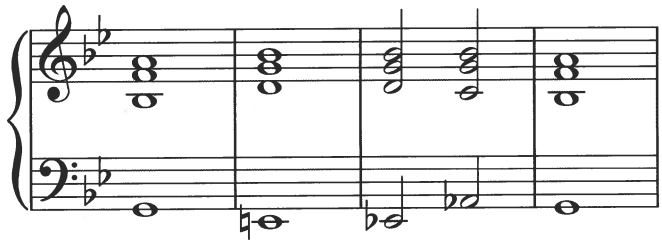

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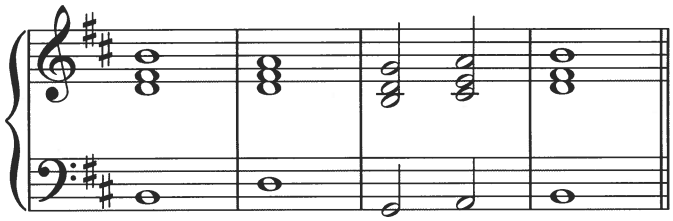

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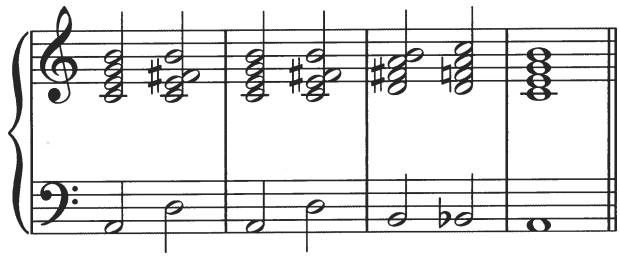

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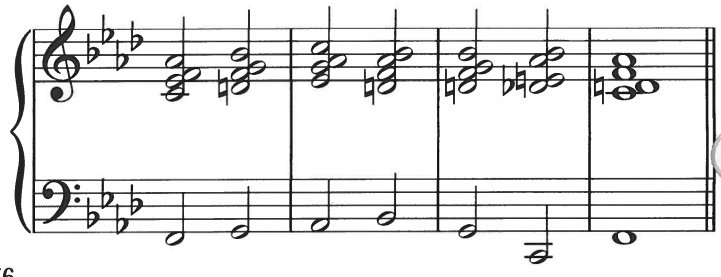
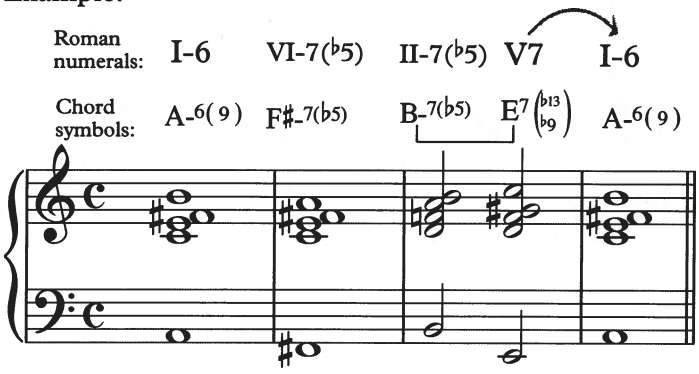


Name_____

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:



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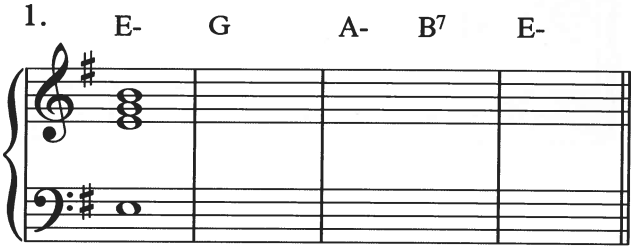

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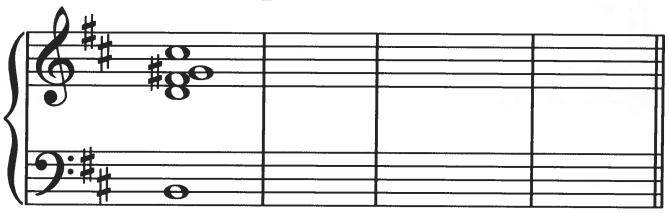

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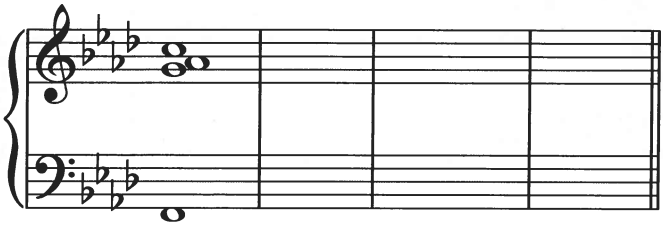

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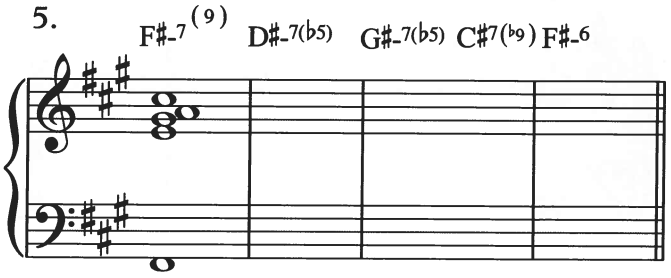

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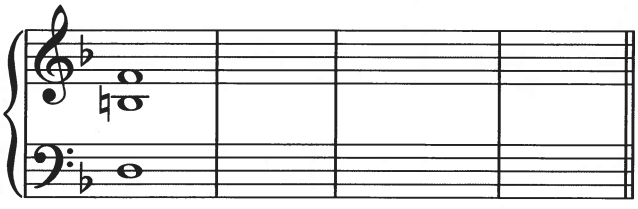

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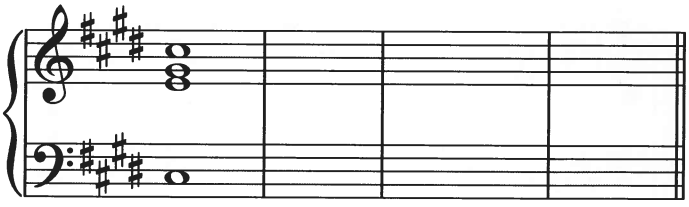

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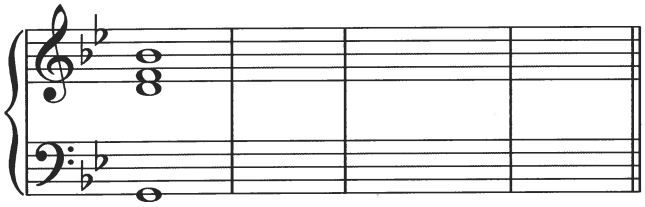
Name_____

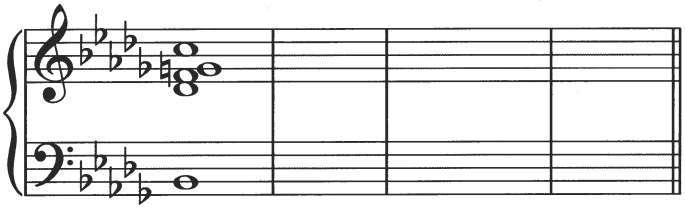
Roman numerals:

Chord symbols:

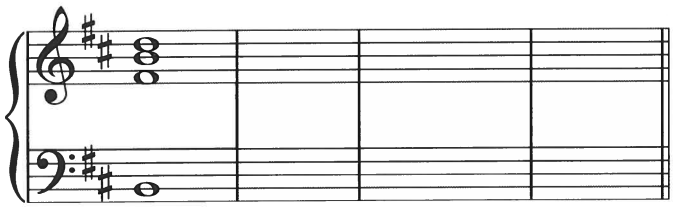
8. G-7 B♭maj7 E♭maj7 D7(♭9) G-7



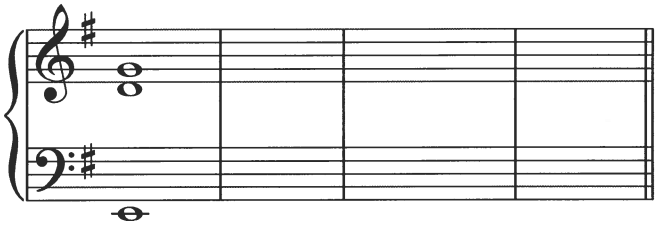
9. B♭-6 G-7(♭5) C-7(♭5) F7(♭13 ♭9) B♭-(maj7)



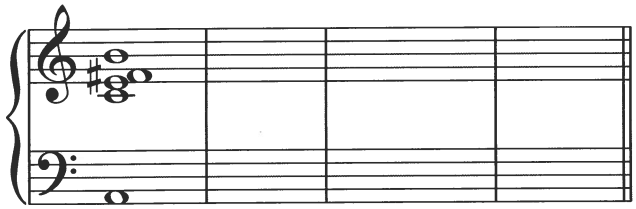
10. B- Dmaj7 Gmaj7 F♯7 B-



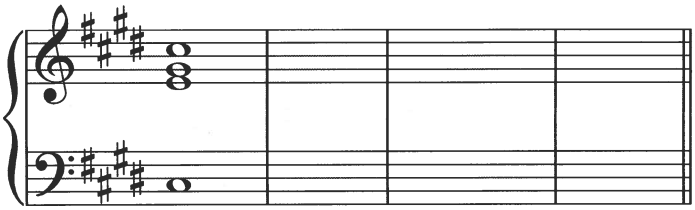
11. E-7 Gmaj7 F♯-7(♭5) B7 E-7



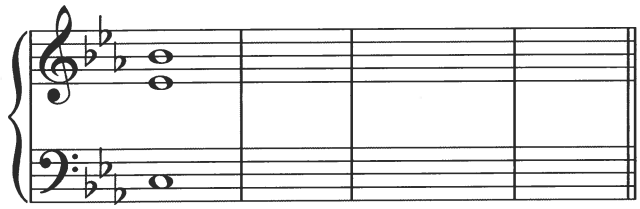
12. A-6(9) F♯-7(♭5) D-6 E7(♭13 ♭9) A-(maj7)(9)



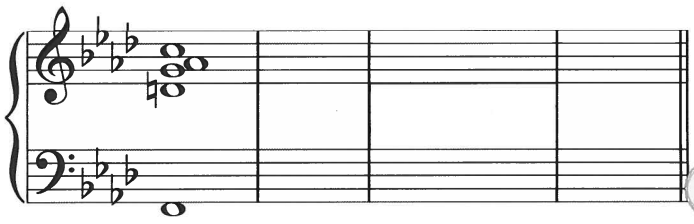
13. C♯- Emaj7 F♯- G♯7 C♯-



14. C-7 E♭maj7 A♭maj7 G7 C-



15. F-6(9) D-7(♭5) D♭maj7(9) C7(♭13 ♭9) F-6

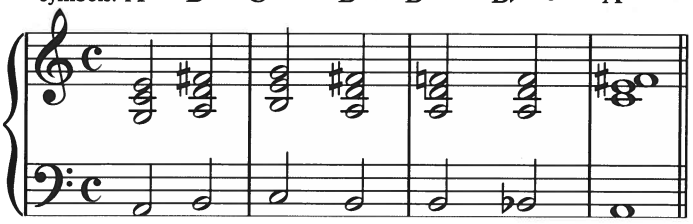


Using the initial voicing as a guide, voice lead the chord tones and tensions.
Keep roots in the bass; omit the 5th of a chord as necessary.
Analyze the harmony.

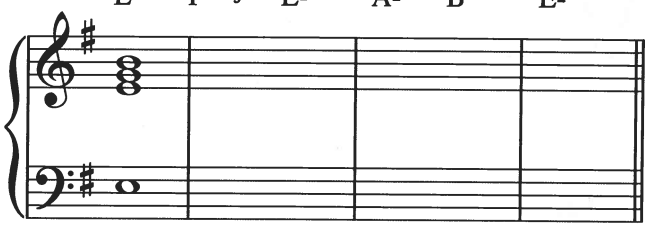
Example:

Roman numerals: I-7 II-7 ♭IIImaj7 II-7 II-7(♭5) ♭IImaj7 I-6

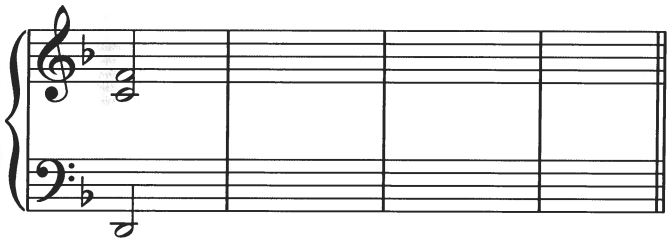
Chord symbols: A-7 B-7 Cmaj7 B-7 B-7(♭5) B♭maj7 A-6



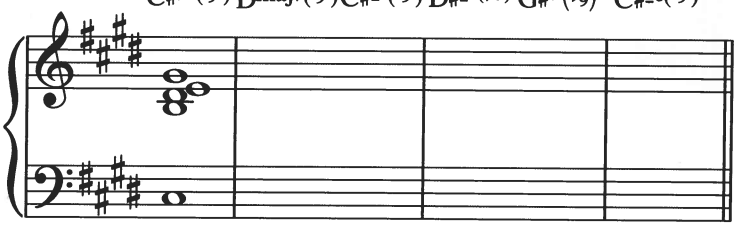
1. Roman numerals: E- Fmaj7 E- A- B7 E-



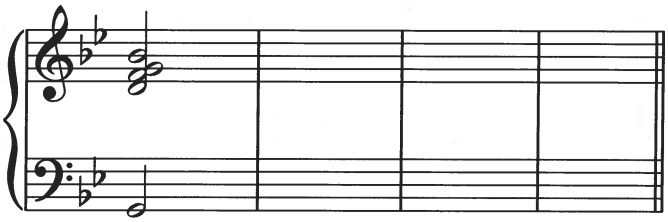
2. D-7 G7 D-7 G7 E-7 A7 D-7



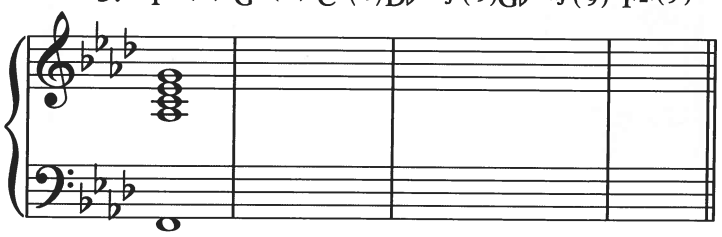
3. C♯-7(9) Dmaj7(9) C♯-7(9) D♯-7(♭5) G♯7(♭13 ♭9) C♯-6(9)



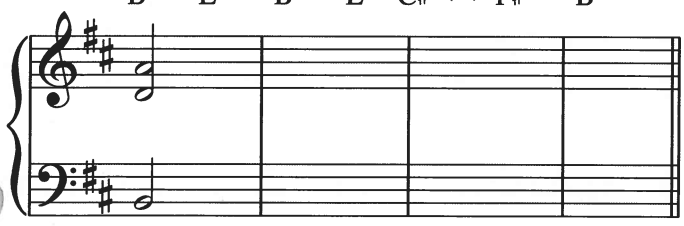
4. G-7 A-7 B♭maj7 C7 A-7 D7(♭9) G-7



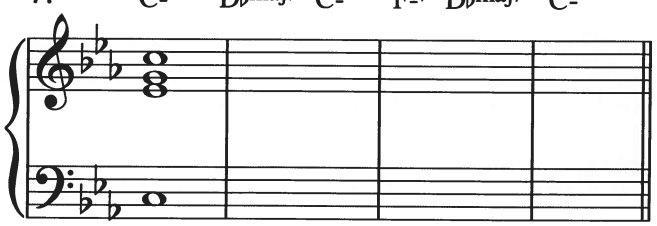
5. F-7(9) G-7(♭5) C7(♭13 ♭9) D♭maj7(9) G♭maj7(9) F-7(9)



6. B-7 E7 B-7 E7 C♯-7(♭5) F♯7 B-7



7. C- D♭maj7 C- F-7 D♭maj7 C-



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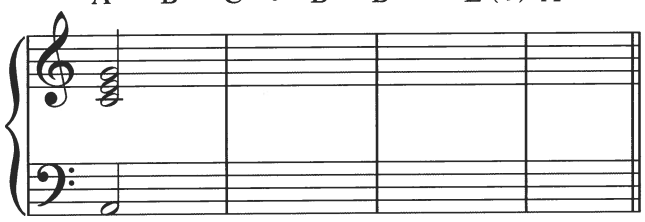
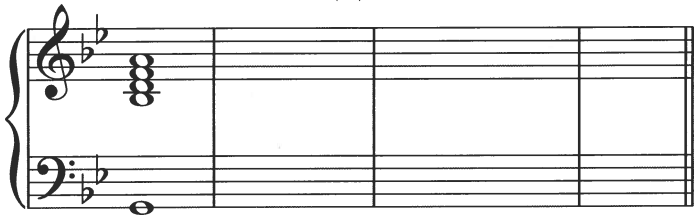
Name_____

Roman numerals:

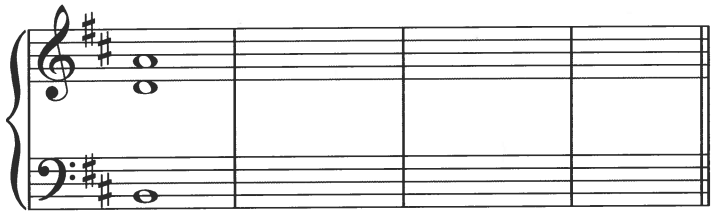
8. A-7 B-7 Cmaj7 B-7 B-7(♭5) E7(♭9) A-



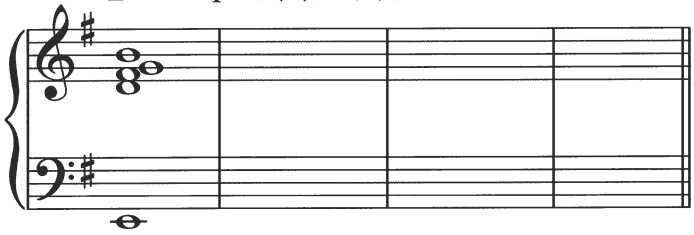
9. G-7(9) A-7(♭5) D7(♭13 ♭9) E♭maj7(9) A♭maj7(9) G-7(9)



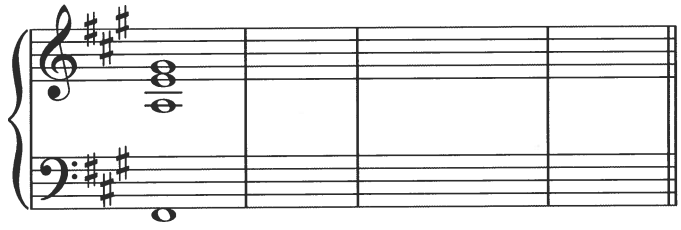
10. B-7 Cmaj7 B-7 E-7 F♯7 B-



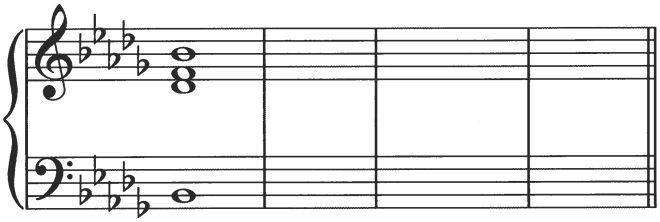
11. E-7(9) Fmaj7(9) E-7(9) Cmaj7(9) B7(♭9) E-7(9)



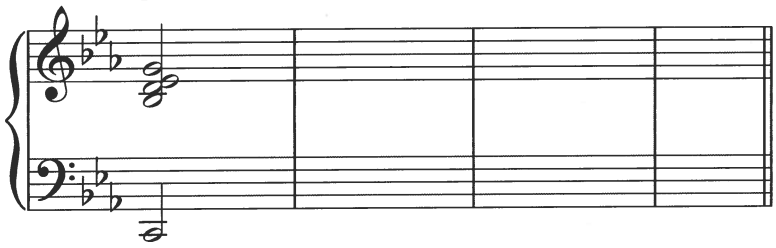
12. F♯-7(9) D♯-7(♭5) Dmaj7 Gmaj7(9) F♯-7(9)



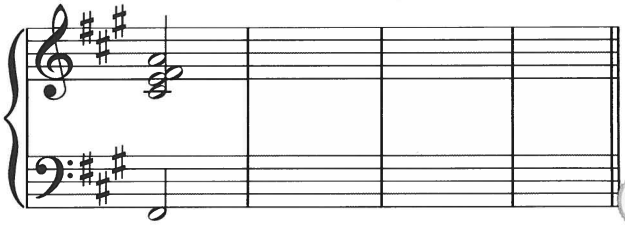
13. B♭- D♭maj7 G♭ A♭ B♭-



14. C-7(9) F7(13 9) C-7(9) F7(13 9) D-7 D♭maj7(9) C-7(9)



15. F♯-7 G♯-7 Amaj7 B7 G♯-7 C♯7(♭9) F♯-6



Name_____

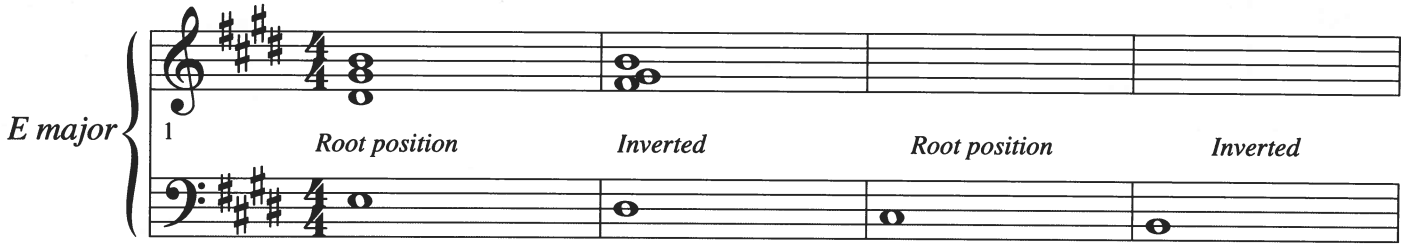
Major and Minor Key
Parallel Progressions

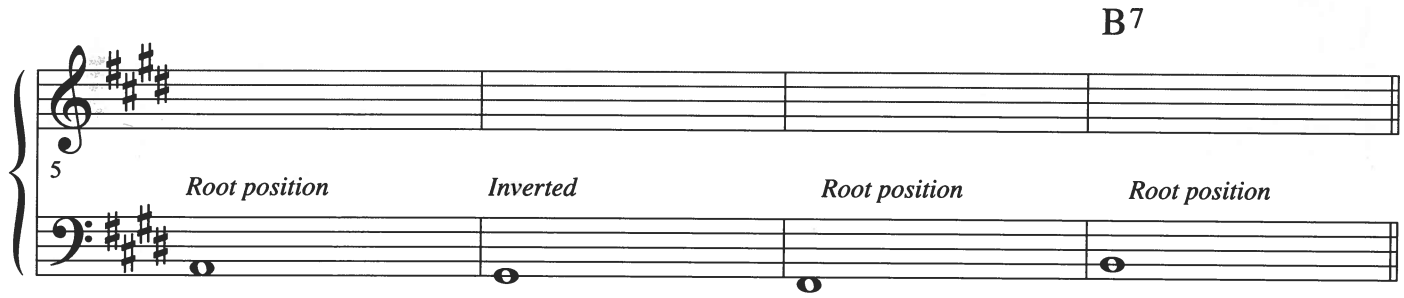
For each 8-bar progression:

1. Harmonize the bass line using diatonic seventh chords. The last chord is always B^7.
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: Imaj7 III-7/5

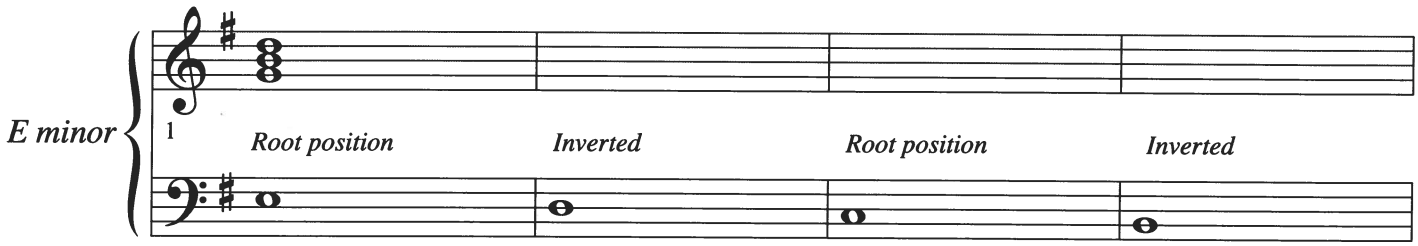
Chord: Emaj7 G♯-7/D♯

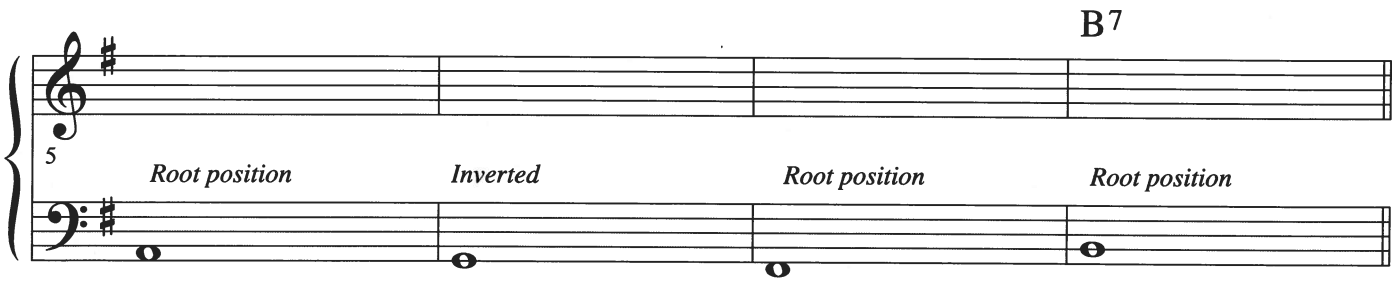




Rom. Num:

Chord:





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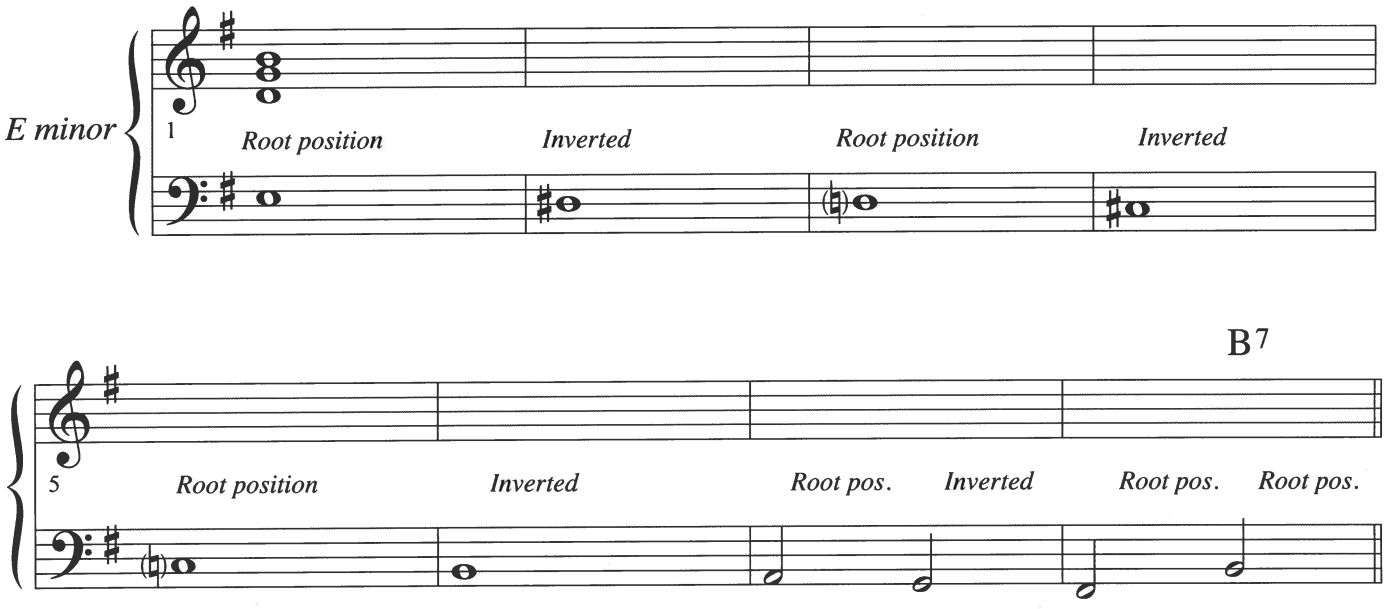
Name_____

Major and Minor Key
Parallel Progressions

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

Rom. Num:

Chord:



Why did you choose the inversions you did?

How would the phrases change if you made different choices?

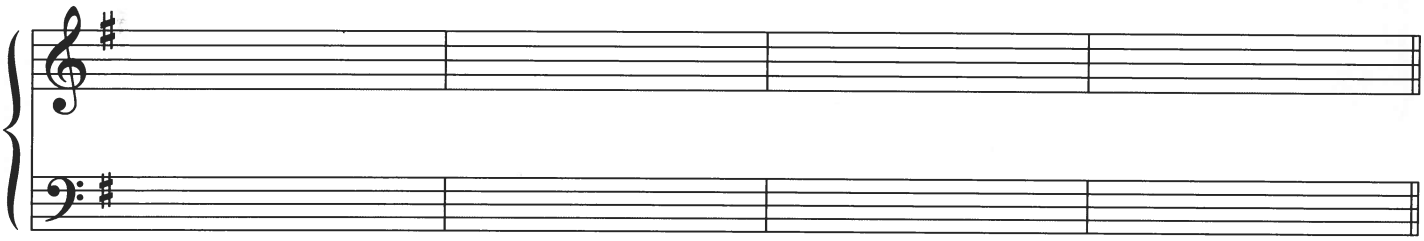
Name_____ **Minor Key Harmonic Functions**

Minor key tonic chords are: I-, I-7, I-maj7, I-6. Alternate tonic is ♭IIImaj7 or VI-7♭5.
Subdominant is IV-7. Alternate subdominant chords are ♭VImaj7 or II-7♭5 .
Dominant is V7.

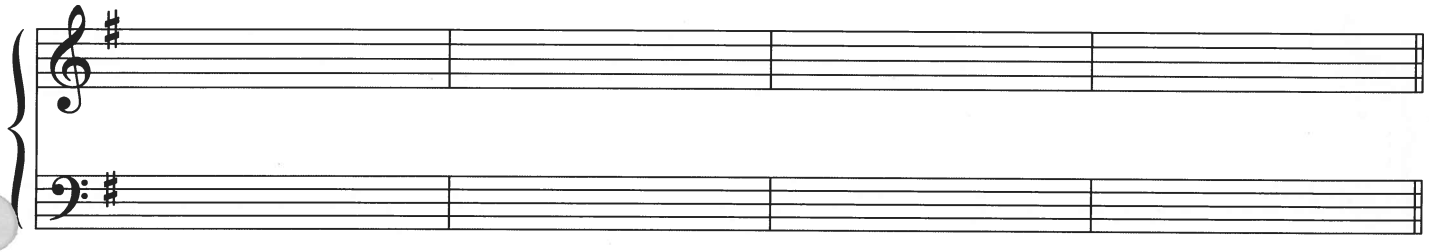
1. Create 6 *different* 4-bar phrases using the chords and functions specified.
2. Voice lead them: 4-way close in the treble, roots in the bass.
3. Provide a chord symbol for each chord.

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

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



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



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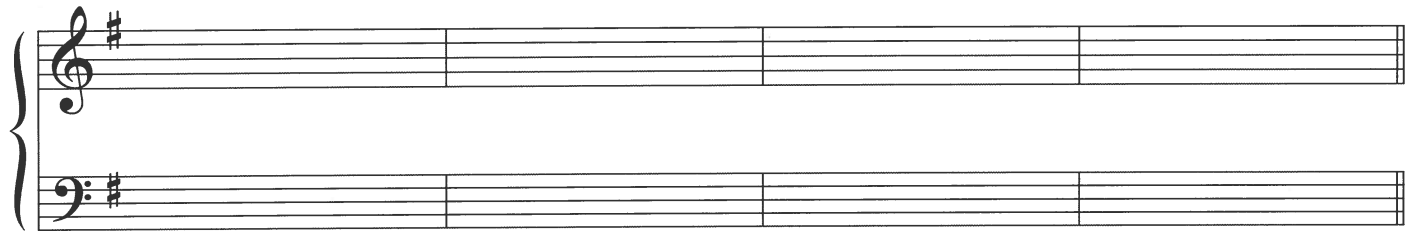
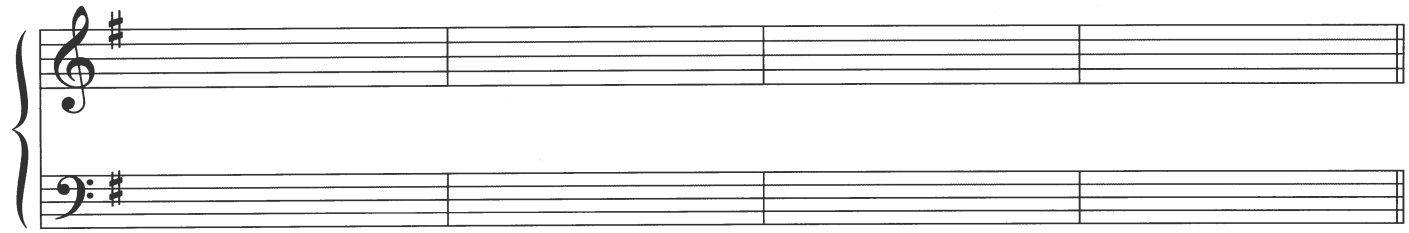
Name_____ **Minor Key Harmonic Functions**

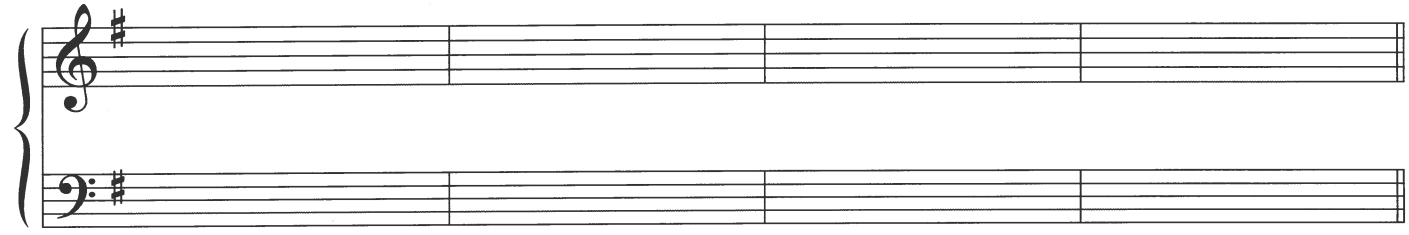
I-6	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols: _____	_____	_____	_____



I-maj7	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols: _____	_____	_____	_____



I-maj7	Alternate tonic	Subdominant or alternate subdominant	V7
Chord symbols: _____	_____	_____	_____

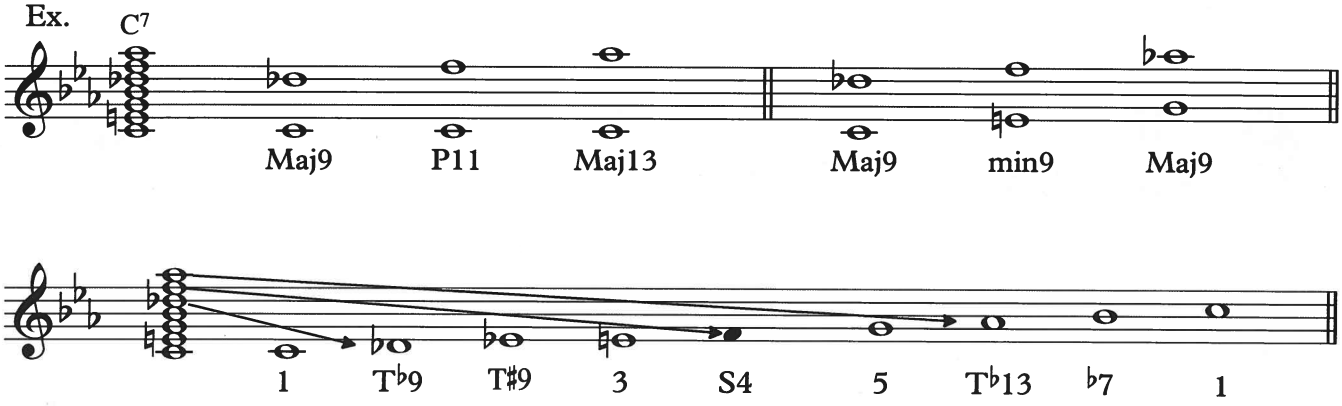


Name_____ **Minor Key - Tensions on Secondary Dominants**

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♭9, add the diatonic ♯9 (spelled ♭3) as well.

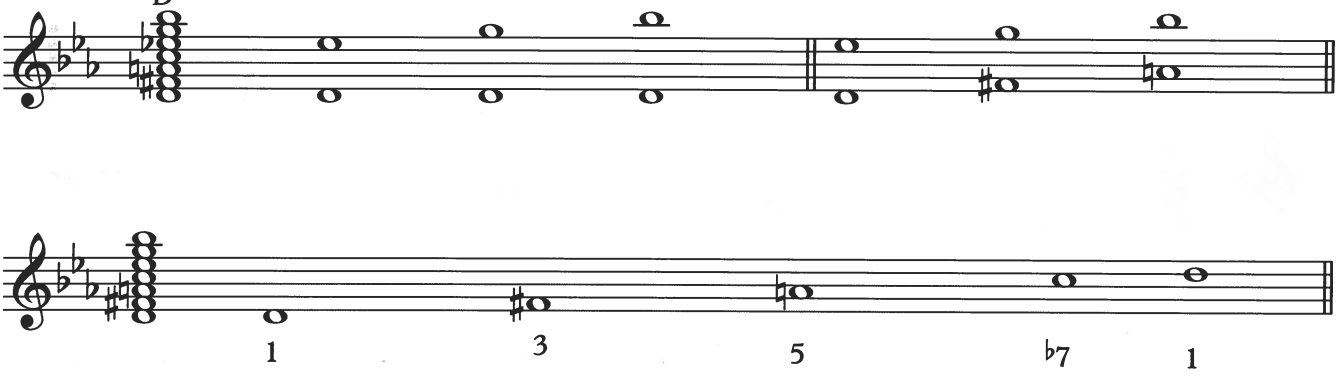
V7/IV(♭9)

Ex. C^7



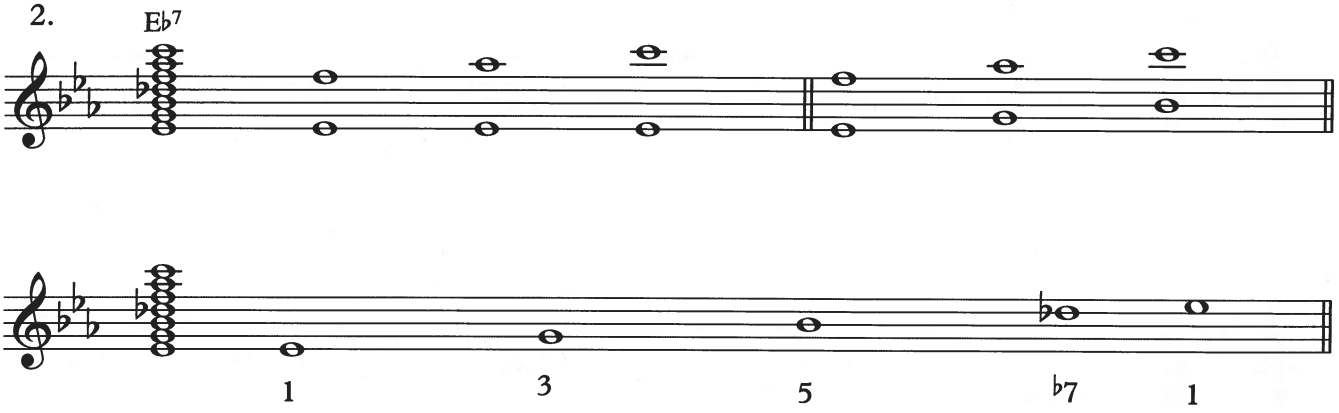
V7/V

1. D^7



V7/♭VI

2. $E♭^7$



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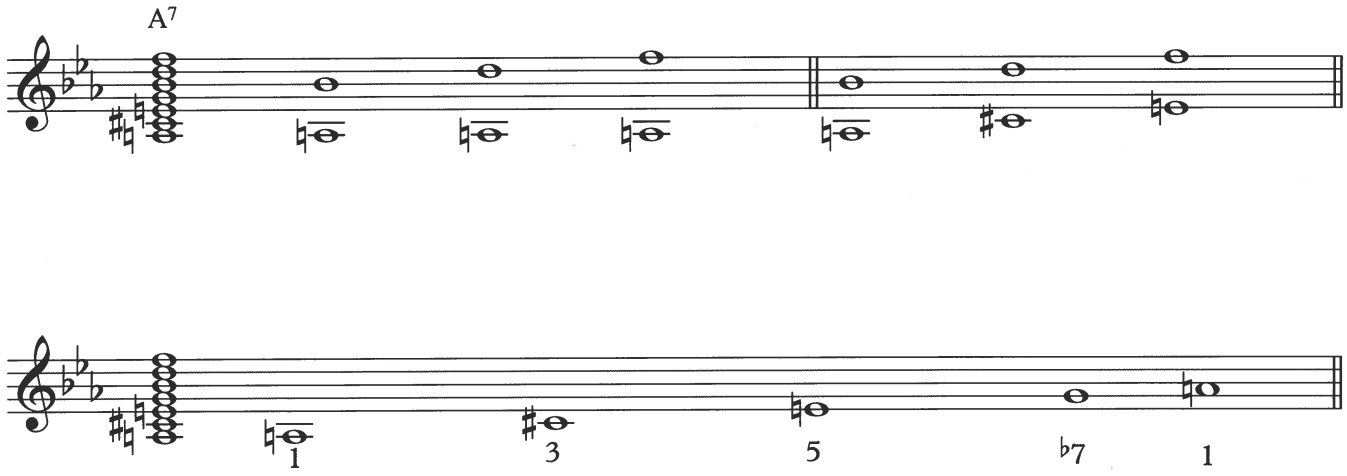
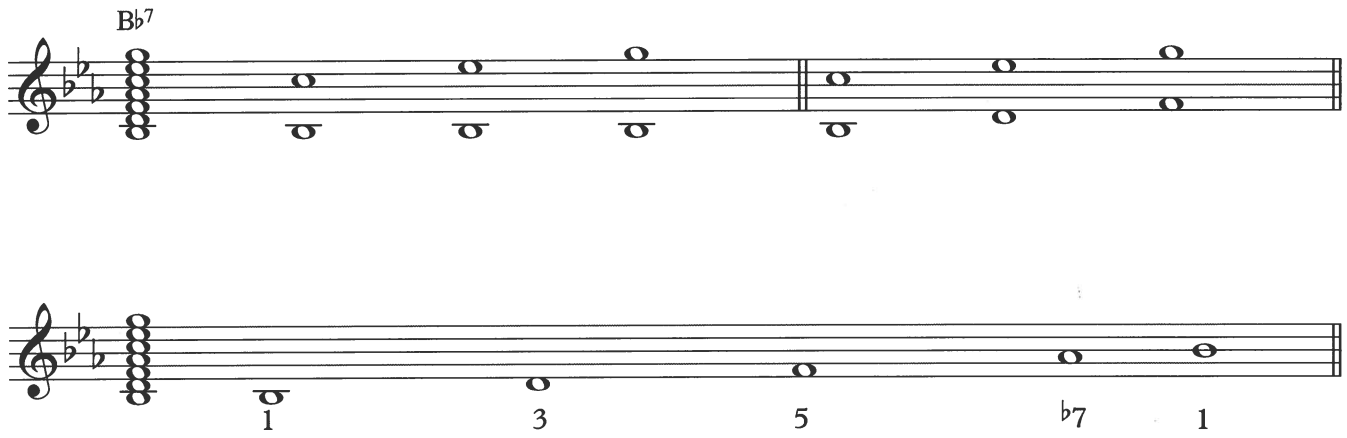
3. V7/II

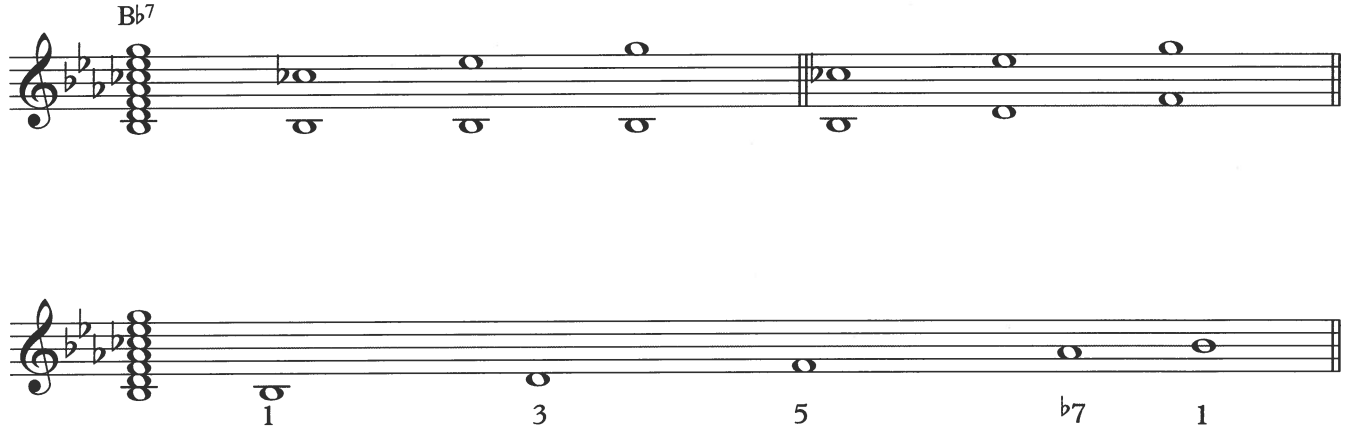


4. V7/♭III



While T♭9 on V/♭III is optional, its use helps to distinguish the function of this chord from that of ♭VII7.

5. V7/♭III (♭9)

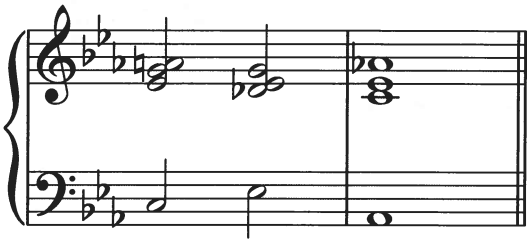


Name_____ **Minor Key - Secondary Dominant Analysis**

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

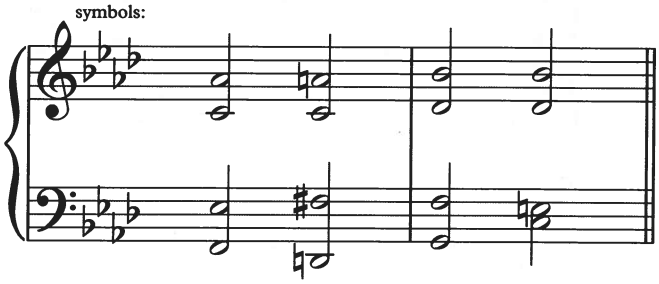
Ex: I-6 V7/♭VI ♭VI

Cm⁶ E♭⁷ A♭



1. Roman numerals:

chord symbols:



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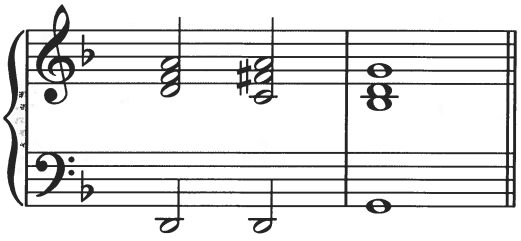

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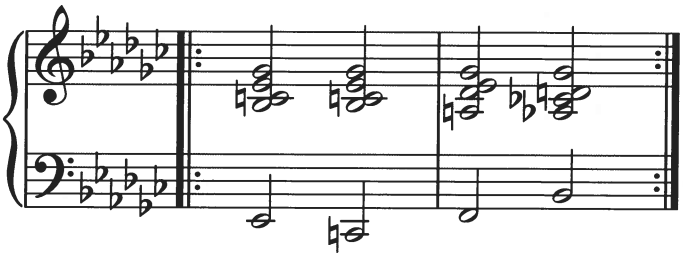

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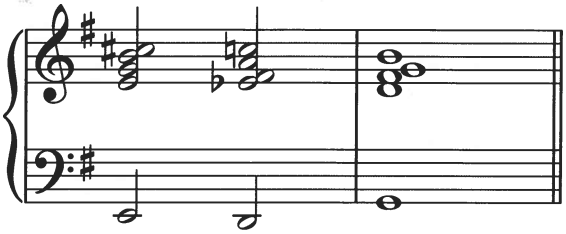

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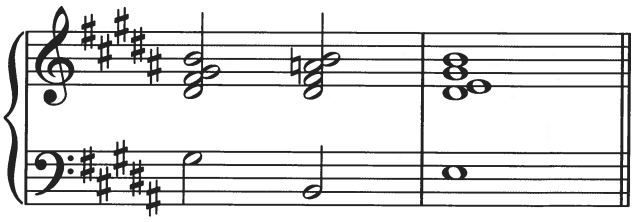

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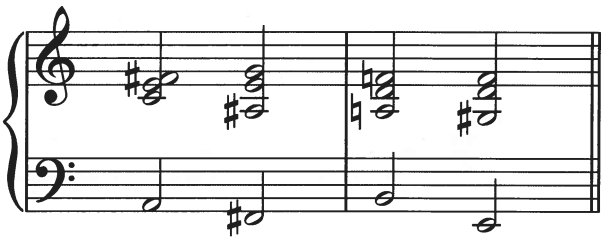

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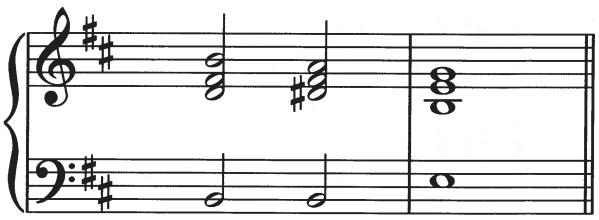

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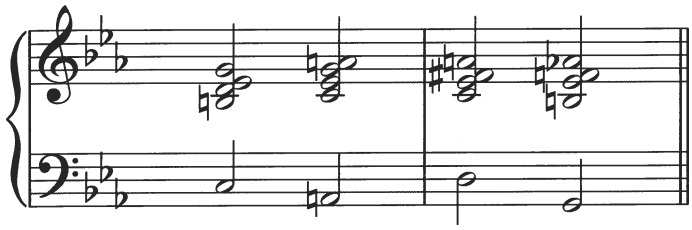
Name_____

Minor Key - Secondary Dominant Analysis

8. Roman numerals:

chord symbols:



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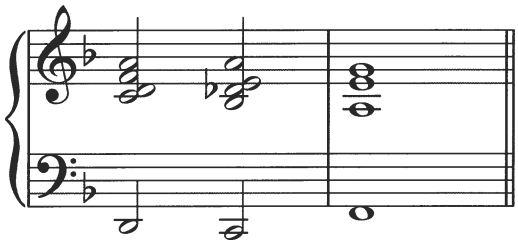

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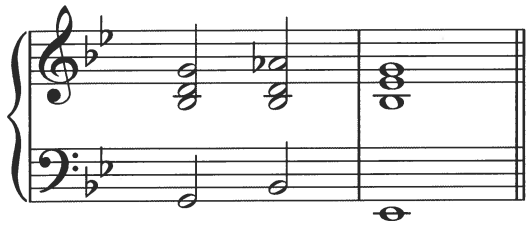

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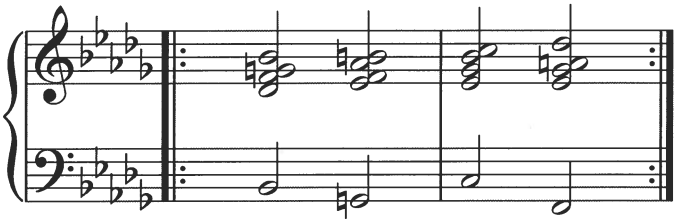

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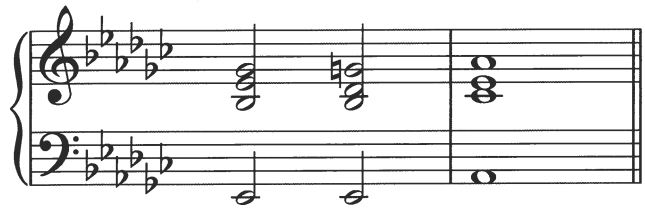

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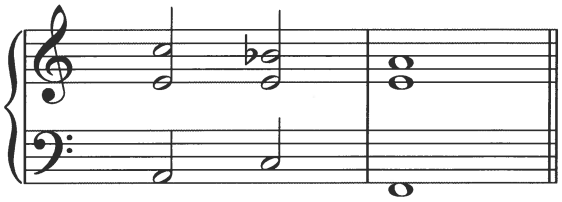

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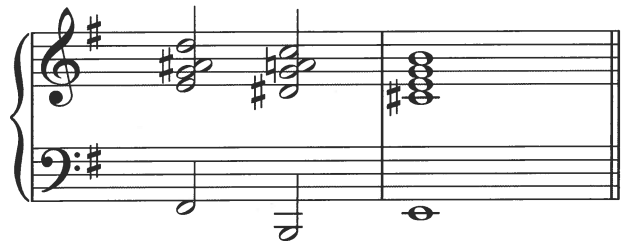

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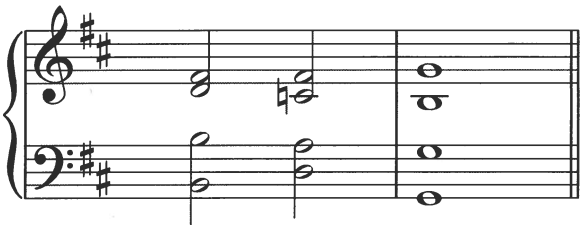


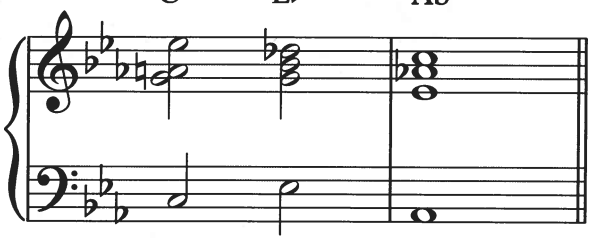
Name_____

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.

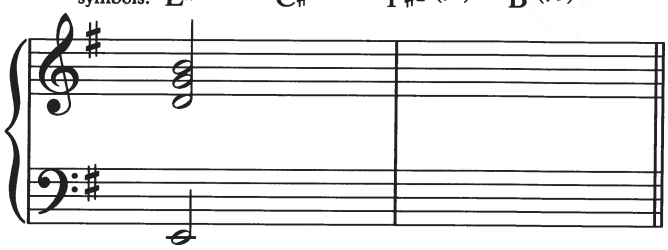
Ex: I-6 V7/♭VI ♭VI

C-6 E♭7 Ab



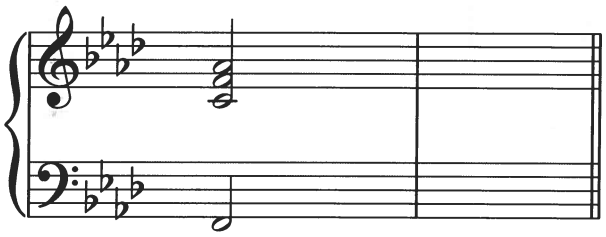
1. Roman numerals:

chord symbols: E-7 C♯7 F♯-7(♭5) B7(♭9)



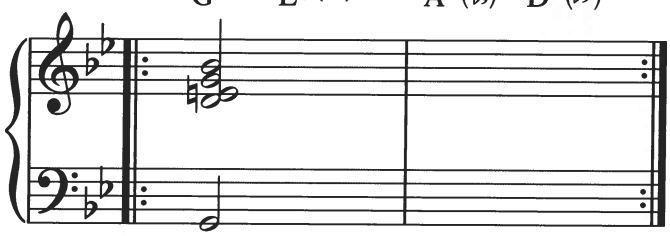
2.

F- F7 B♭-



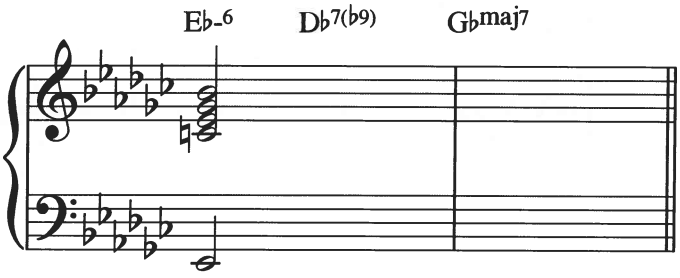
3.

G-6 E-7(♭5) A7(♭13 ♭9) D7(♭13 ♭9)



4.

E♭-6 D♭7(♭9) G♭maj7



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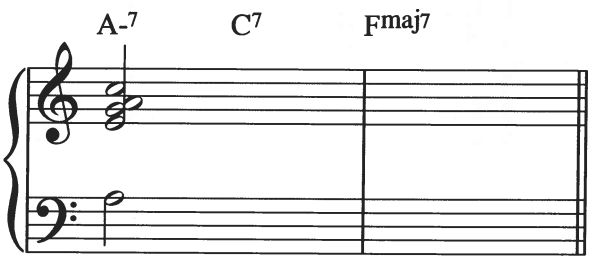
A-7 C7 Fmaj7



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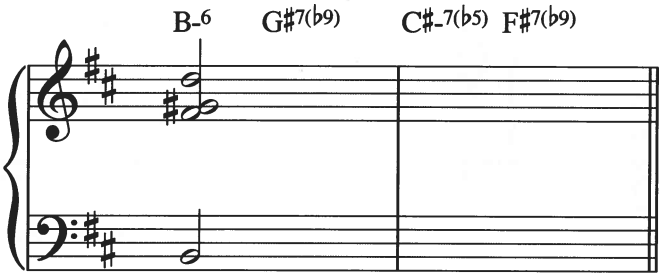
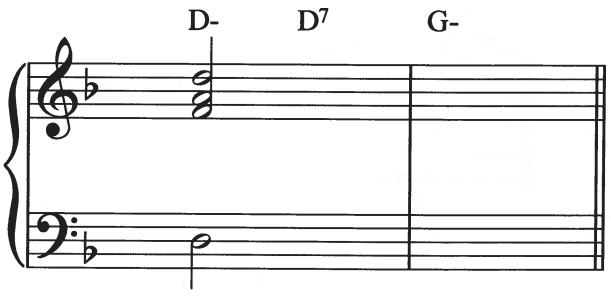
B-6 G♯7(♭9) C♯-7(♭5) F♯7(♭9)



7.

D- D7 G-

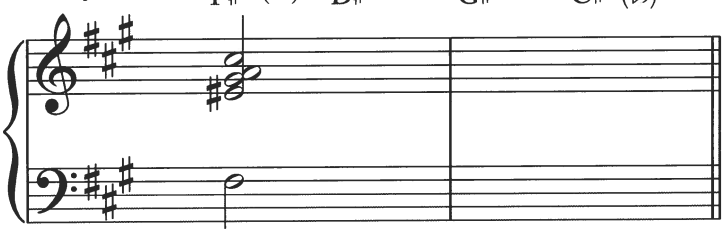


continued on next page

Name_____

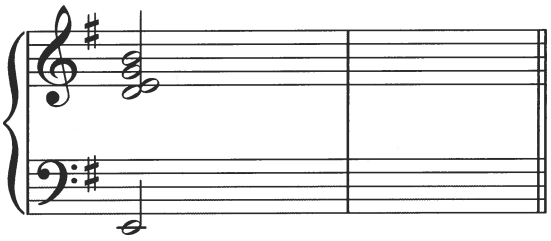
8. Roman numerals:

chord symbols: F♯-6(9) D♯-7(♭5) G♯7(♭9) C♯7(♭13 ♭9)



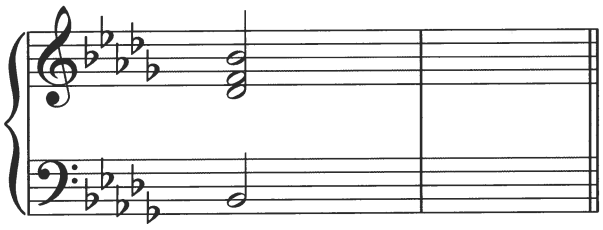
9.

E-7 D7(♭9) Gmaj7



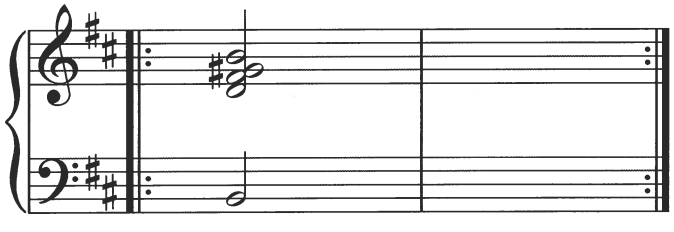
10.

B♭- D♭7 G♭



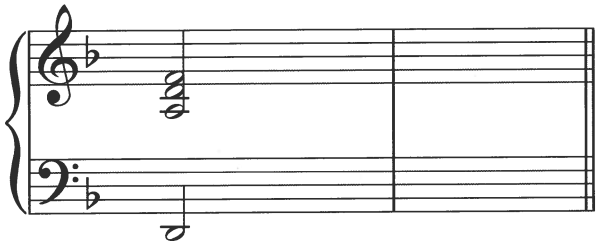
11.

B-6 G♯7(♭13 ♭9) C♯-7 F♯7(♭13 ♭9)



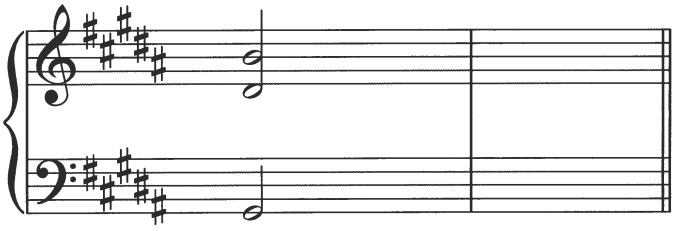
12.

D- D7 G-



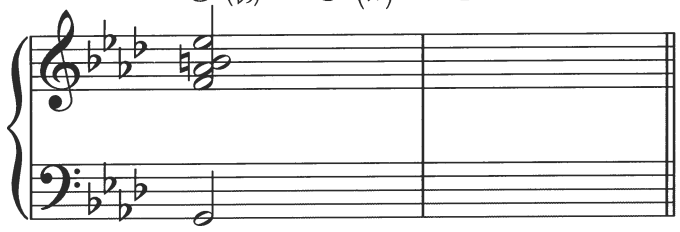
13.

G♯- B7 Emaj7



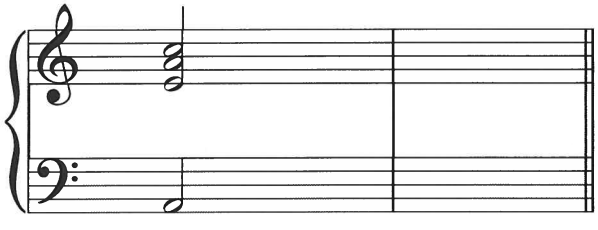
14.

G7(♭13 ♭9) C7(♭13 ♭9) F-6



15.

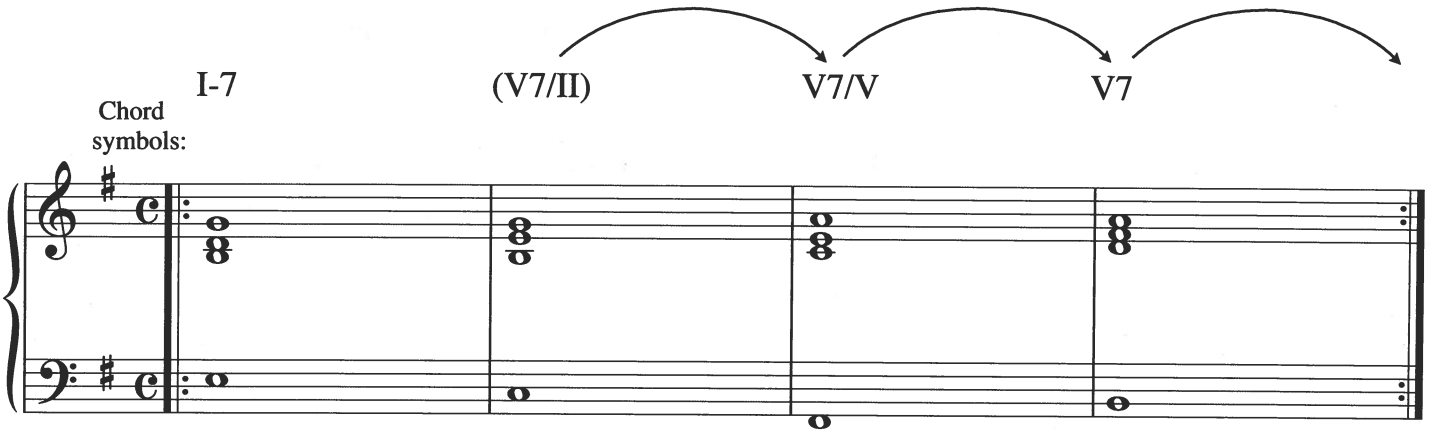
A- C7 F



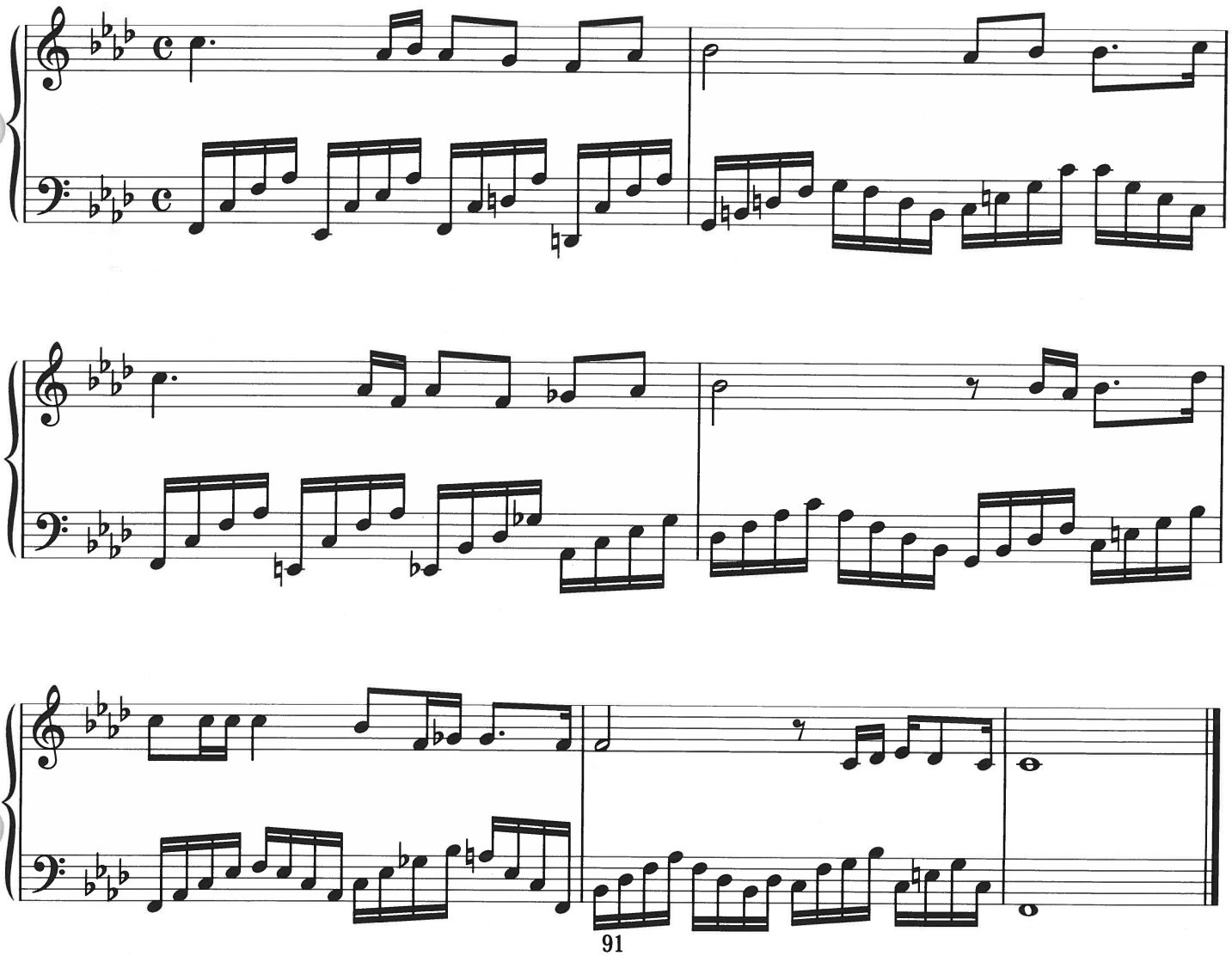
Name_____

Secondary Dominants in Minor Key

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



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**

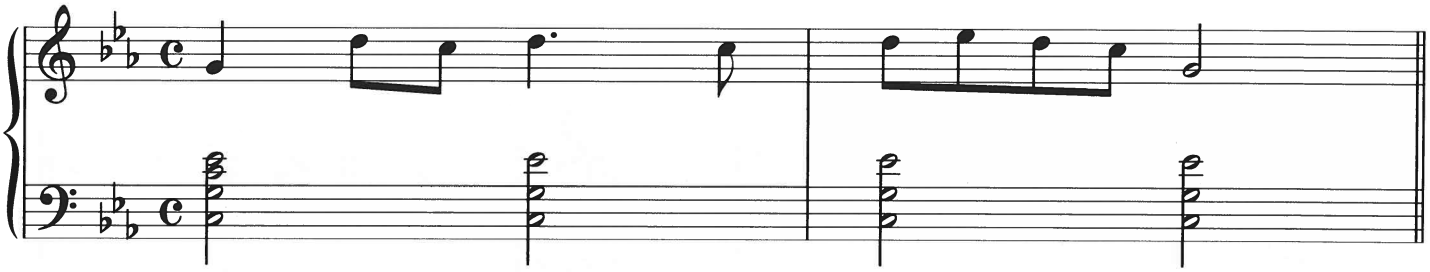
Using line #1 as a model, fill in the blanks with the appropriate key signatures, chord symbols, and Roman numerals.

	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	V7/V	V7
2.		$B^{\flat 7}$			V7
3.		D^7		V7/IV	
4.			$F^{\sharp}\text{-}^7$	V7/II	
5.	E minor				$^{\flat}$VImaj^7
6.	F minor			V7/$^{\flat}$VI	
7.	F$^{\sharp}$ minor	$D^{\sharp 7}$			
8.			$E\text{-}^7$		IV-7
9.		G^7		V7/II	
10.	A minor			V7/V	
11.		$B^{\flat 7}$			IV-7
12.	B minor	$C^{\sharp 7}$			

Name_____ **Line Cliché**

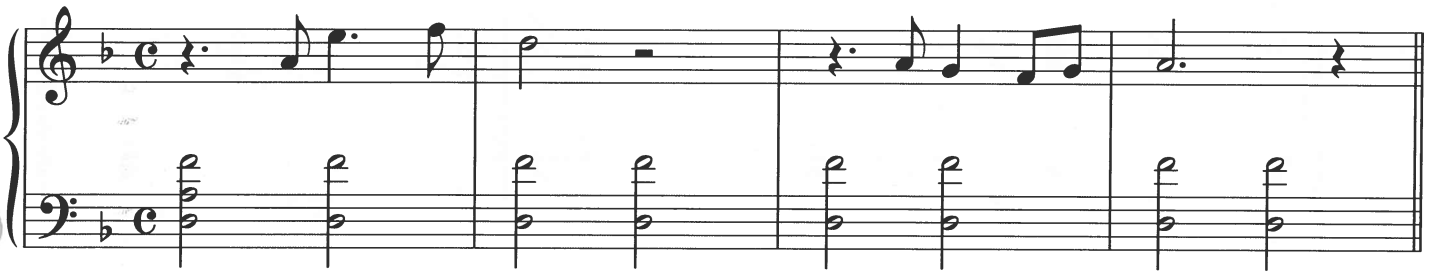
1. Create a descending line cliché through the voicings in this phrase.
   Label each chord with a chord symbol.

Chord symbols:

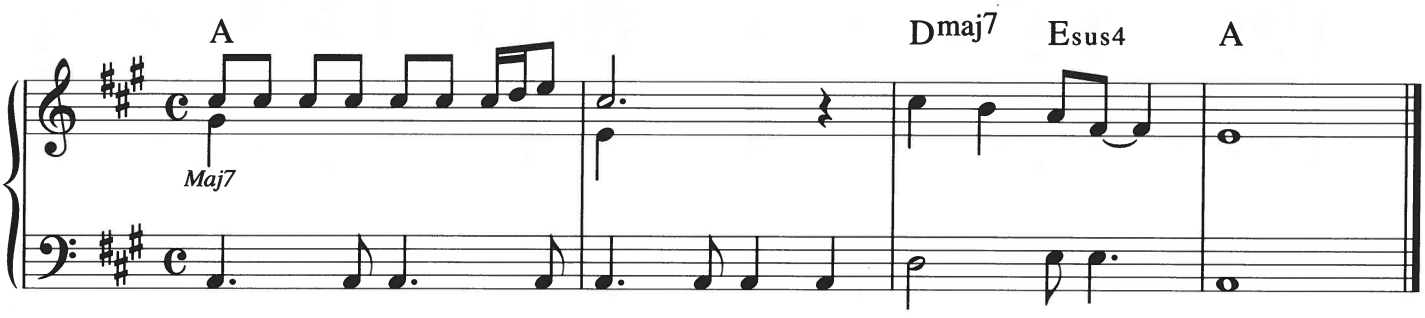


2. Create a line cliché through the voicings in this phrase.
   Ascend from the fifth, then descend from the major seventh.
   Label each chord with a chord symbol.

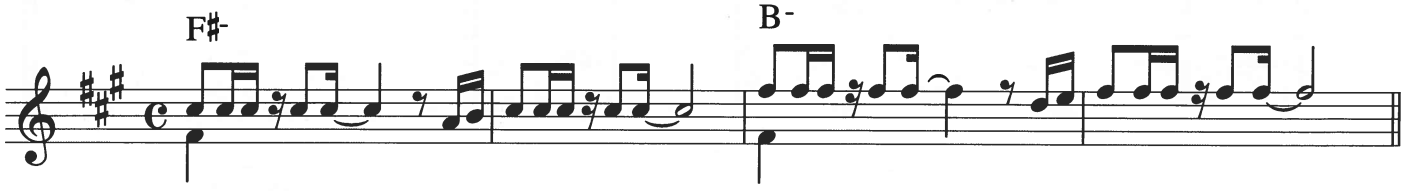
Chord symbols:



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.



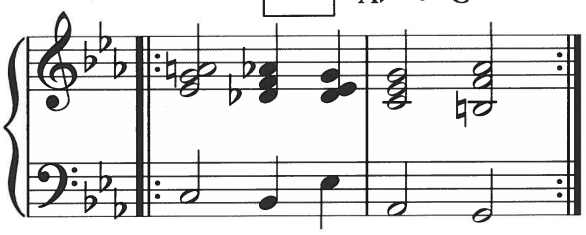
Name_____

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

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

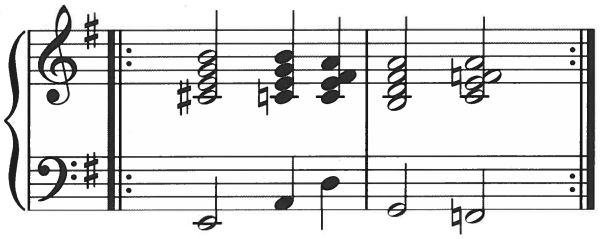
Ex: I-6 V7/♭VI ♭VImaj7 V7

C-6 B♭-7 E♭7 A♭maj7 G7(♭9)



1. Roman numerals:

chord symbols:



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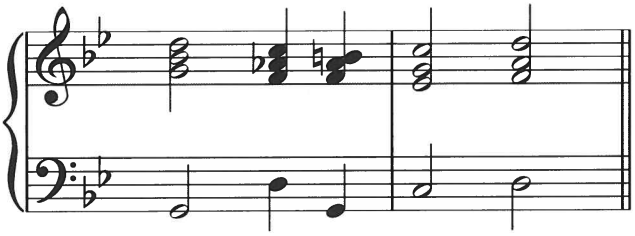

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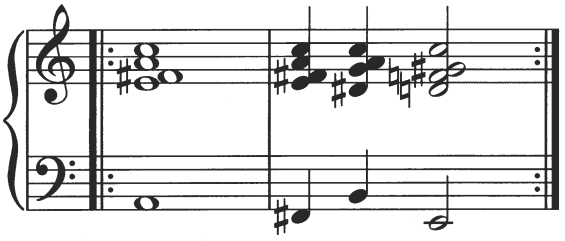

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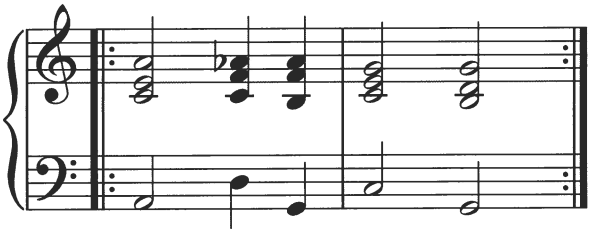

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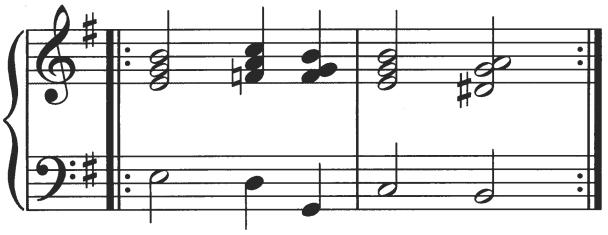

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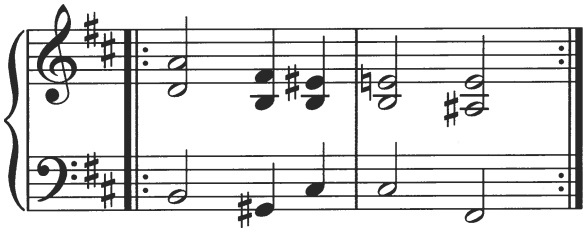

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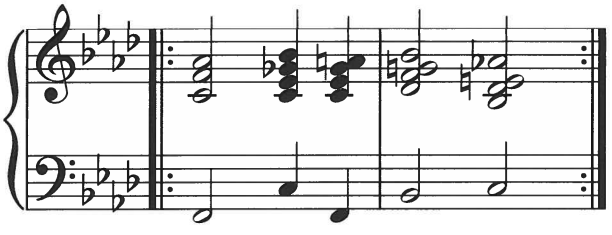

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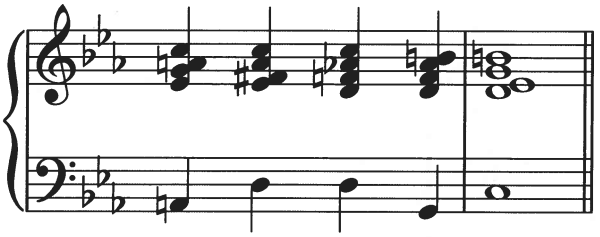
Name_____

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

Roman numerals:

8. chord symbols:



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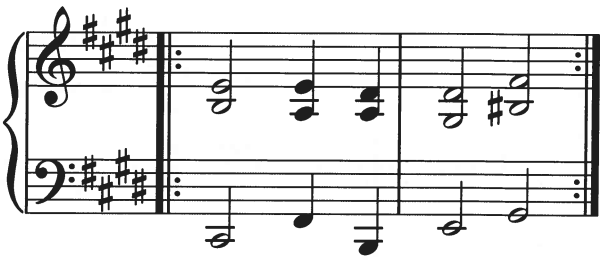

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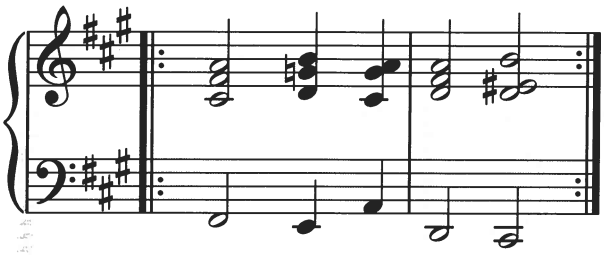

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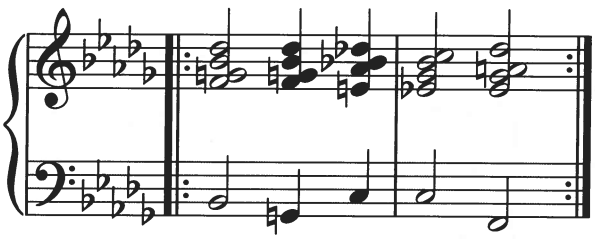

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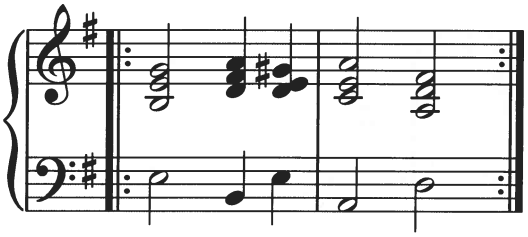

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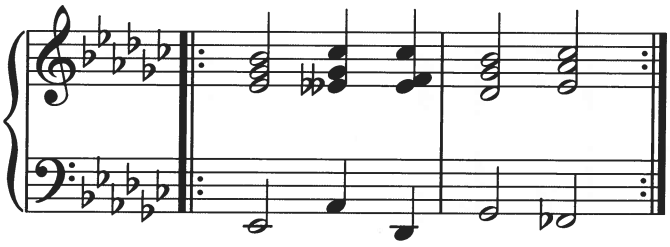

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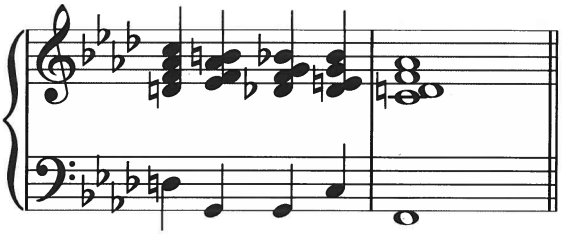

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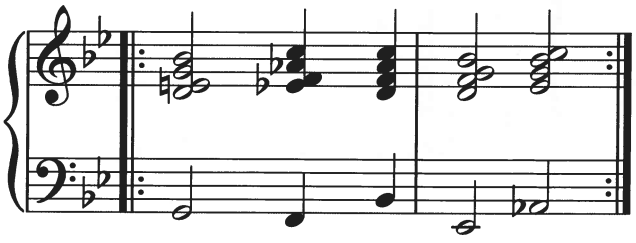
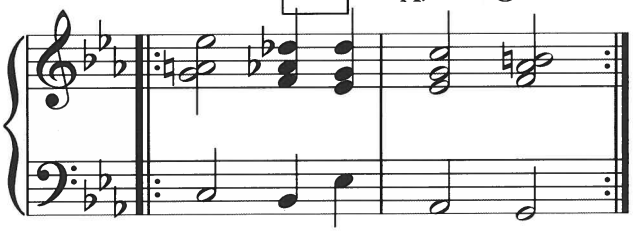


Name_____

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

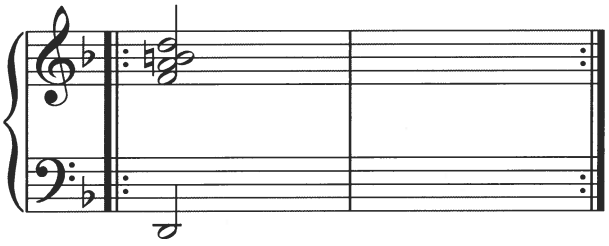
The following minor key phrases contain secondary dominants and related IIs.
Voice lead each phrase and analyze the harmony.

Ex: I-6 V7/♭VI ♭VImaj7 V7

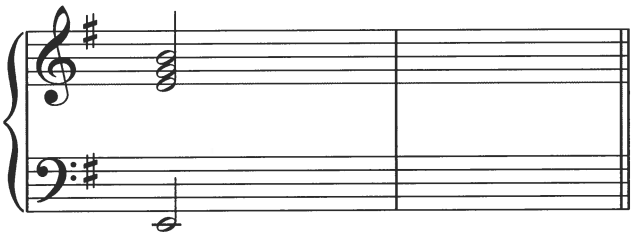


1. Roman numerals:

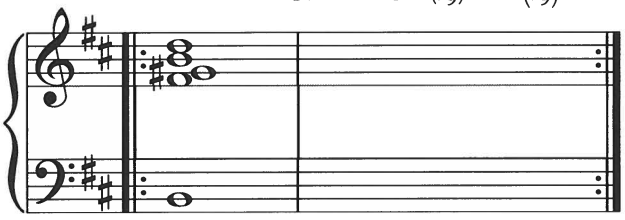
chord symbols: D-6 G-7(9) C7(9) Fmaj7(9) E♭maj7



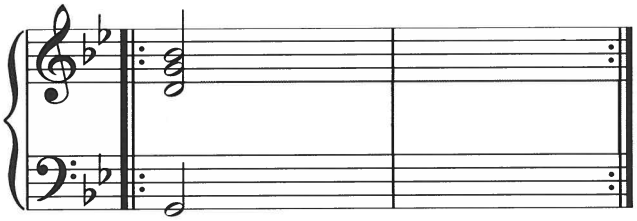
2. E- B-7(♭5) E7(♭9) A- B-



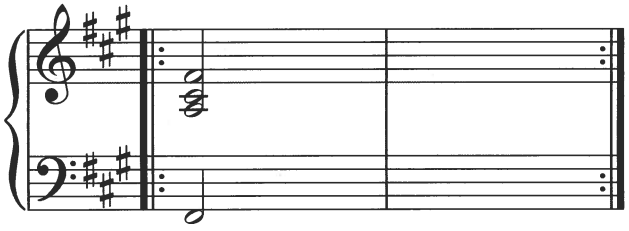
3. B-6 G♯-7(♭5) C♯7(♭13, ♭9) F♯7(♭13, ♭9)



4. G- C-7(♭5) F7(♭9) B♭ F

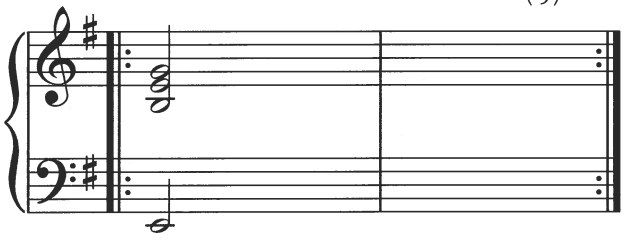


5. F♯- E-7 A7 Dmaj7 C♯7(♭13)



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

7. E- B-7(♭5) E7(♭9) A-6 B7(♭13, ♭9)



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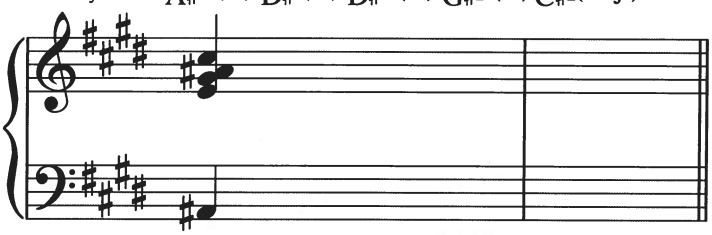
Name_____

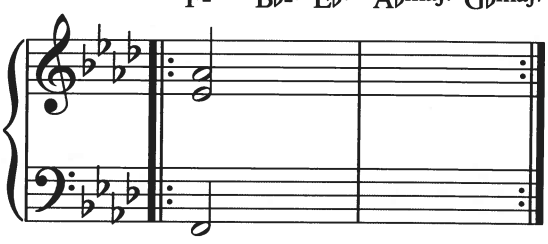
Minor Key - Voice Leading and Analysis with Secondary Dominants and Related II's

Roman numerals:

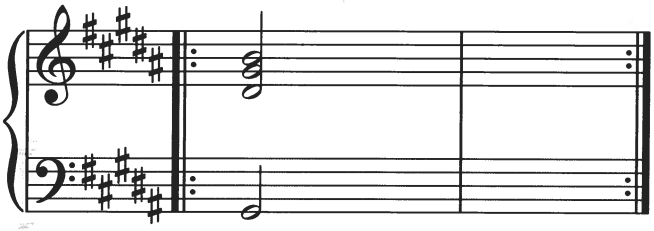
8. chord symbols: A♯-7(♭5) D♯7(♭9) D♯-7(♭5) G♯-7(♭5) C♯-(maj7)



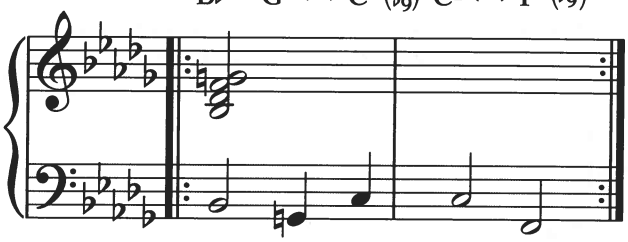
9. F-7 B♭-7 E♭7 A♭maj7 G♭maj7



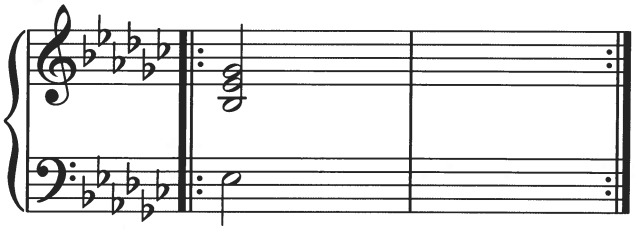
10. G♯- F♯-7 B7 Emaj7 D♯7(♭9)



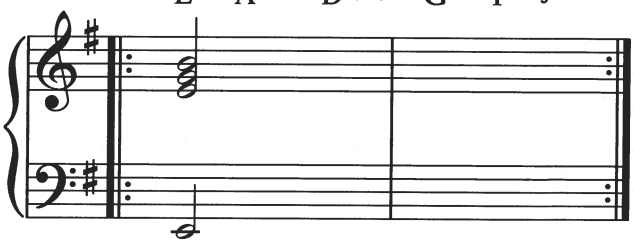
11. B♭-6 G-7(♭5) C7(♭13 ♭9) C-7(♭5) F7(♭13 ♭9)



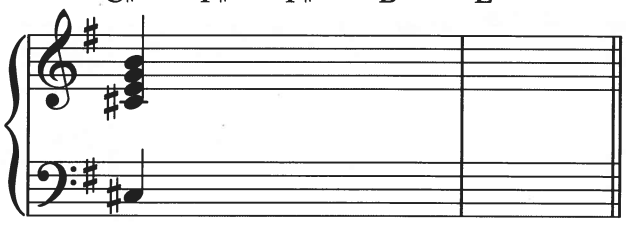
12. E♭- B♭-7 E♭7 A♭- D♭



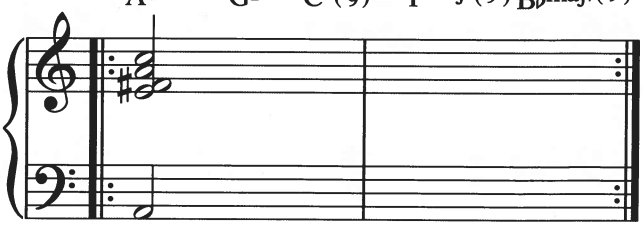
13. E- A-7(♭5) D7(♭9) G Fmaj7



14. C♯-7(♭5) F♯7(♭9) F♯-7(♭5) B7(♭9) E-6



15. A-6 G-7 C7(9) Fmaj7(9) B♭maj7(9)

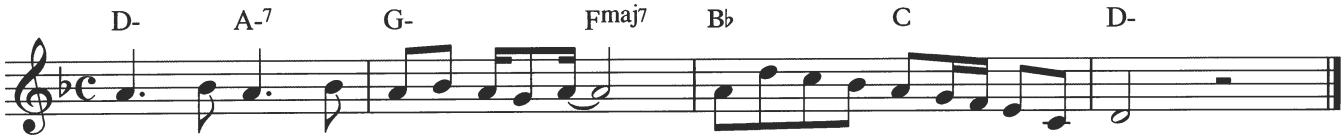


Name_____

Minor Key - Progressions for Analysis

1. Analyze this chord progression.
   Which minor source scale do the chords and melody suggest? _____

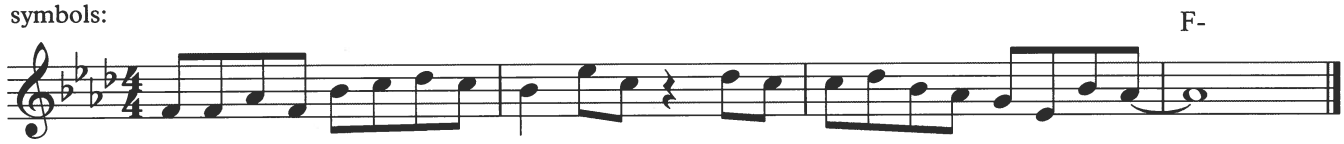
Analysis:



2. Harmonize this melody using chords that are diatonic to the F Aeolian scale.
   Two chords per measure. Analyze the chord progression.

Roman numerals:

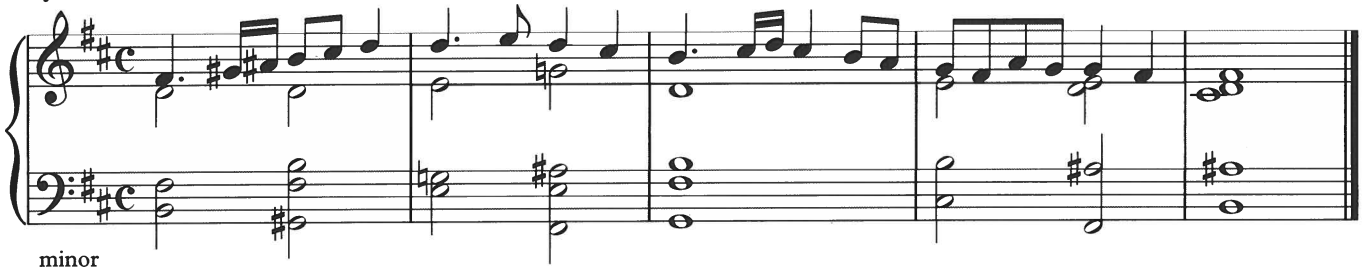
chord symbols:



3. For each chord voicing beow 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:

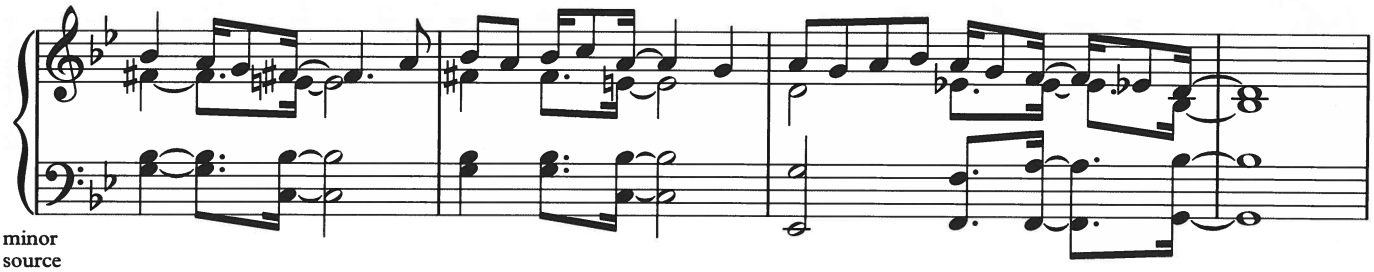


minor source scale:

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:

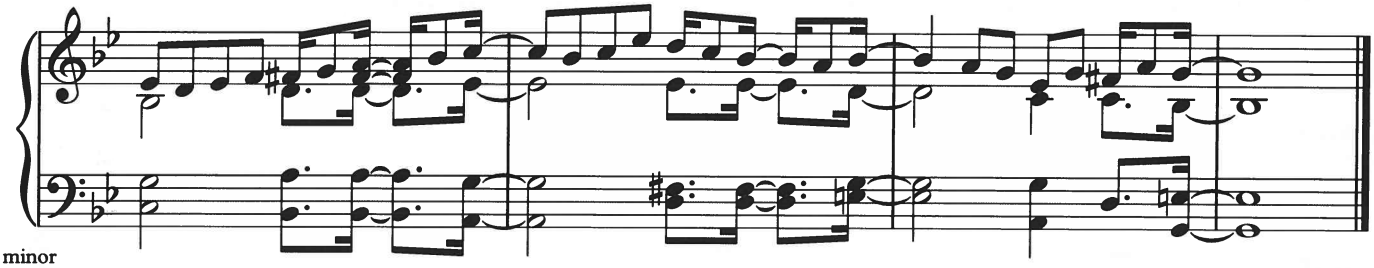
Chord symbol:



minor source scale:

Analysis:

Chord symbol:

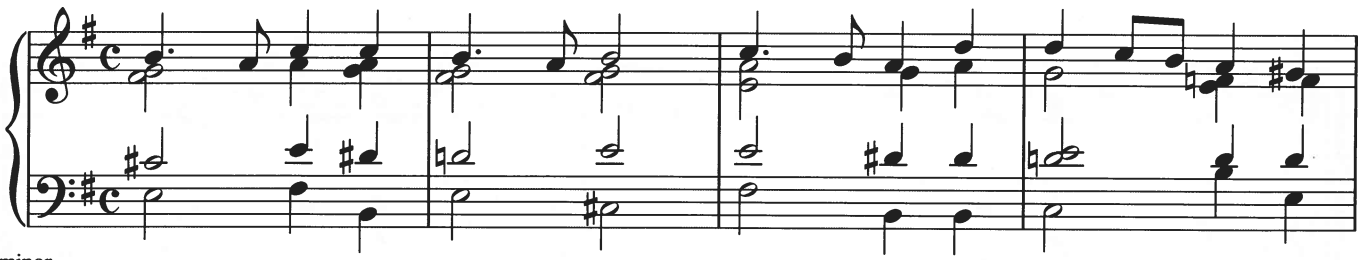


minor source scale:

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:



minor source scale:

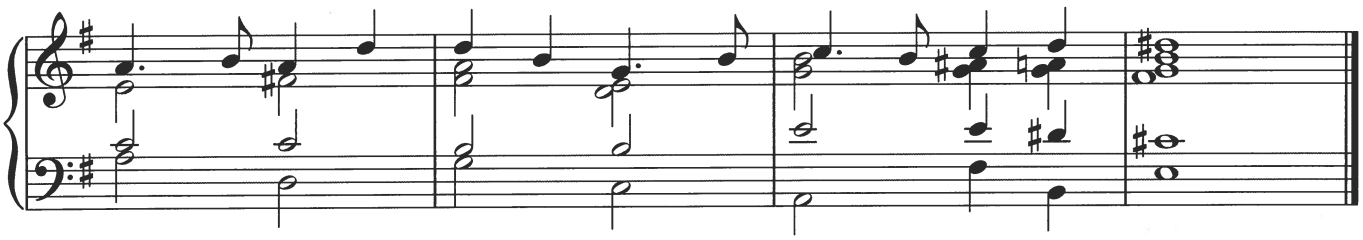
continued on next page

Name_____

continued from previous page

Analysis:

Chord
symbol:

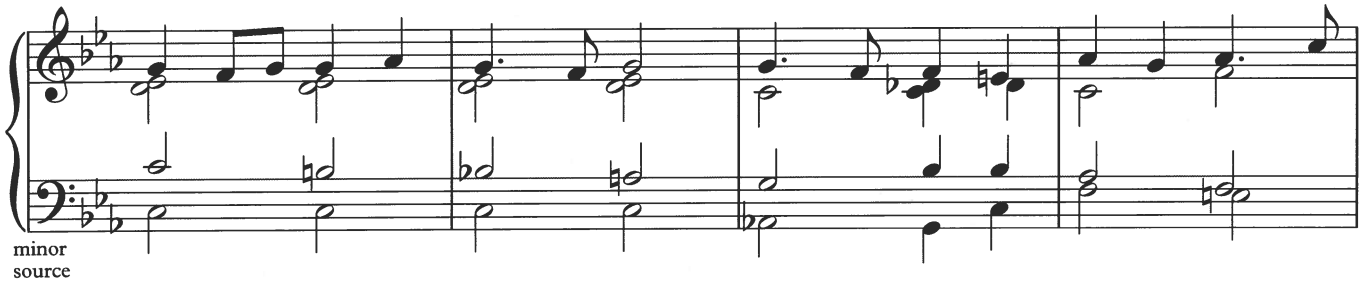


Minor
source
scale:

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:

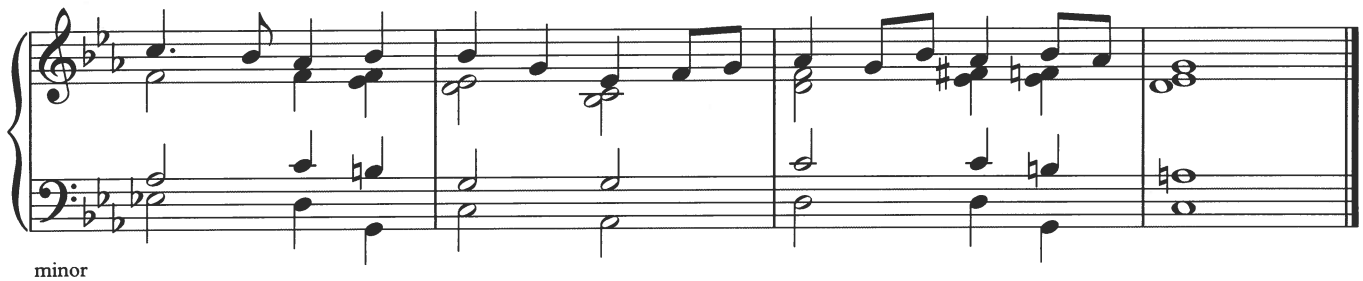
Chord
symbol:



minor
source
scale:

Analysis:

Chord
symbol:



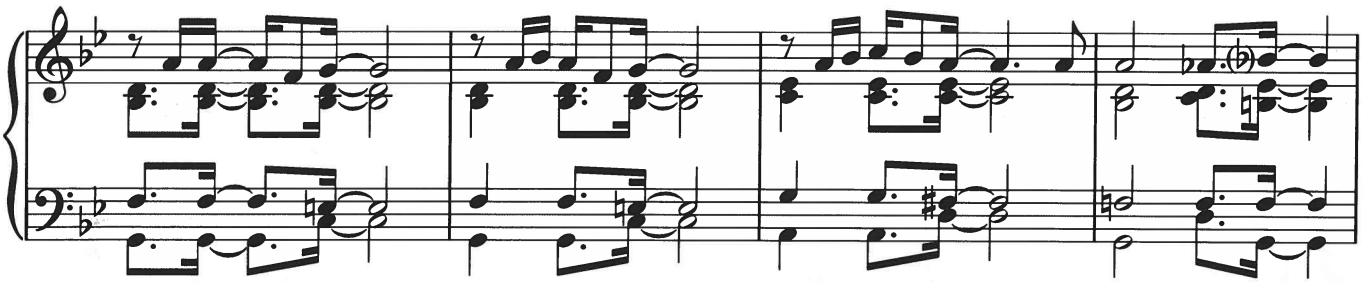
minor
source
scale:

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:

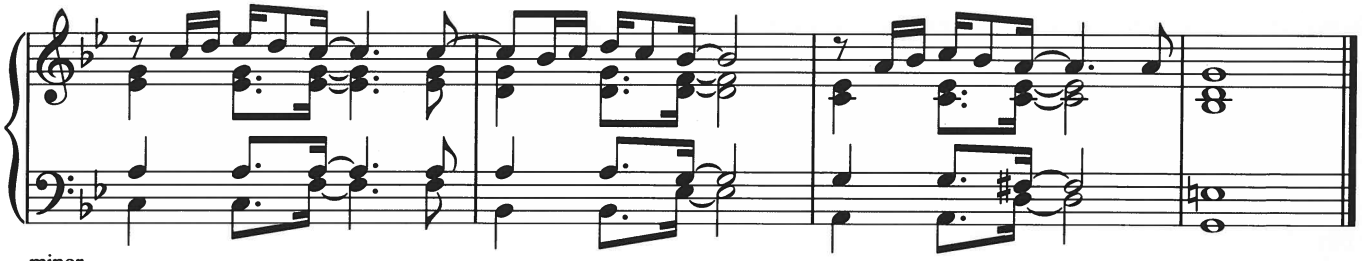
Chord symbol:



minor source scale:

Analysis:

Chord symbol:

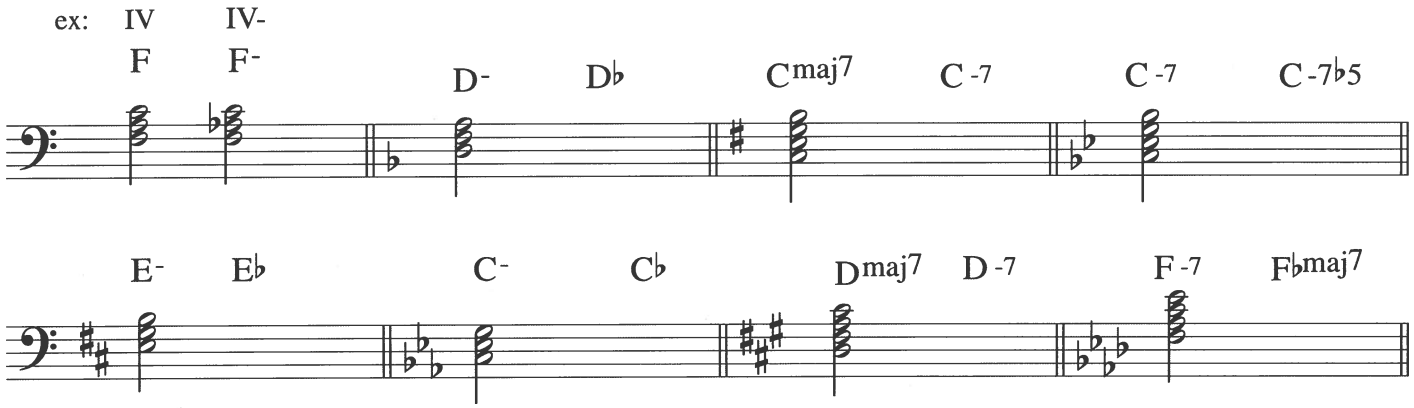


minor source scale:

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.

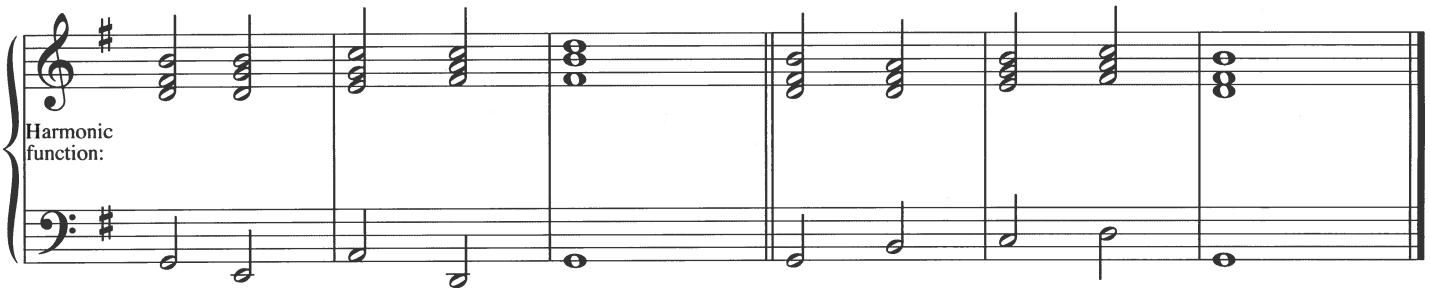


2. Analyze these G major phrases:

a) b)

Rom. Num:

Chord symbol:

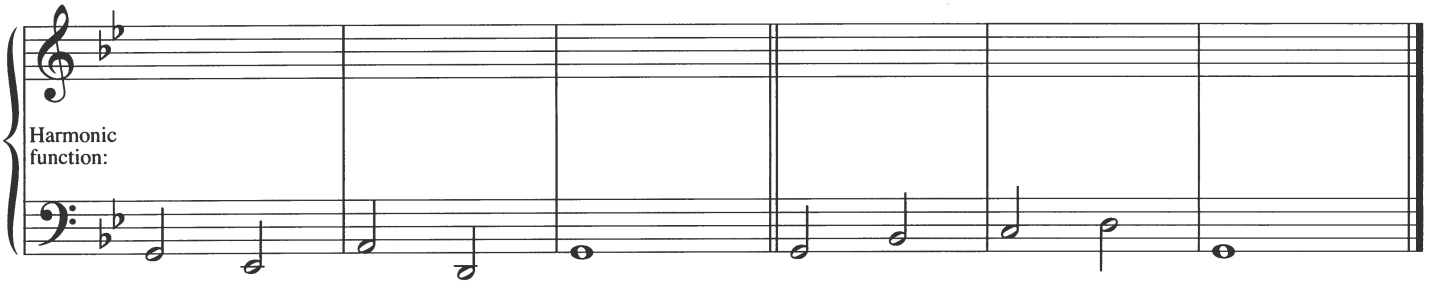


Rewrite and analyze the previous phrases in the parallel Aeolian.

a) b)

Rom. Num:

Chord symbol:



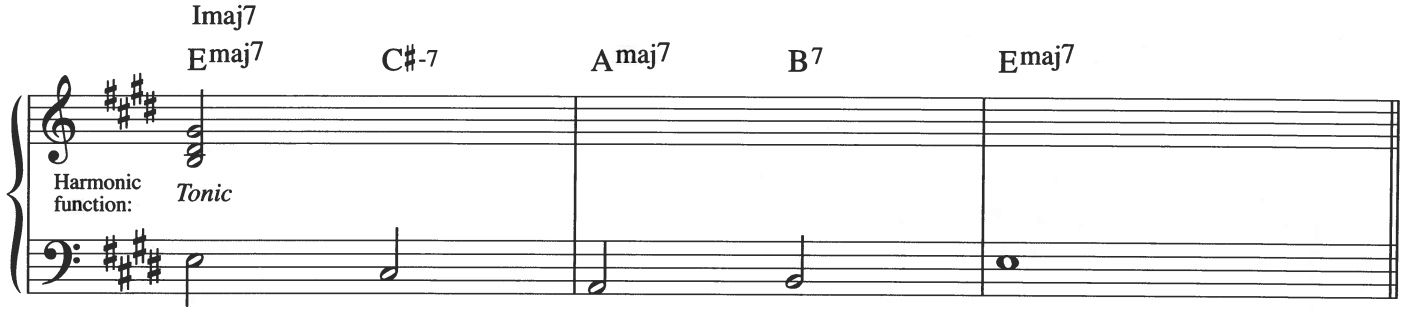
Which chords have a different function in the parallel minor?_____

How did these changes affect the progression?_____

Name_____

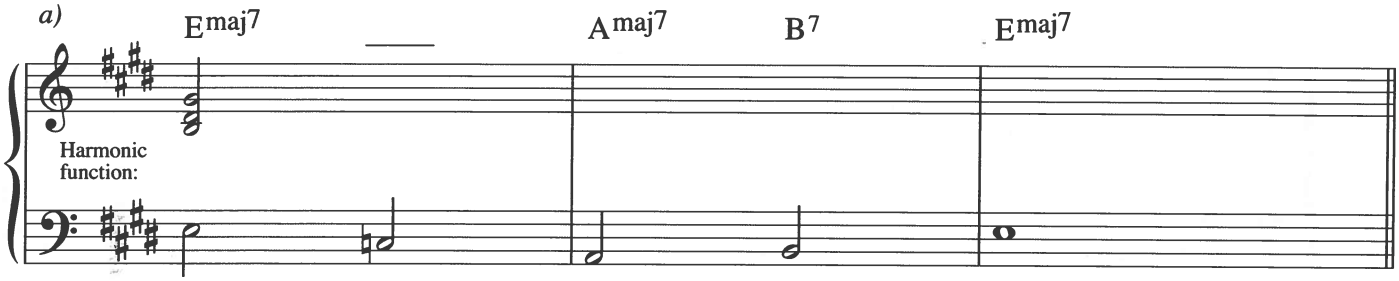
Chord Substitution from Parallel Aeolian

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

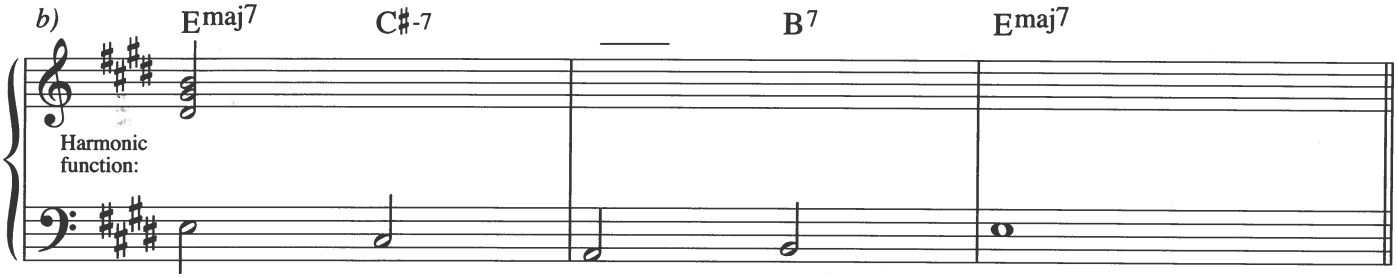


2. The following phrases are based on the diatonic original above.
   For each example, replace one chord from the original phrase with a chord from the parallel minor.
   Voice lead and analyze each new phrase.

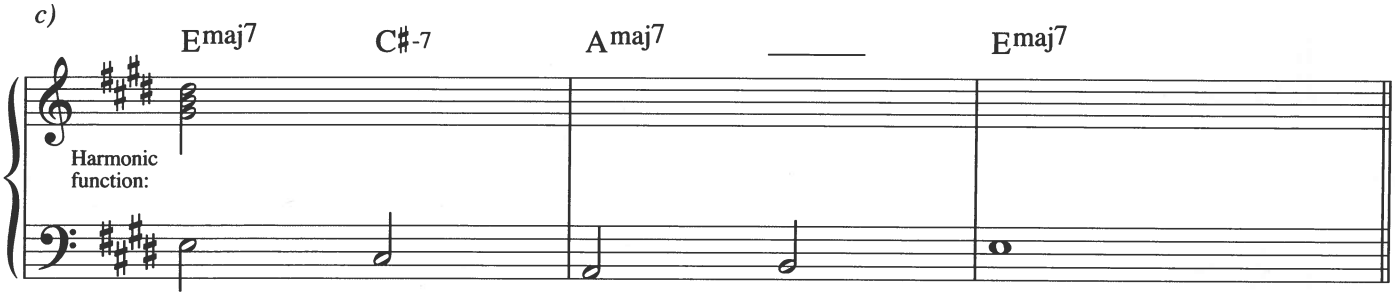
a)



b)



c)



What is the musical effect of each substitution?_____

Which is your favorite?_____ Why?_____

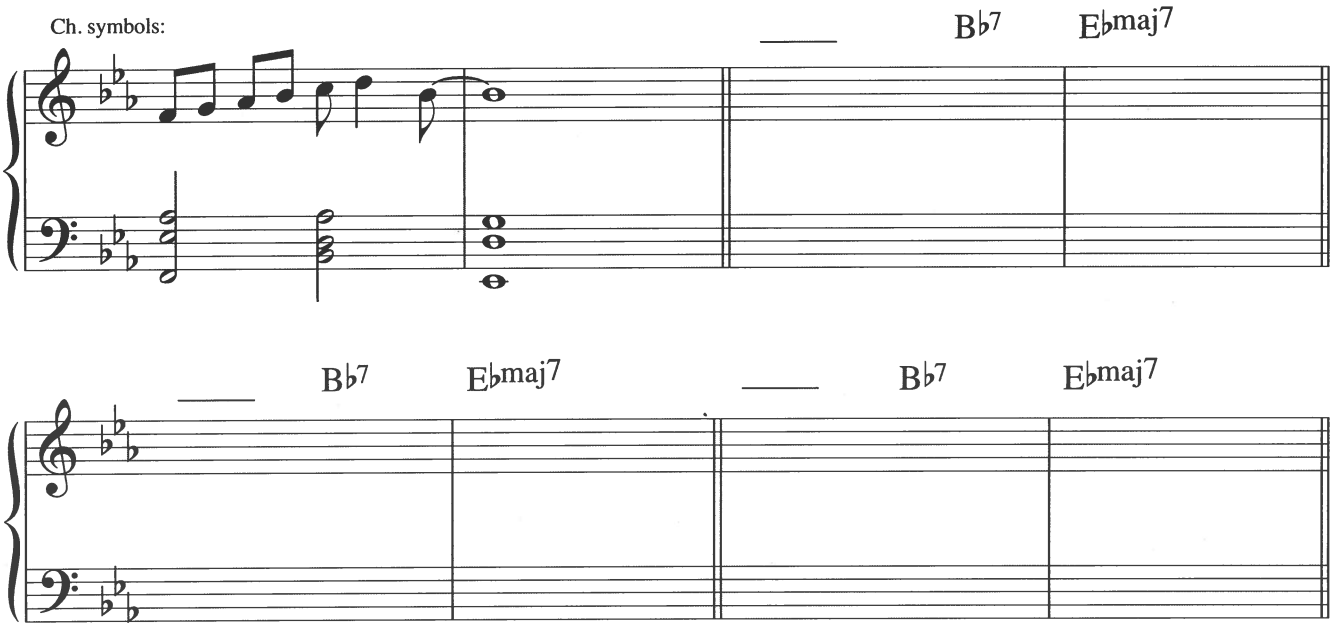
Name_____

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:

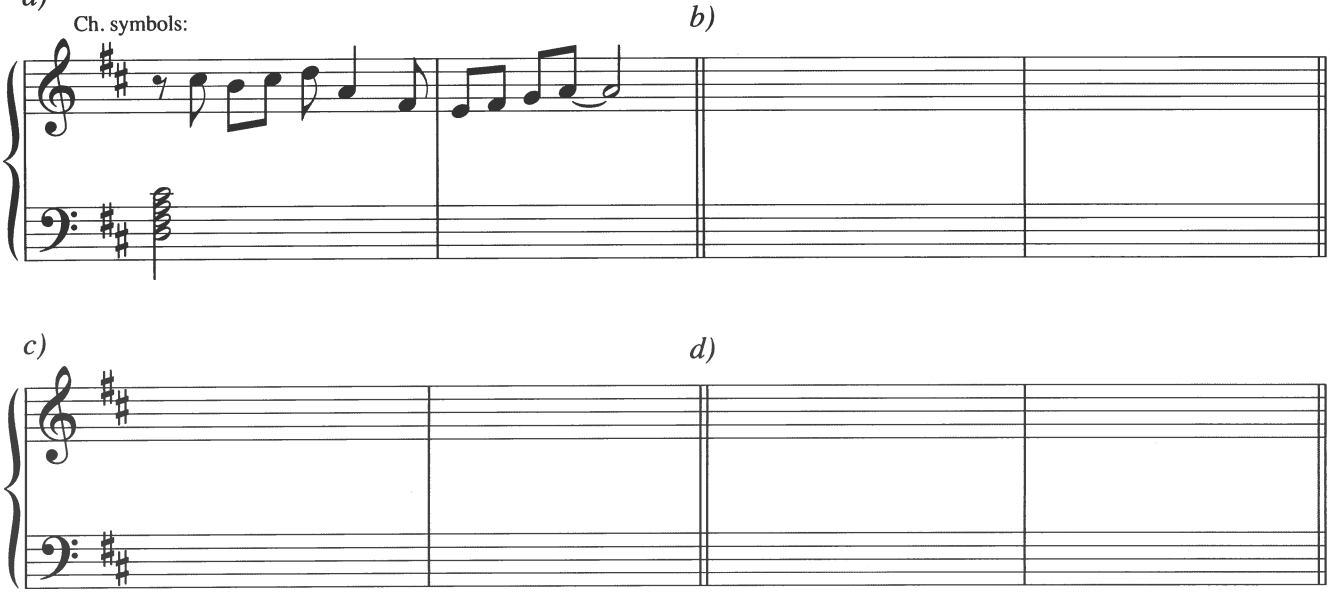
Ch. symbols:



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:

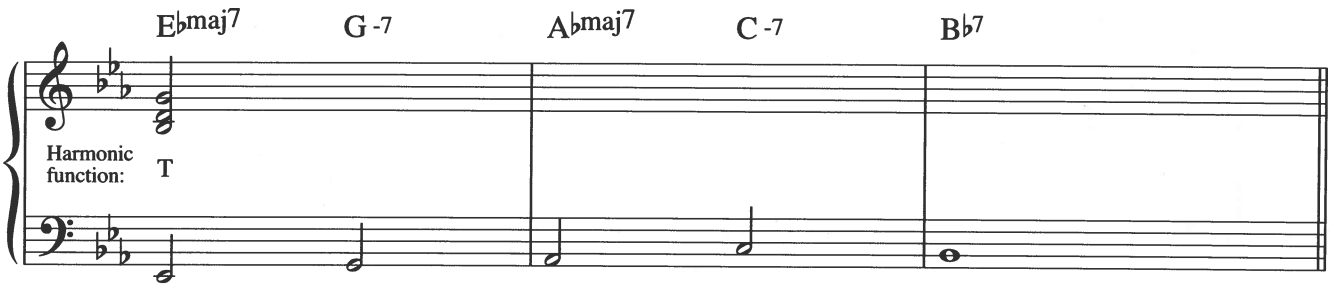
Ch. symbols:



Name_____

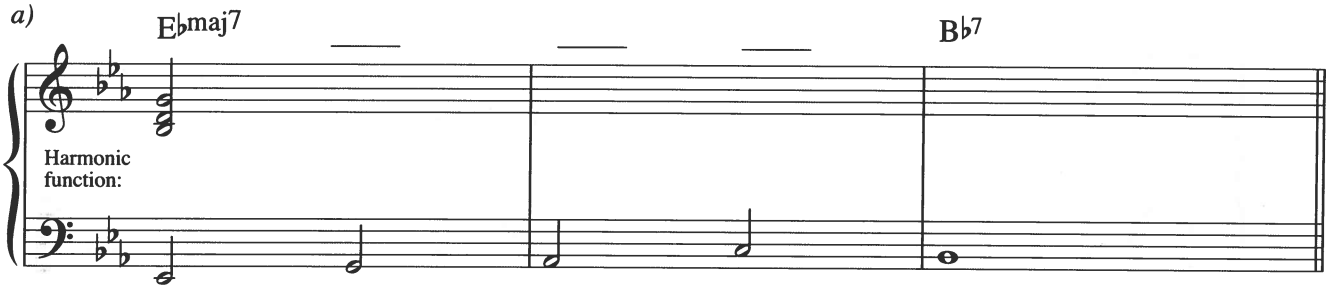
Modal Interchange -
Parallel Major and Minor

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

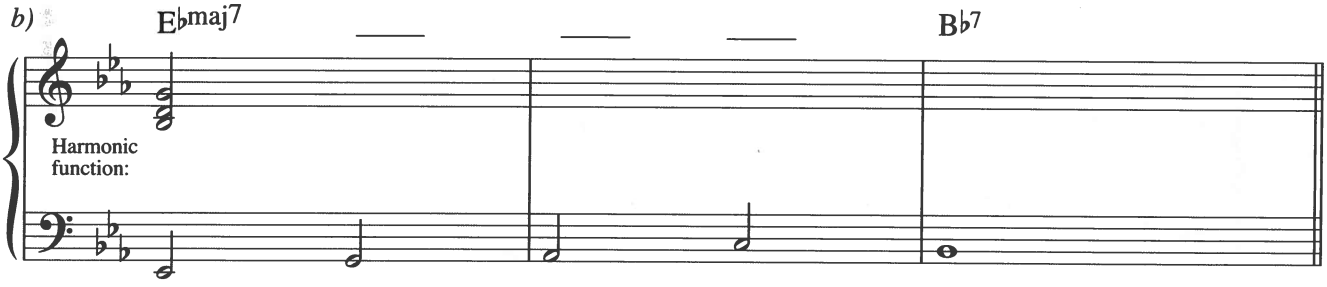


2. The following phrases are based on the diatonic original above.
   For each example, replace one or more chords from the original phrase with chords from the parallel minor.
   Use the bass line provided; add accidentals as necessary.
   Voice lead and analyze each new phrase.

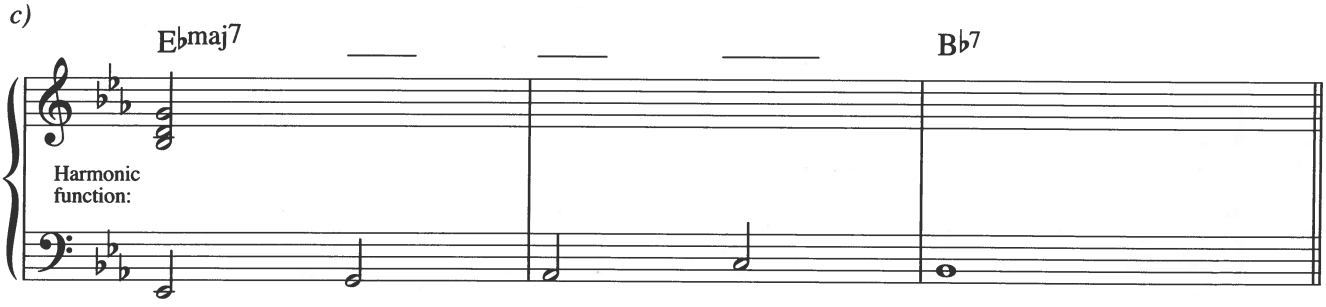
a)



b)



c)



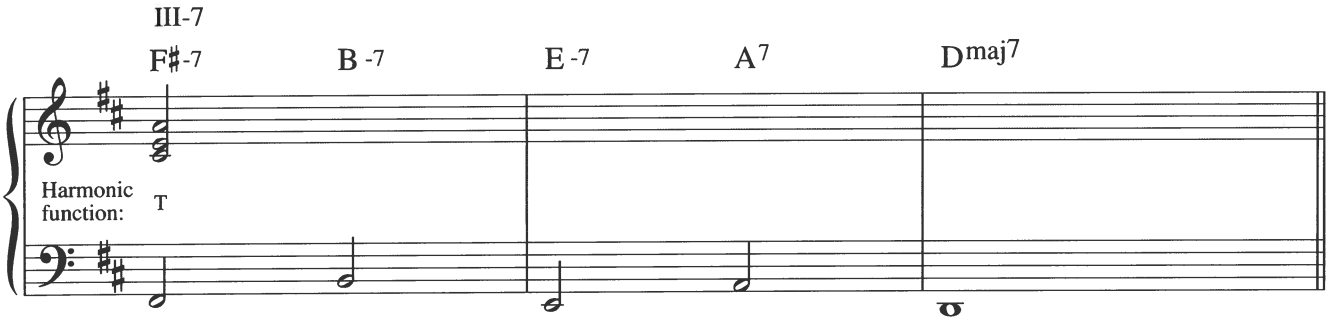
What is the musical effect of each substitution?_____

Which is your favorite?_____ Why?_____

Name_____

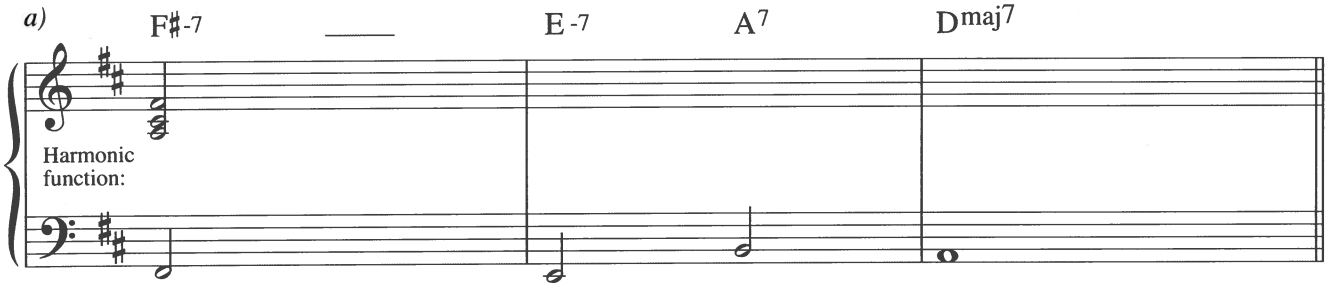
Modal Interchange -
Parallel Major and Minor

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

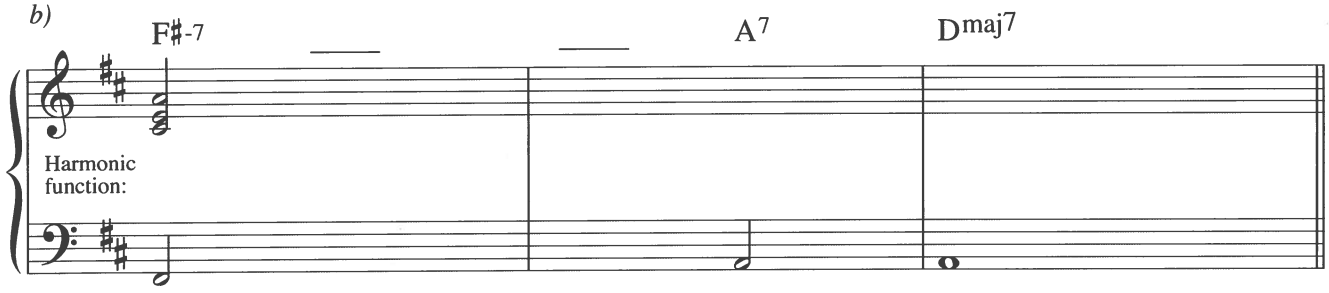


2. For each example, replace chords from the original phrase with chords from the parallel minor.
   Root motion by fourths and by scale step are the most pleasing.
   Voice lead and analyze each new phrase. Functions includeT, S, D, SDM and TM (tonic minor).

a)



b)



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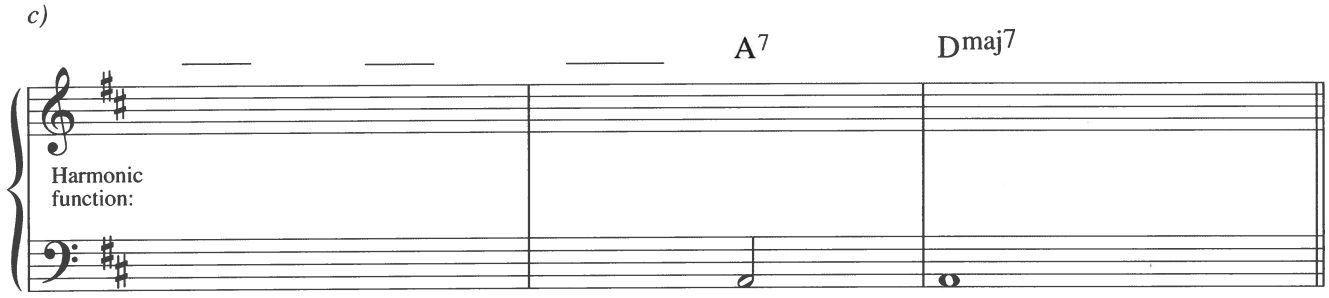


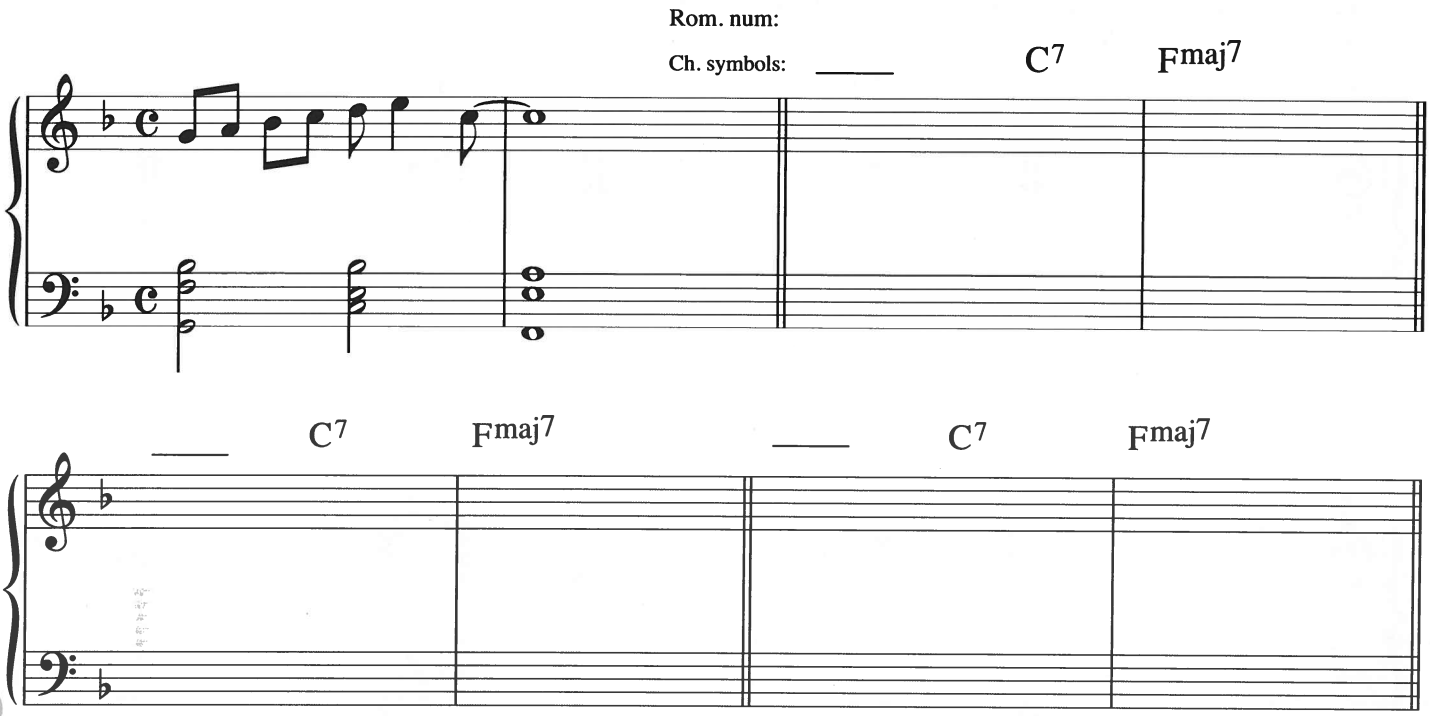
What is the musical effect of each substitution?_____

Which is your favorite?_____ Why?_____

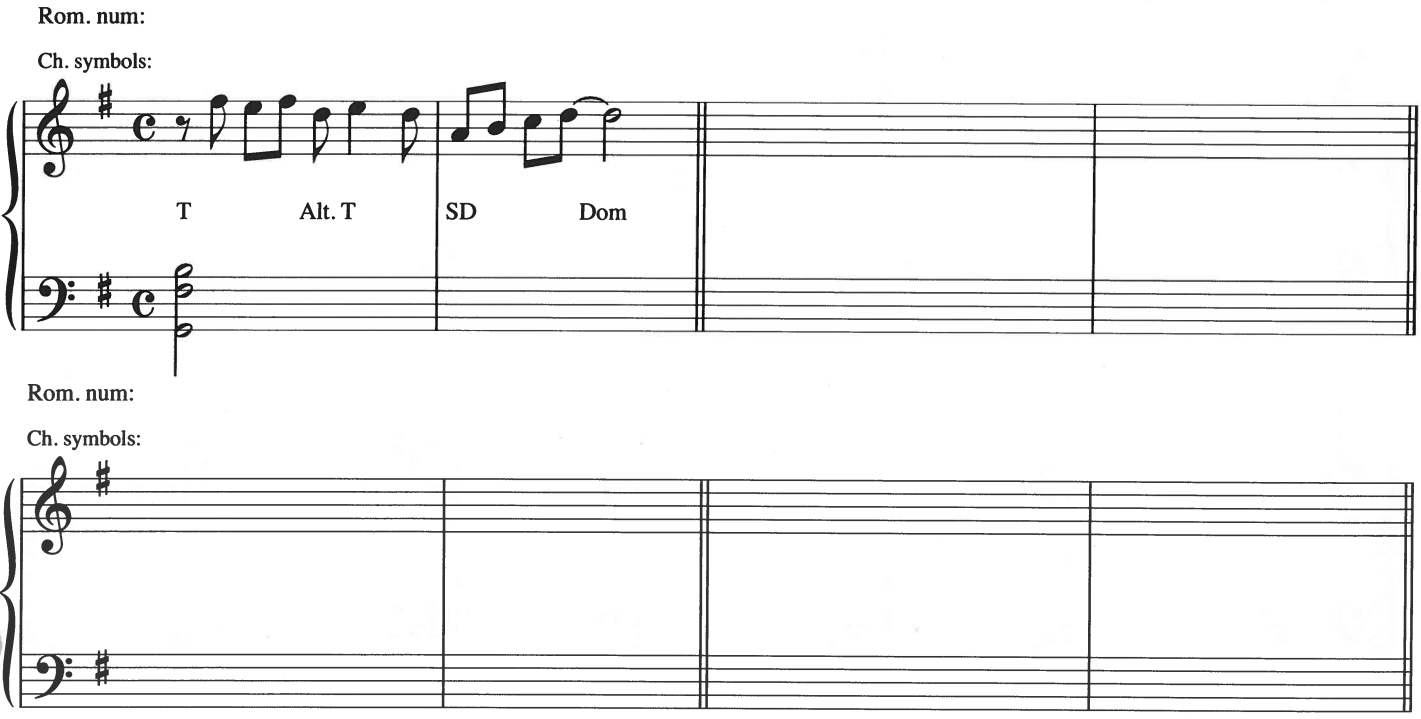
Name_____

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.



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.



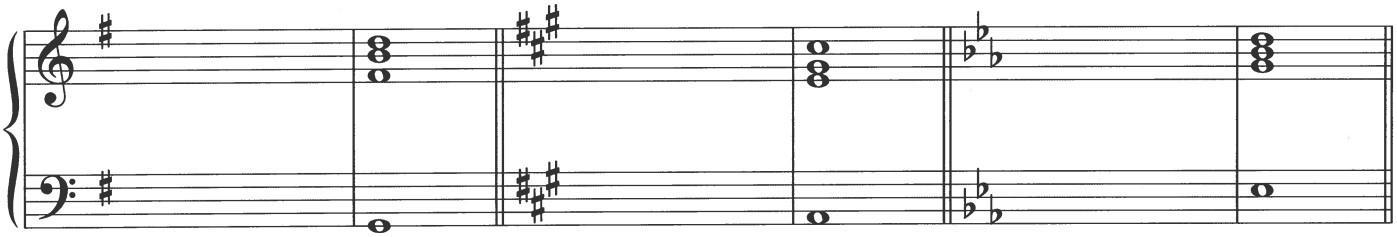
Name_____

Subdominant Minor
Cadential Patterns

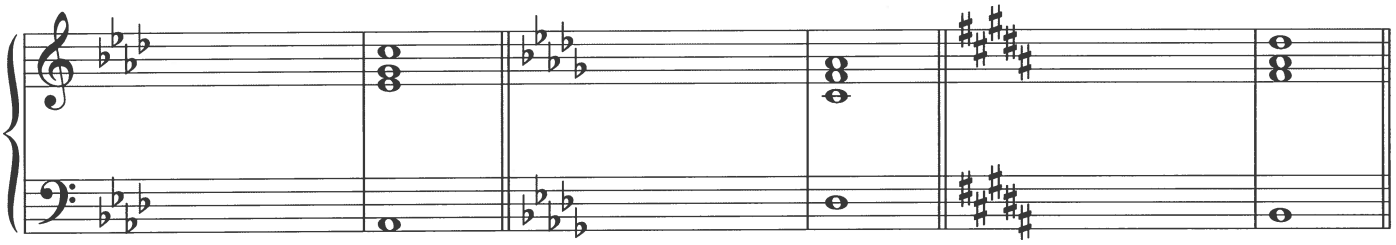
There are two common subdominant minor (SDM) cadential patterns: ♭VImaj7 ♭VII7 I, and IV-7 ♭VII7 I.

1. Each example is in a different key.
   For each, create a ♭VImaj7 ♭VII7 subdominant minor cadence to I.
   Voice lead the examples: roots in the bass, 3, 5, and 7 in the treble.

a) b) c)

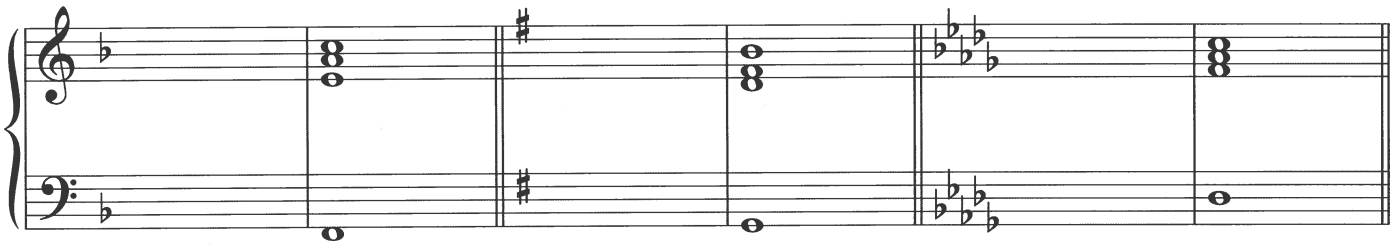


d) e) f)

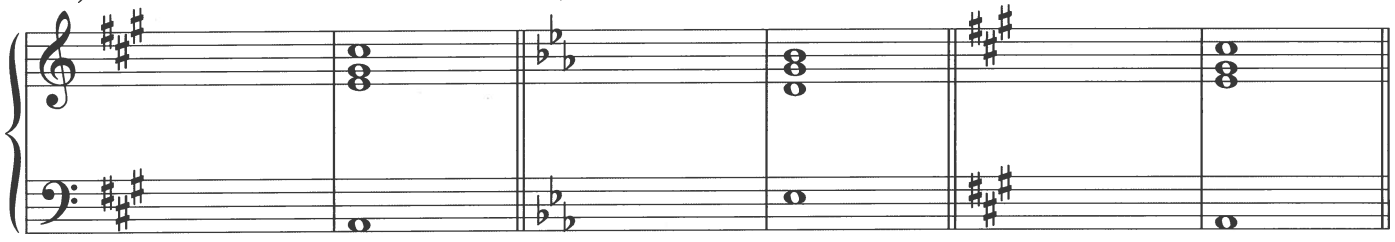


2. Each example is in a different key.
   For each, create a IV-7 ♭VII7 subdominant minor cadence to I.
   Voice lead the examples.

a) b) c)



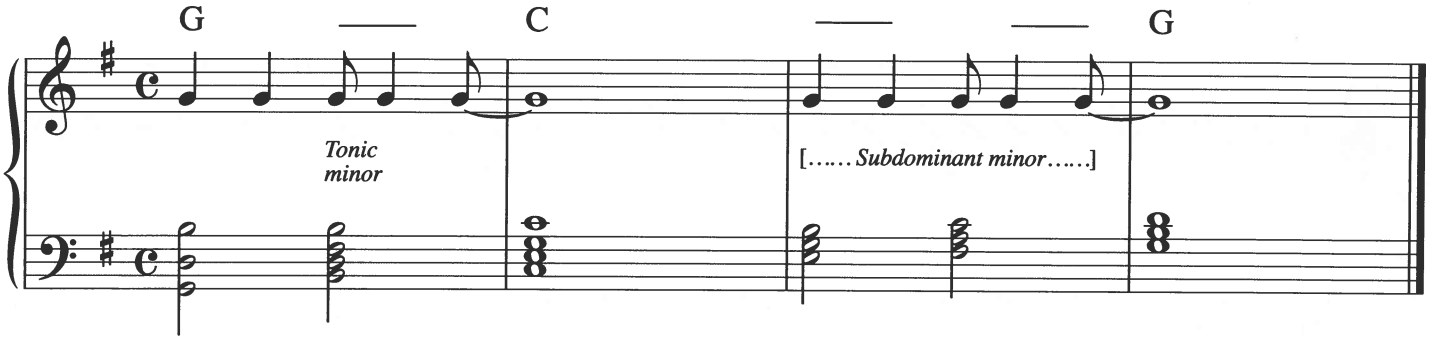
d) e) f)



Name_____

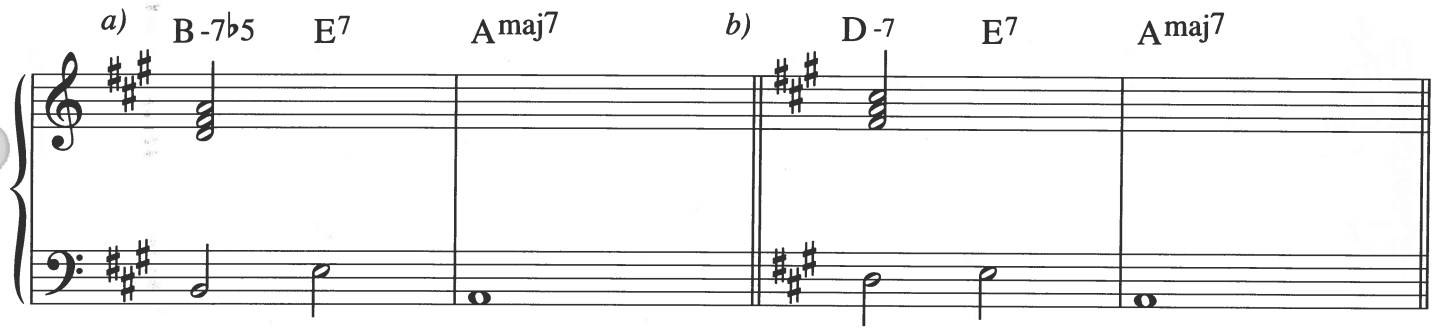
Modal Interchange -
Cadential Patterns

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



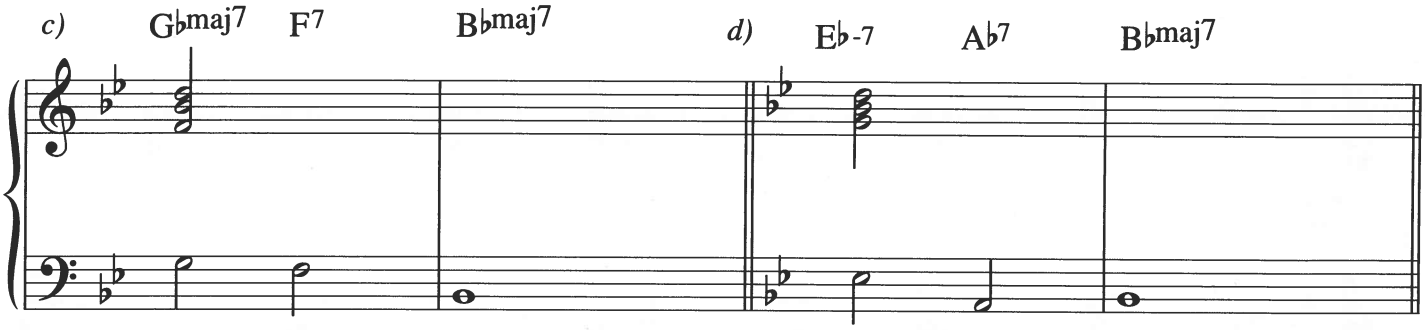
2. Analyze these two-bar cadential patterns in A major.
Correct the notation and complete the voice leading in the treble staff.

Rom. num:



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

Rom. num:



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

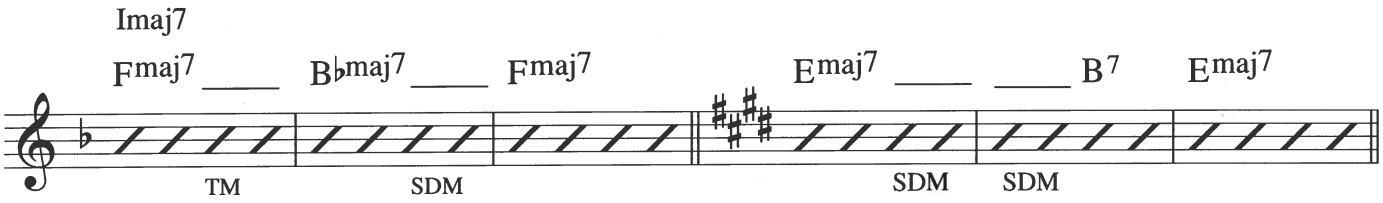
How is it different?_____

Name_____

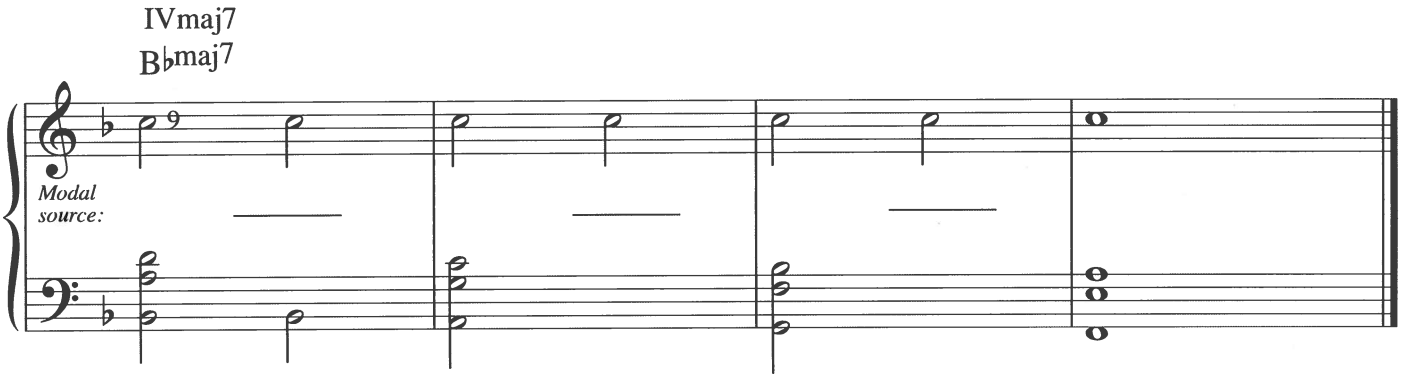
Modal Interchange to Embellish Progressions

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

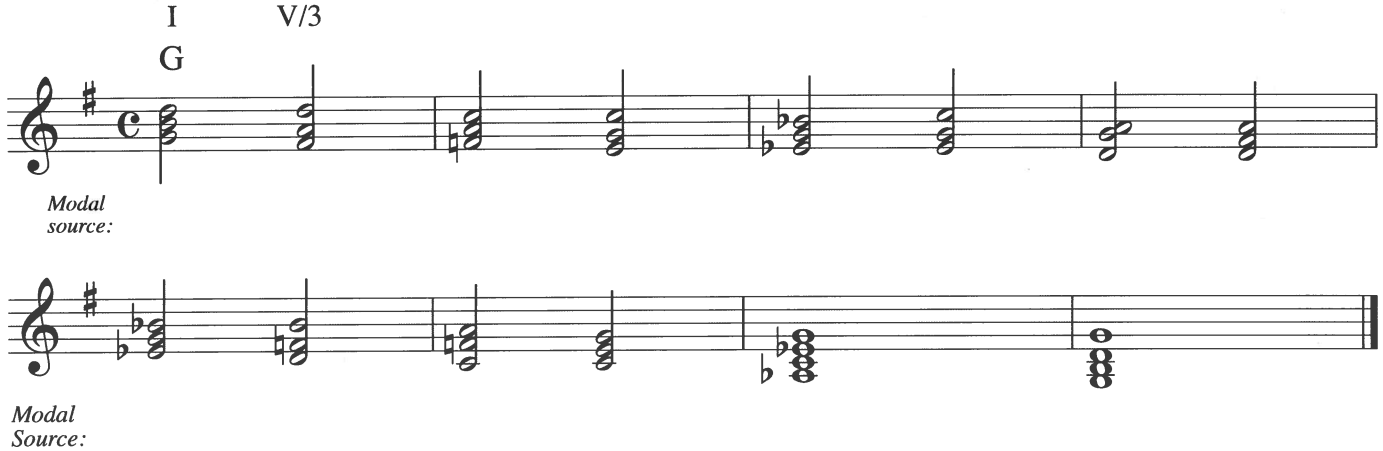
   TM = tonic minor
   SDM = subdominant minor



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.



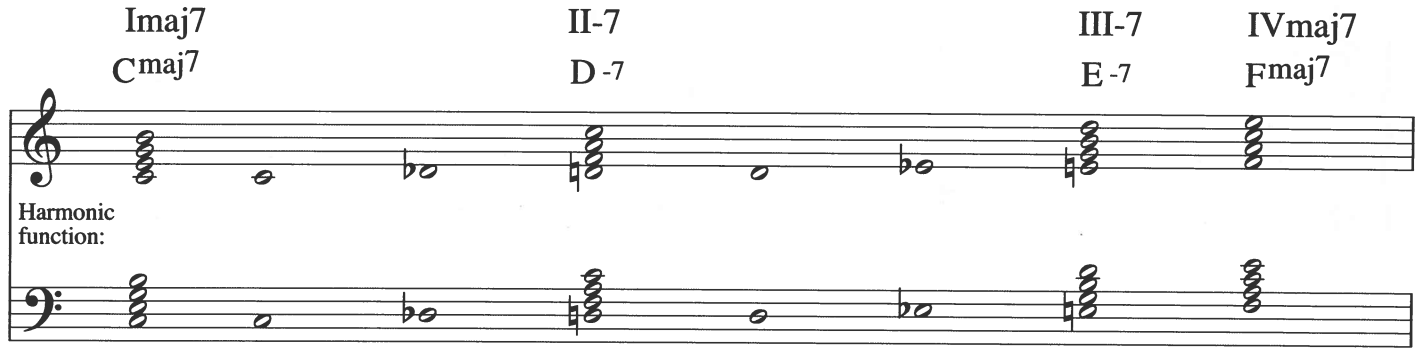
3. Analyze this eight-bar progression; include inversions, e.g, I/5.
   Circle the modal interchange chords.
   Name the modal source for each modal interchange chord.

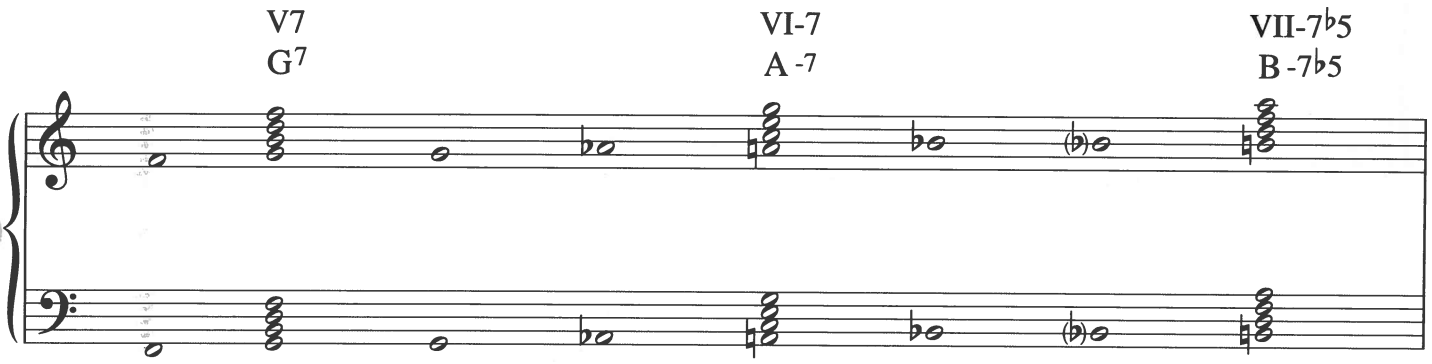


Name_____

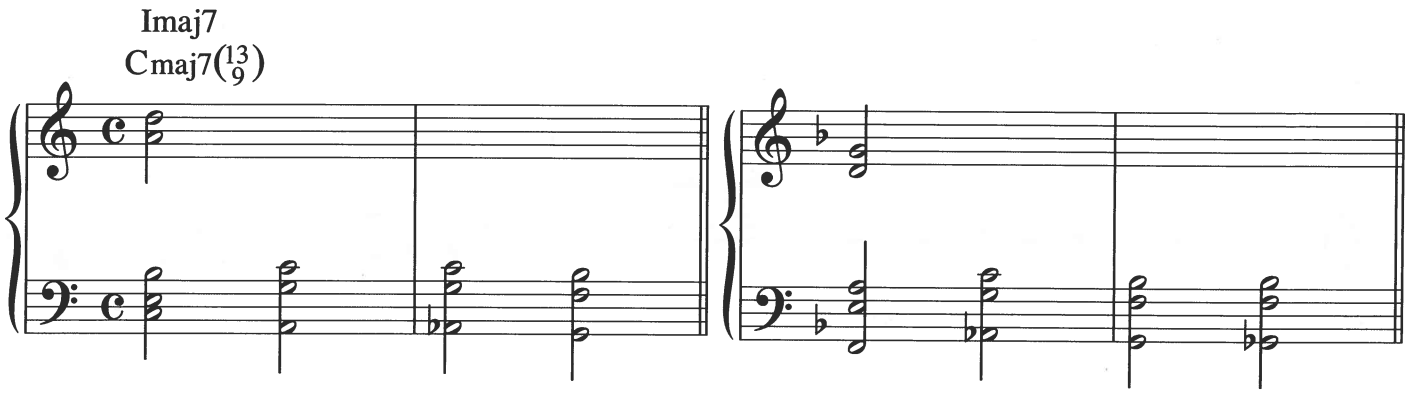
Tensions on Modal Interchange Chords

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.





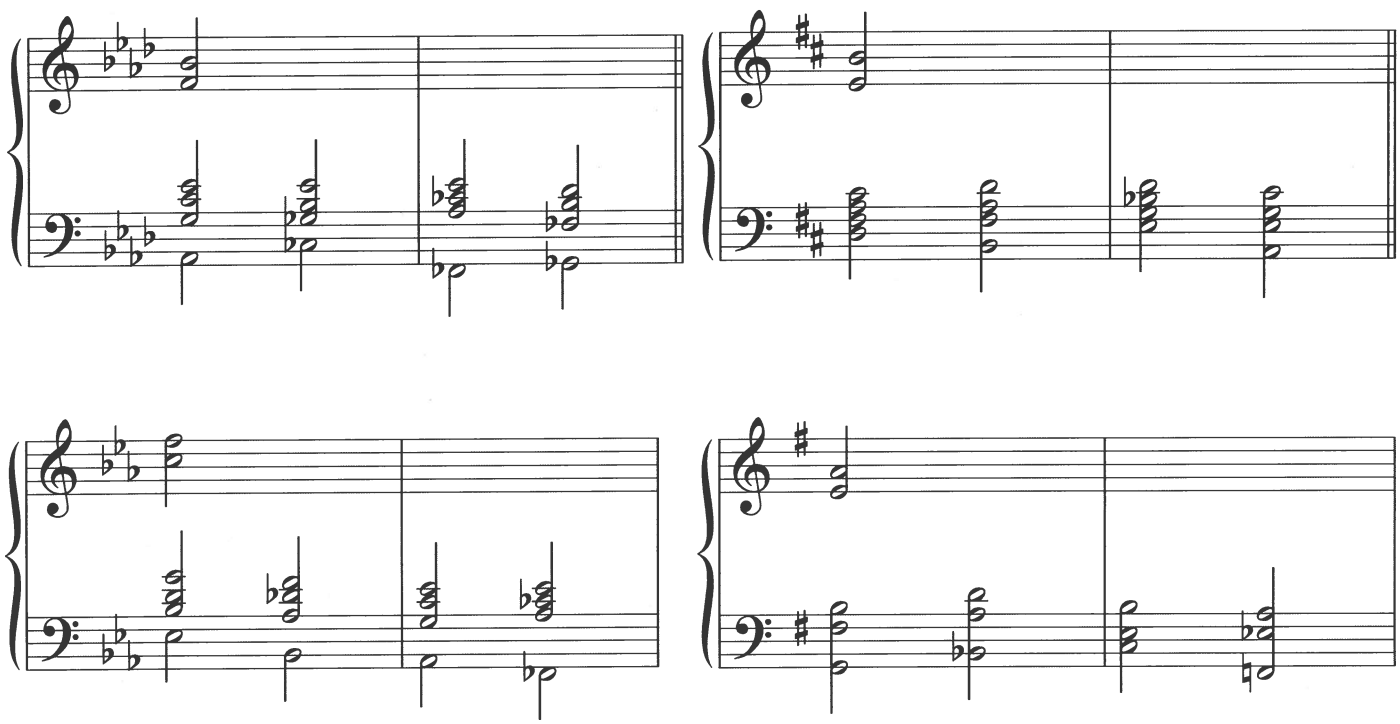
Tensions for major key chords come from their diatonic source: the Ionian scale.
Tensions for modal interchange chords come from their modal source: Aeolian, Phrygian, etc.
Please refer to pp. 104-110 in the Harmony 2 course text as you work on the following exercises.



Name_____

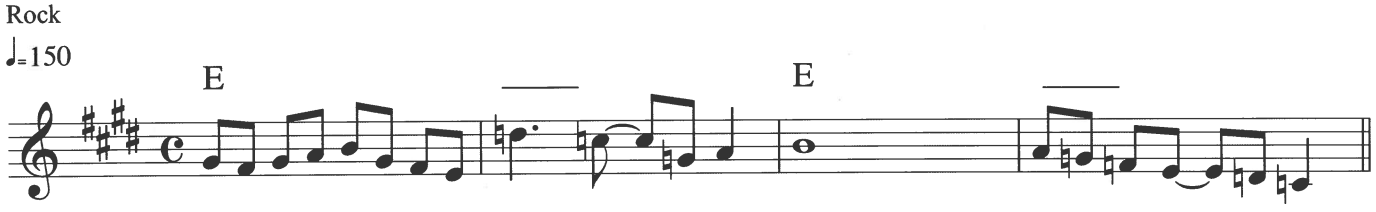
Tensions on Modal Interchange Chords

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.

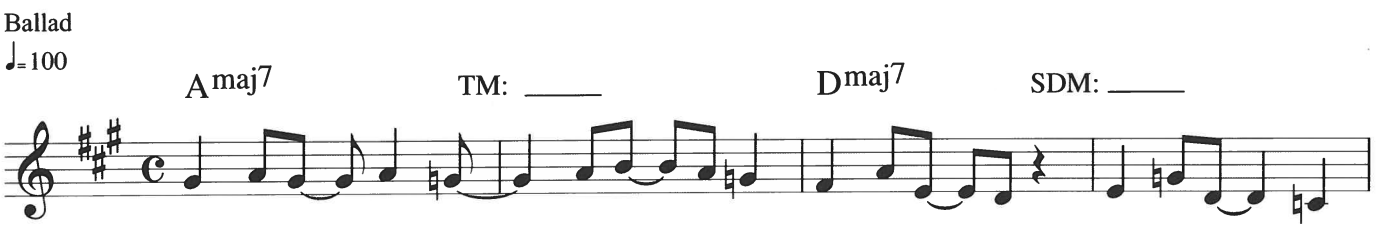


Modal interchange chords can be used to harmonize melodies with chromatic pitches.

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



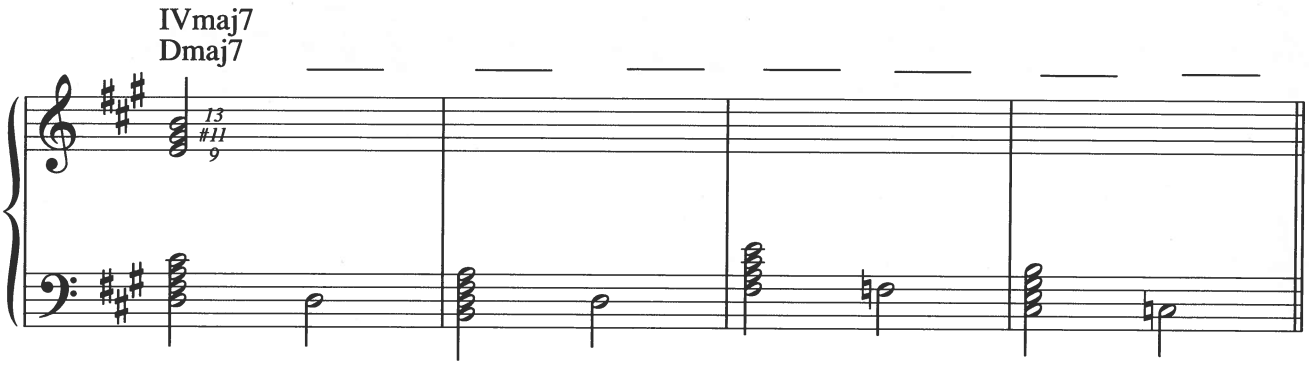
3. Complete the harmonization of this melody with a tonic minor and a subdominant minor modal interchange chord.



Name_____

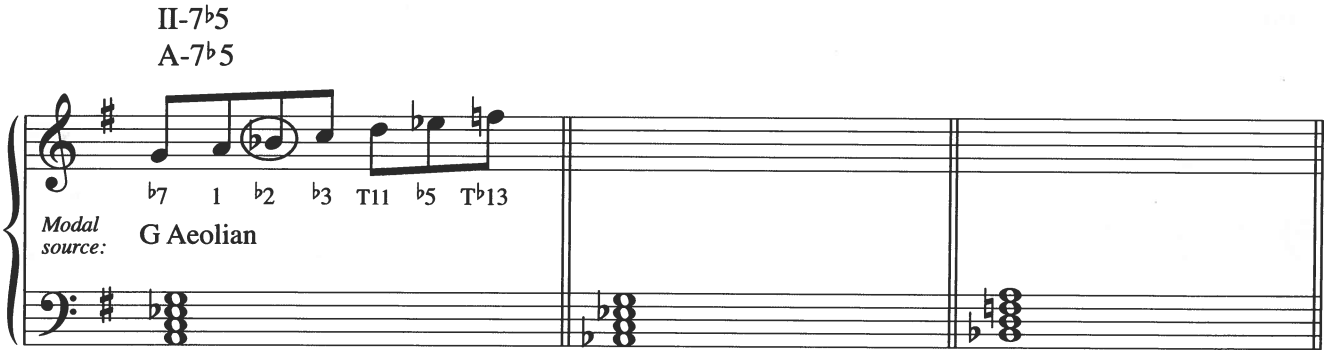
Tensions on Modal Interchange Chords

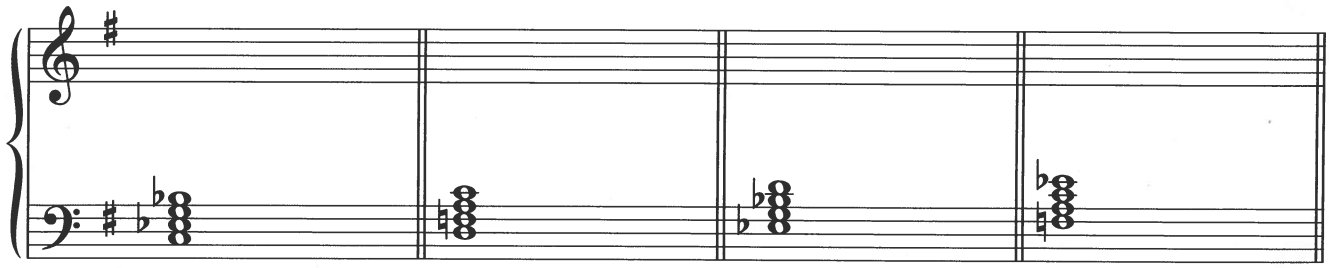
1. Analyze each chord in the key of A major.
   Add available tensions to each diatonic chord, and label them as in the example.
   Choose modal interchange chords that are rooted on a similar scale degree to the diatonic chords.
   Add appropriate tensions to each modal interchange chord and label them.



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

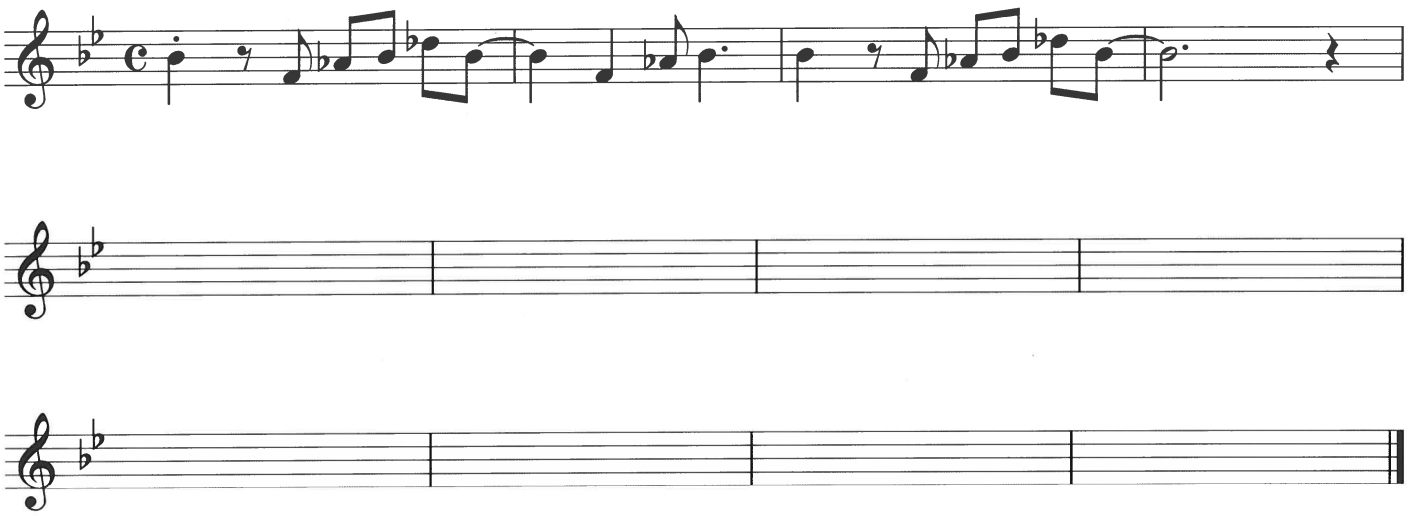
   a. Name and analyze each chord.
   b. Name the modal source for each chord.
   c. Write the source scale in the treble clef.
   d. Label each note as a chord tone or tension.
   e. Circle the harmonic avoid notes.



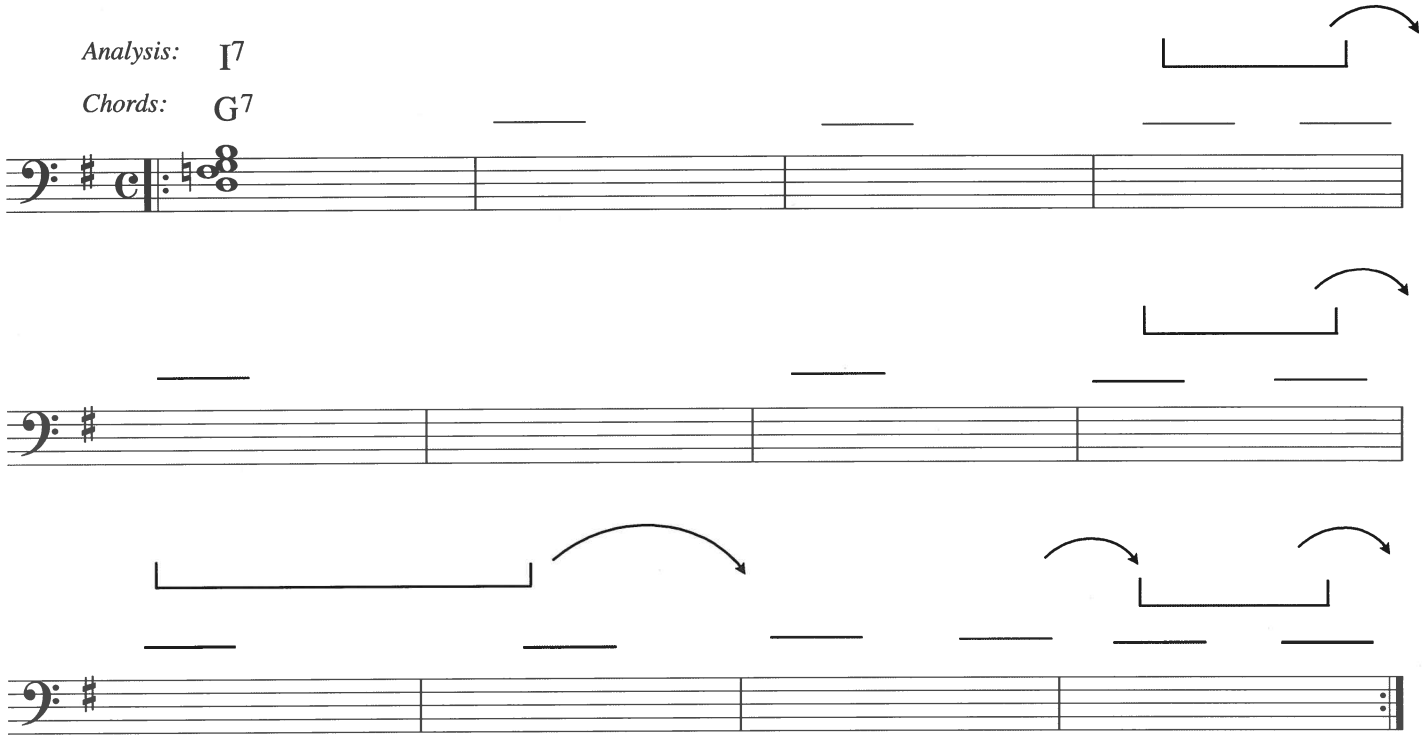


Name_____

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.

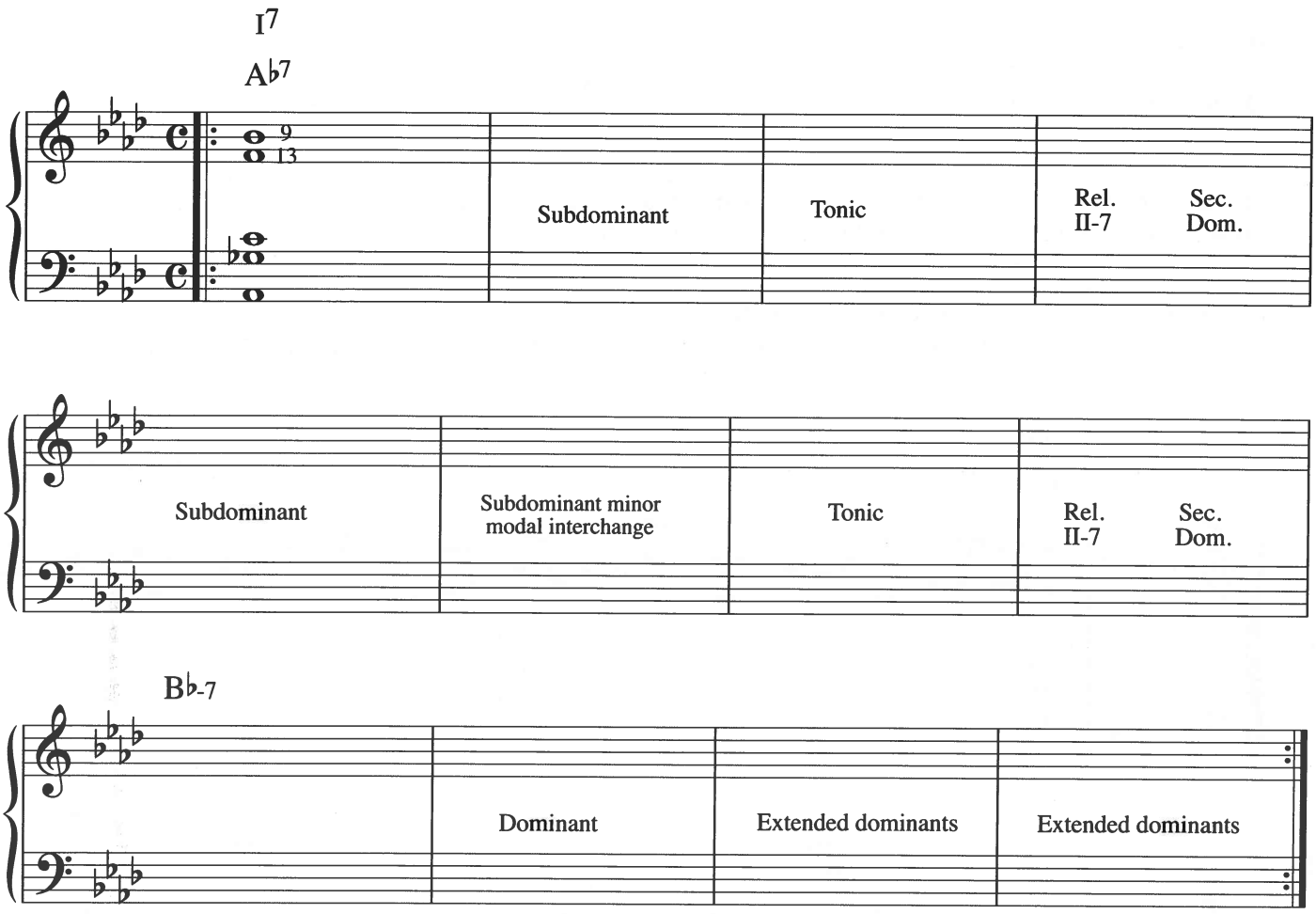


Create a jazz-blues progression that includes secondary dominants and related II-7's.
a. Insert the appropriate chords in each blank space,
b. Voice lead the chords starting from the voicing in measure 1.
c. Finish analyzing the progression by supplying a Roman numeral for each chord.

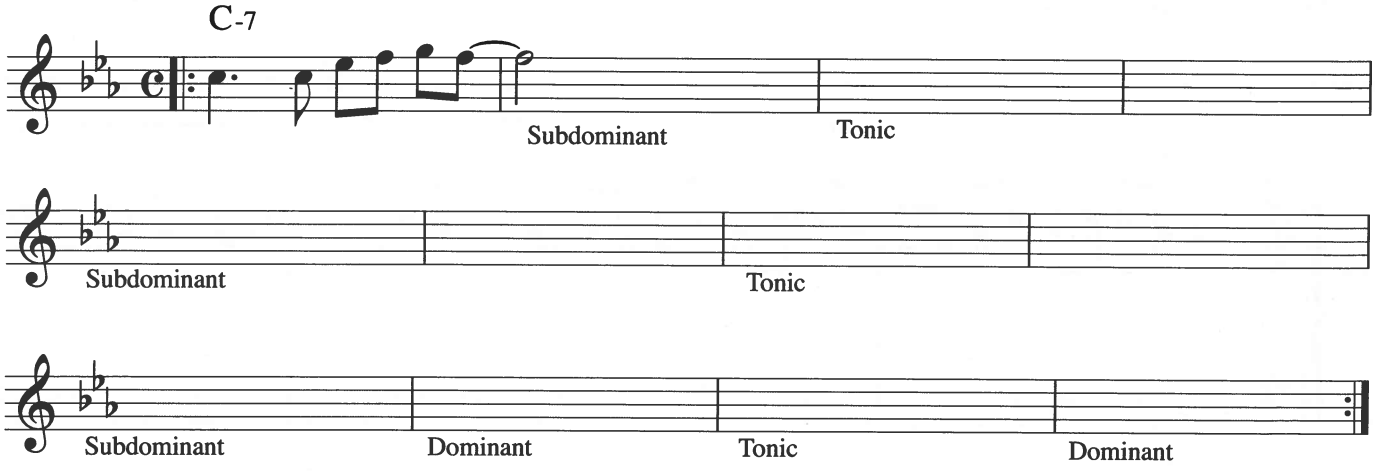


Name_____ **Blues**

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.



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



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

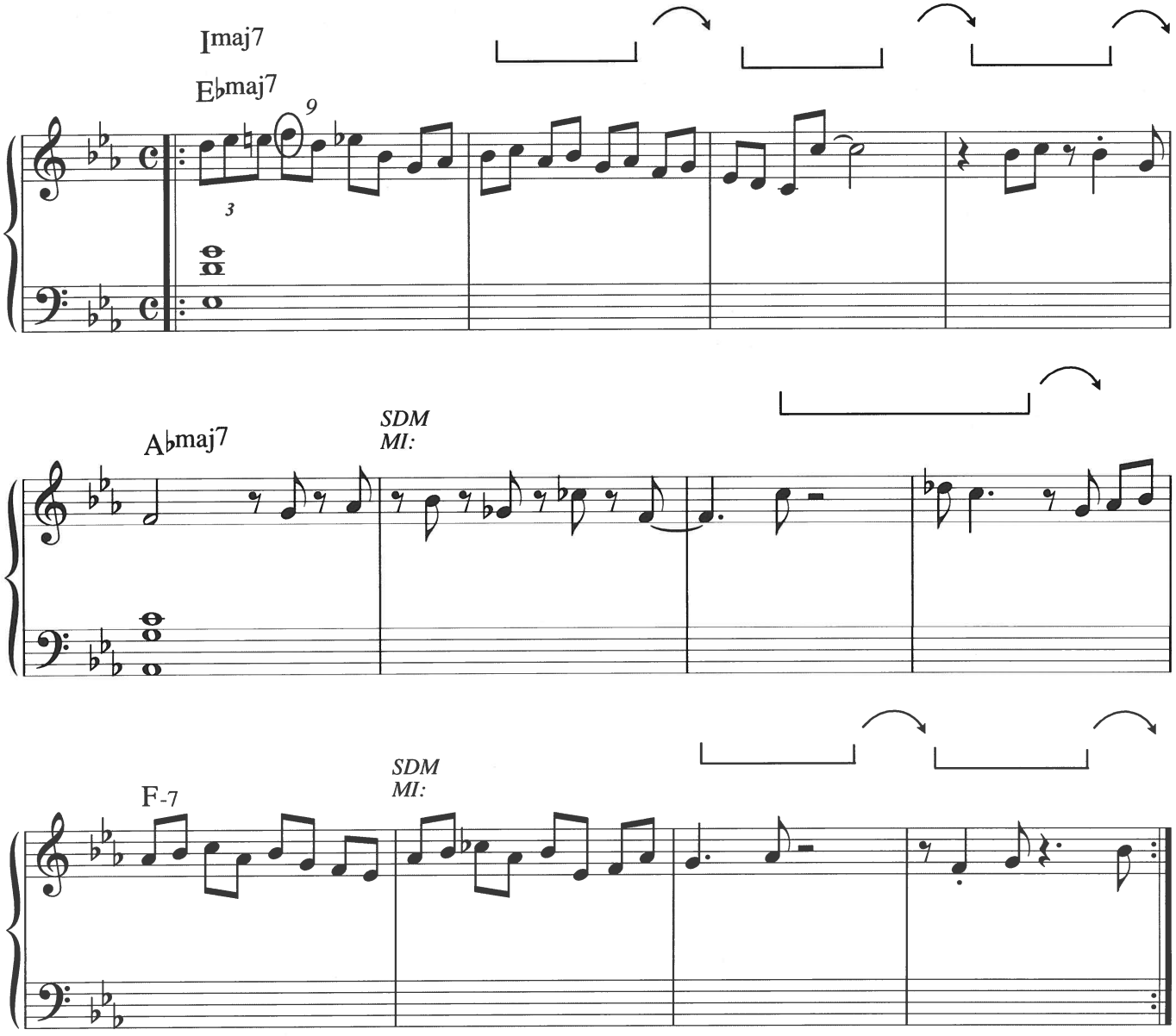
D minor: I ____ I ____ I I-7 II

G minor: I ____ I ____ I I-7 II

E minor: I ____ I ____ I I-7 II

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

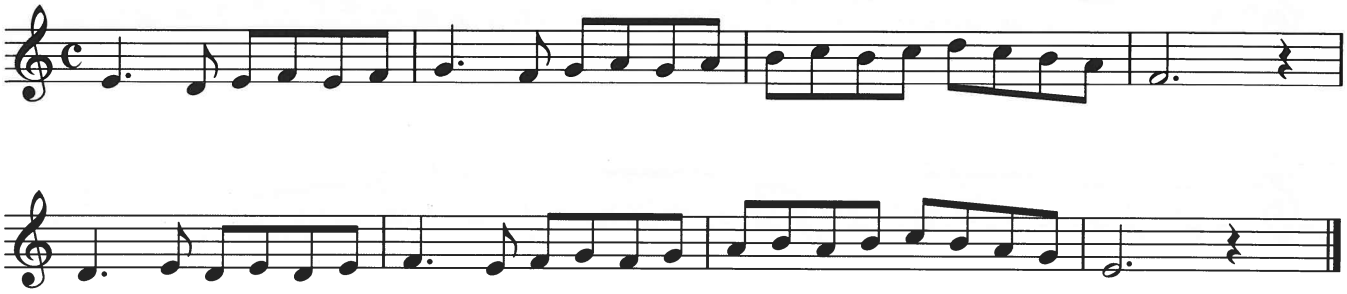
a) Analyze the progression.
b) Voice lead the chords with roots and both guide tones in the bass.
c) Circle and label the available tensions that occur in the melody.



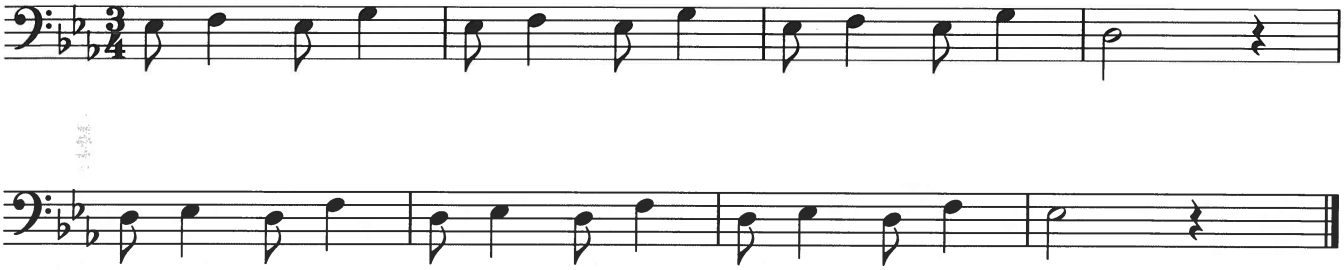
Name_____

Melody - Range and Motion

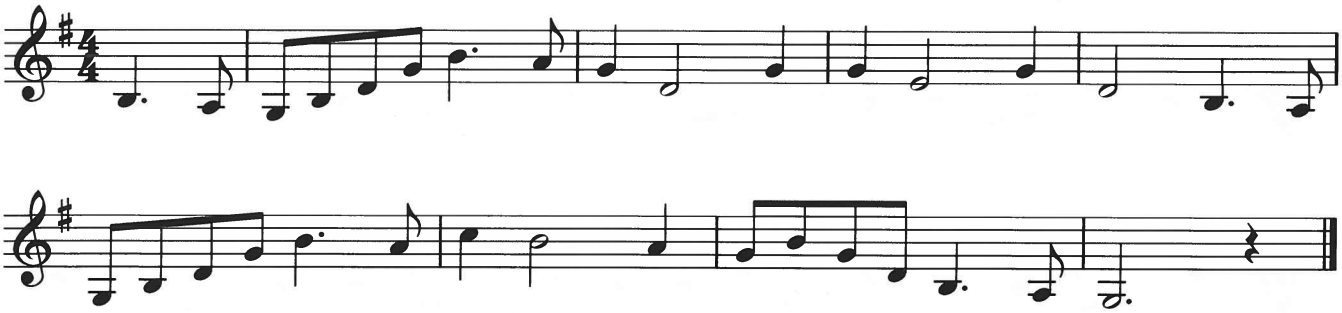
1. What is the overall range of this melody?_____



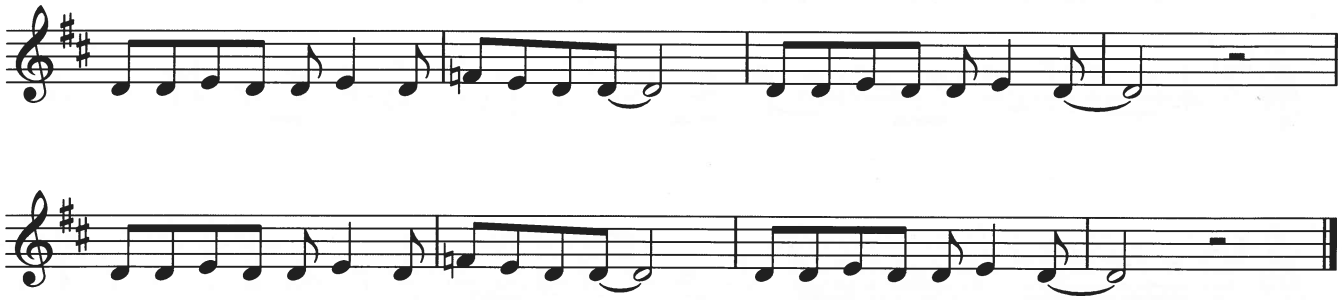
2. What is the overall range of this melody?_____



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



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



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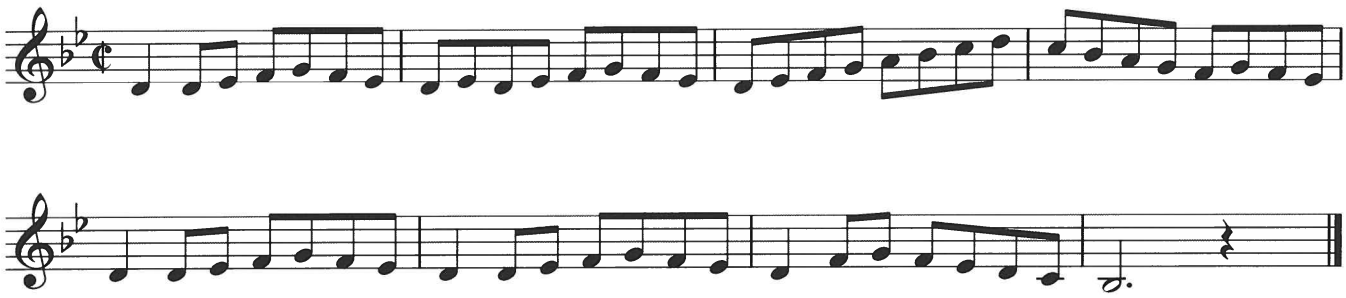
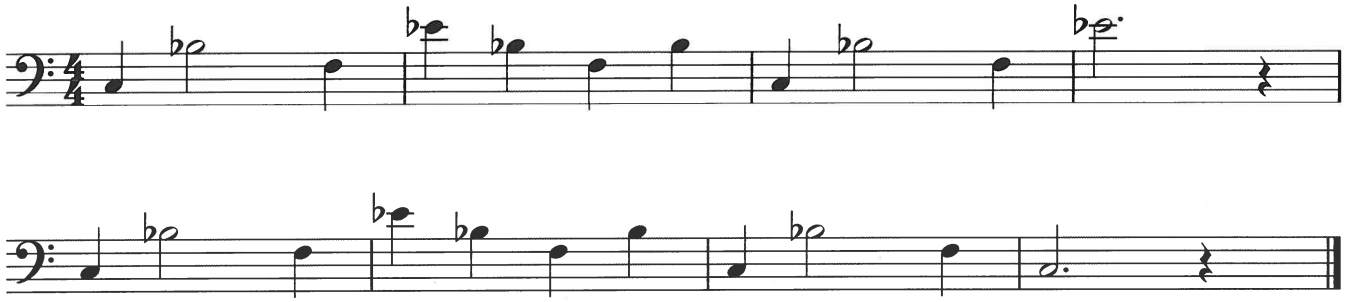
Name_____ **Melody - Range and Motion**

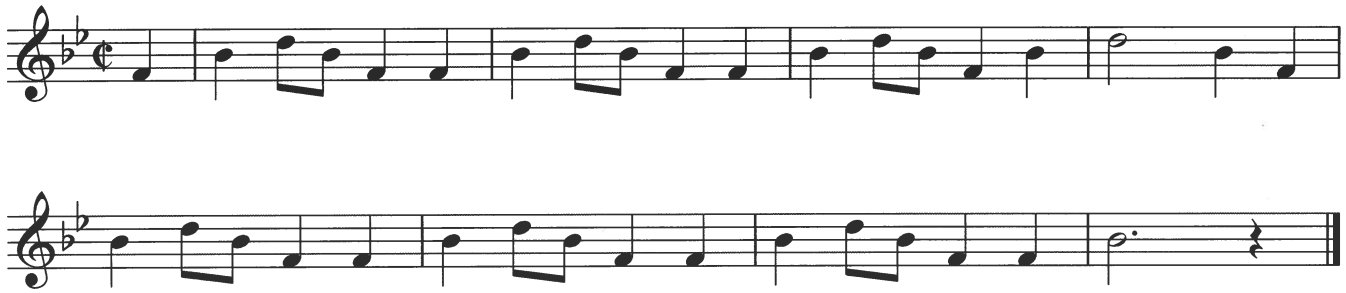
5. The intervallic motion in this melody is? A. conjunct B. disjunct



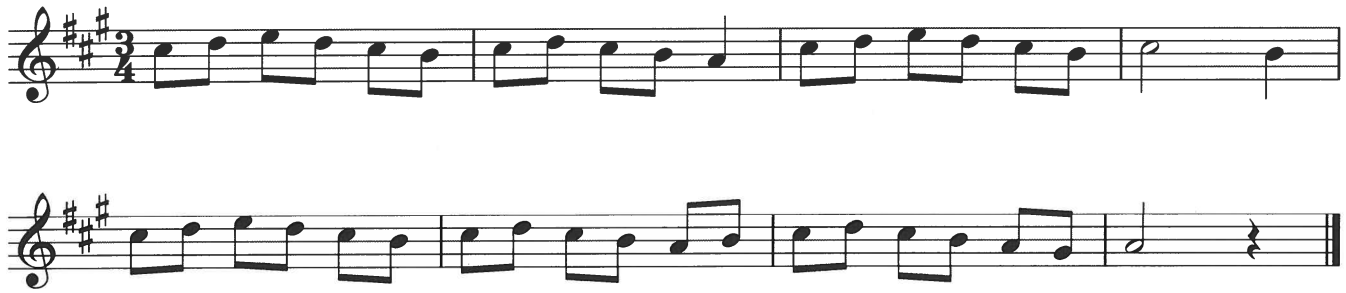
6. The intervallic motion in this melody is? A. conjunct B. disjunct



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



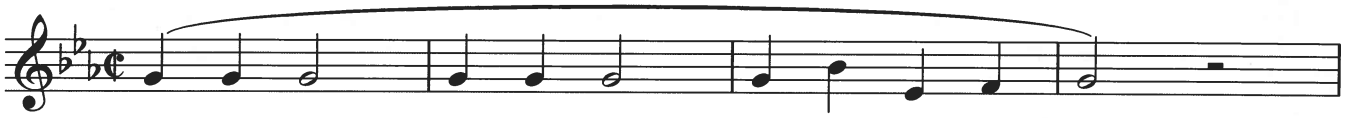
8. The intervallic motion in this melody is? A. conjunct B. disjunct



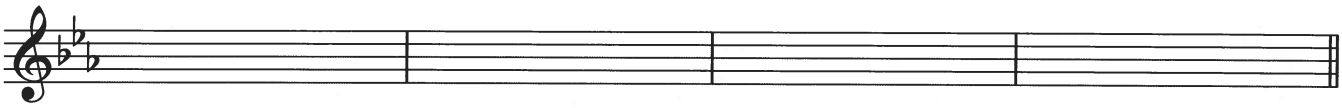
Name_____ **Melody - Antecedent and Consequent**

Transcribe the consequents to these famous antecedent phrases.

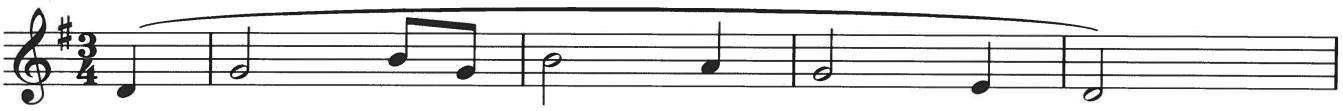
1. **antecedent**



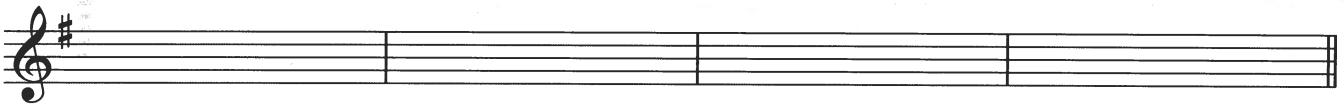
consequent



2. **antecedent**

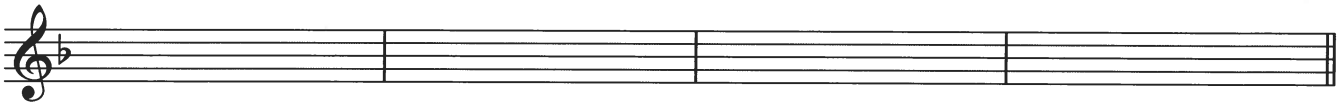


consequent

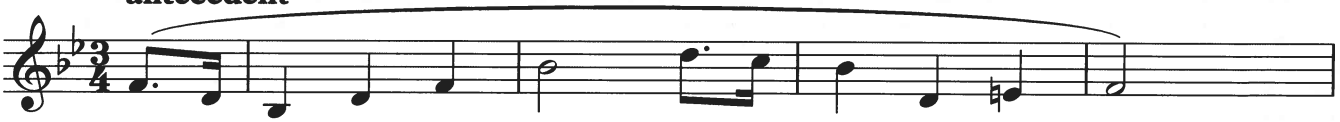


3. **antecedent**

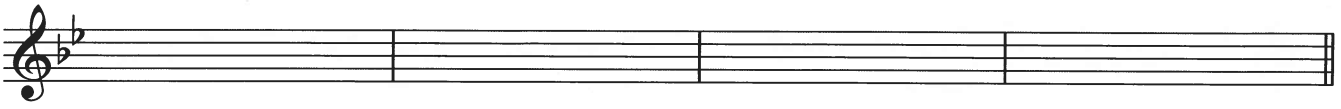
consequent



4. **antecedent**

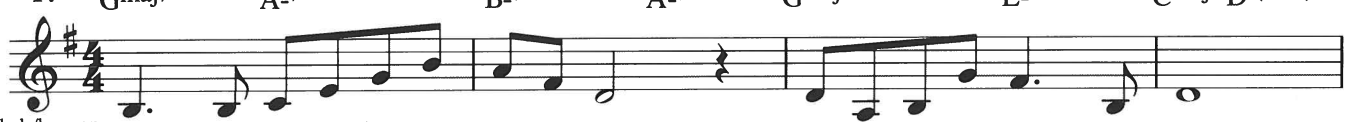


consequent



Name_____

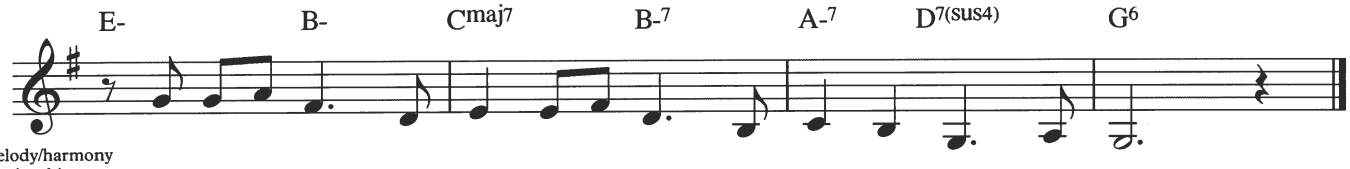
1. Gmaj7 A-7 B-7 A-7 Gmaj7 E-7 Cmaj7 D7(sus4)



melody/harmony relationship: 3 3 ♭3 5 ♭7

relation to key center: mi mi fa la do

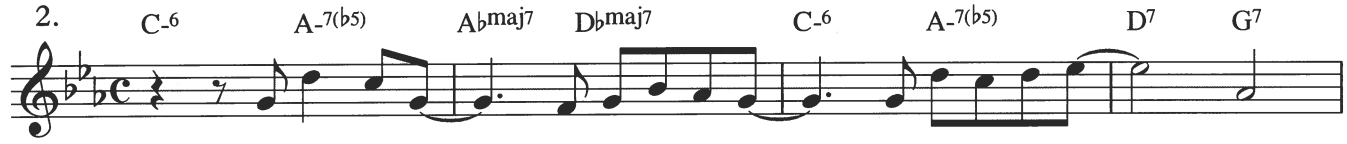
E- B- Cmaj7 B-7 A-7 D7(sus4) G6



melody/harmony relationship:

relation to key center:

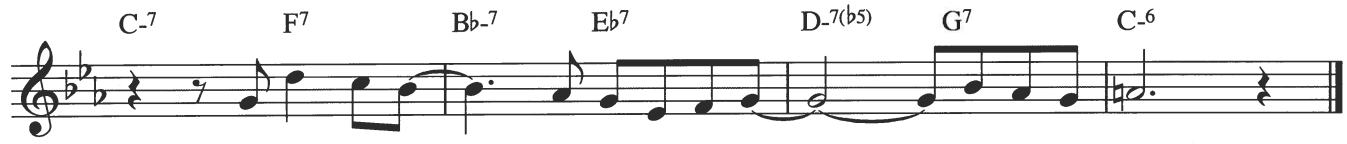
2. C-6 A-7(♭5) A♭maj7 D♭maj7 C-6 A-7(♭5) D7 G7



melody/harmony relationship:

relation to key center:

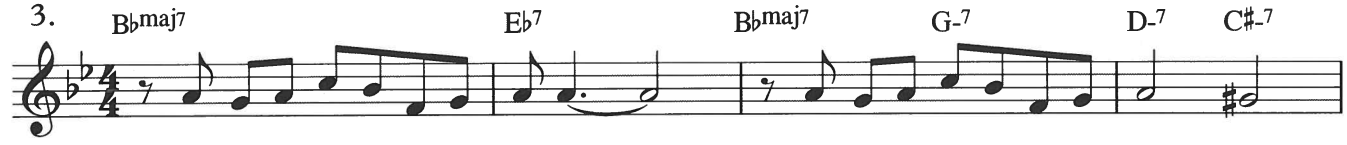
C-7 F7 B♭-7 E♭7 D-7(♭5) G7 C-6



melody/harmony relationship:

relation to key center:

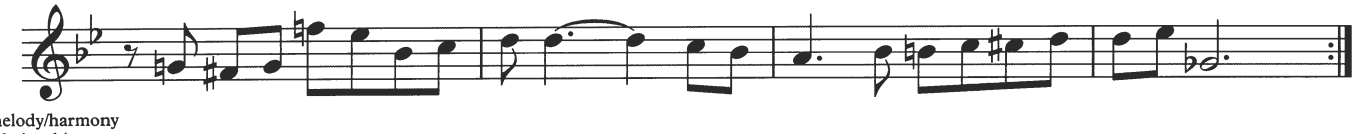
3. B♭maj7 E♭7 B♭maj7 G-7 D-7 C♯-7



melody/harmony relationship:

relation to key center:

C-7 A♭7 D-7 G7 C-7(♭5) F7



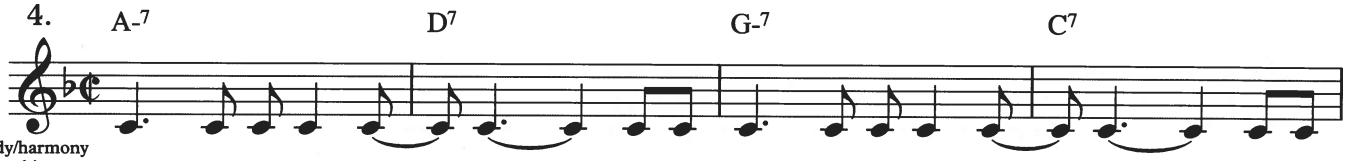
melody/harmony relationship:

relation to key center:

continued on next page

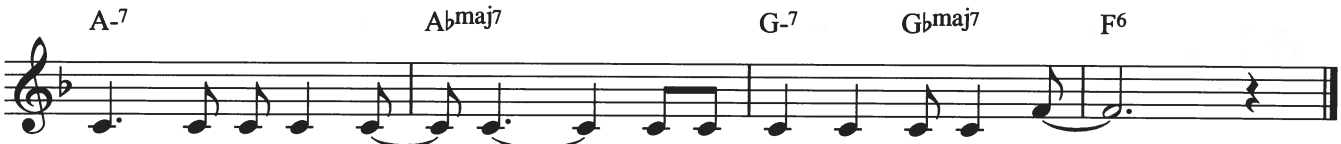
Name_____

4.



melody/harmony relationship:

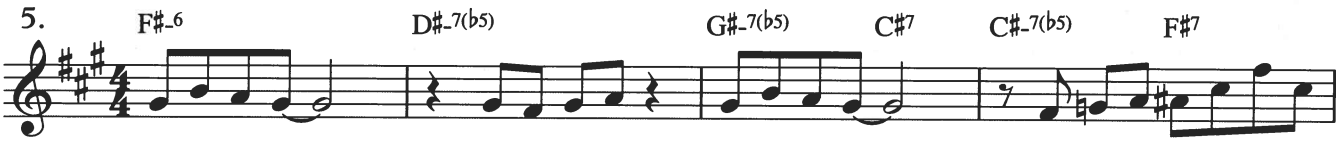
relation to key center:



melody/harmony relationship:

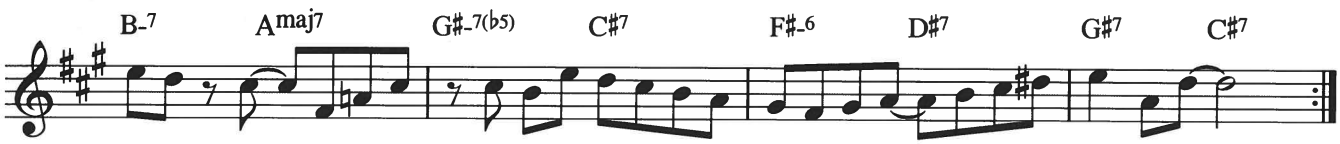
relation to key center:

5.



melody/harmony relationship:

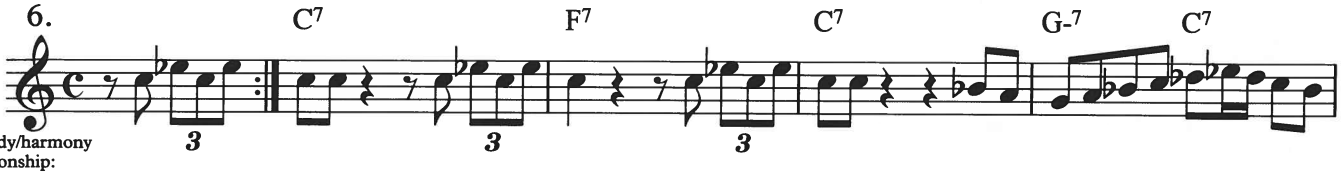
relation to key center:



melody/harmony relationship:

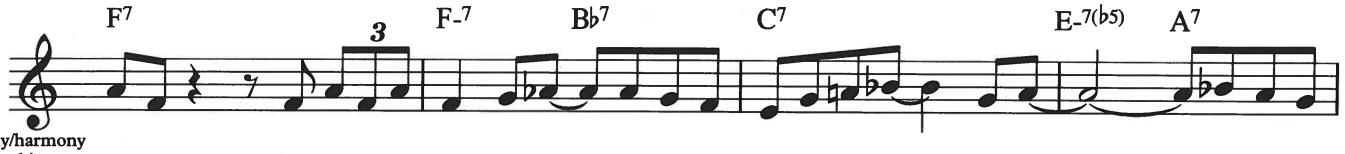
relation to key center:

6.



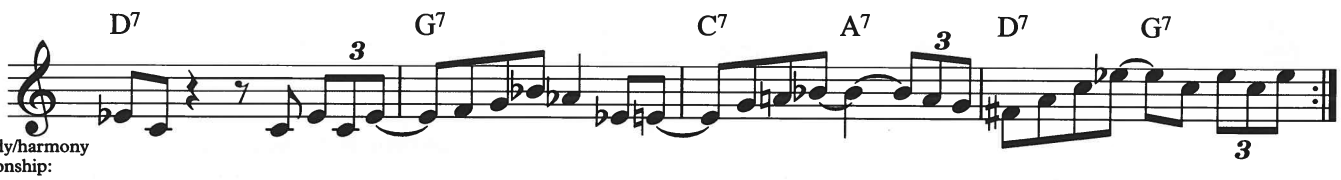
melody/harmony relationship:

relation to key center:



melody/harmony relationship:

relation to key center:



melody/harmony relationship:

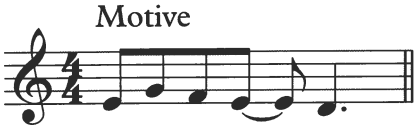
relation to key center:

Name_____

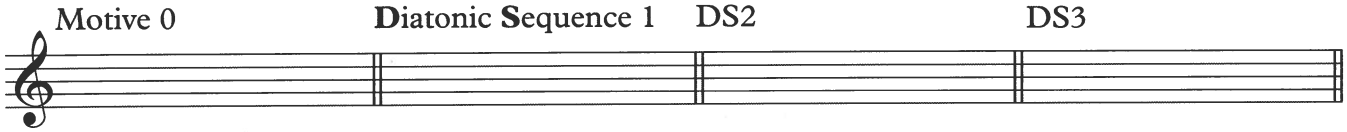
Melody-Motivic Transformations

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.

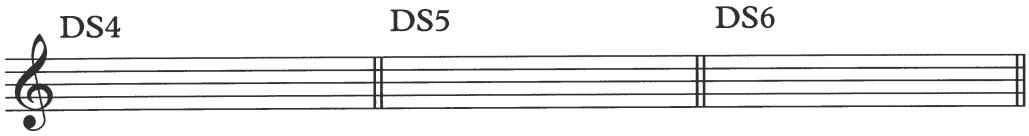
Motive



Motive 0 **D**iatonic **S**equence 1 DS2 DS3

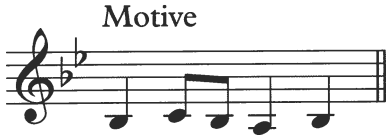


DS4 DS5 DS6

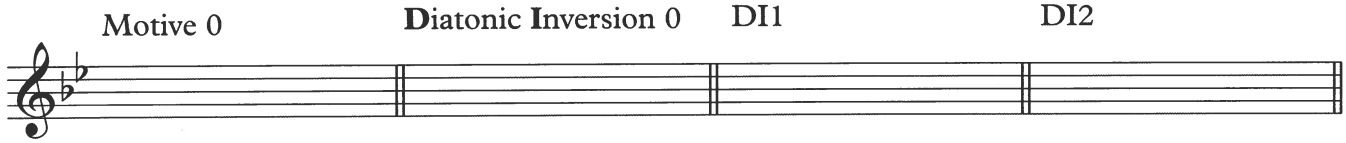


2. Copy the motive below and then create its diatonic inversion. Write a diatonic sequence of the diatonic inversion (DI) starting on each note of the scale.

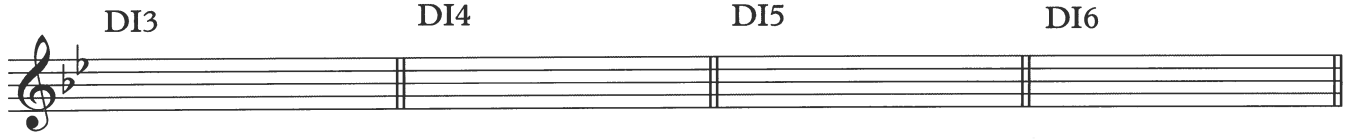
Motive



Motive 0 **D**iatonic **I**nversion 0 DI1 DI2



DI3 DI4 DI5 DI6



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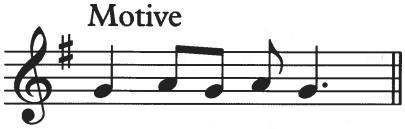
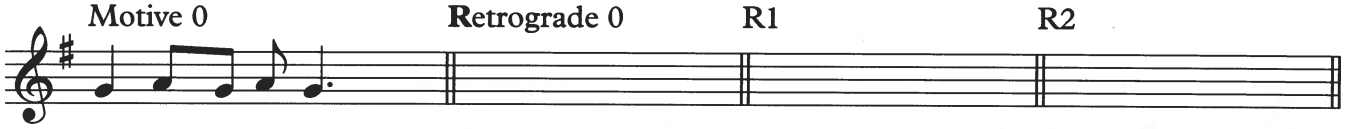
3. Copy the motive below and then create its retrograde. Write a diatonic sequence of the retrograde (R) starting on each note of the scale.

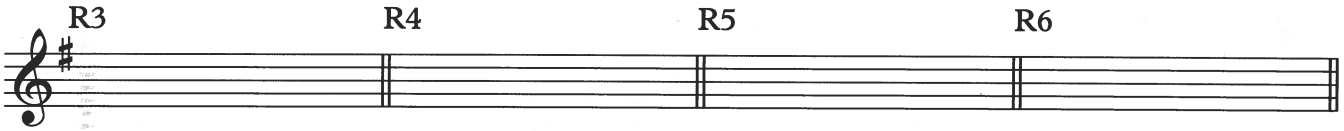
Motive



Motive 0 **R**etrograde 0 R1 R2

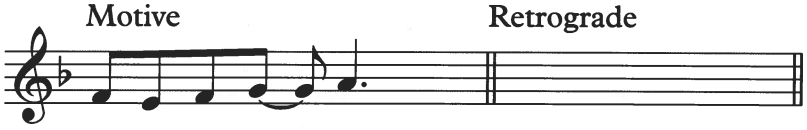


R3 R4 R5 R6

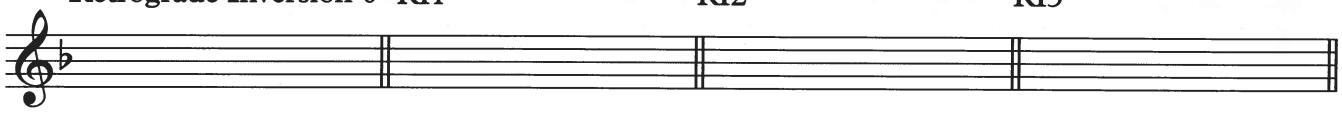


4. Create the retrograde of the motive below. Invert the retrograde to create the Retrograde Inversion. Write a diatonic sequence of the retrograde inversion (RI) starting on each note of the scale.

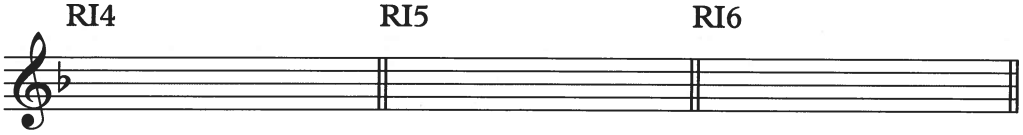
Motive Retrograde



Retrograde **I**nversion 0 RI1 RI2 RI3



RI4 RI5 RI6



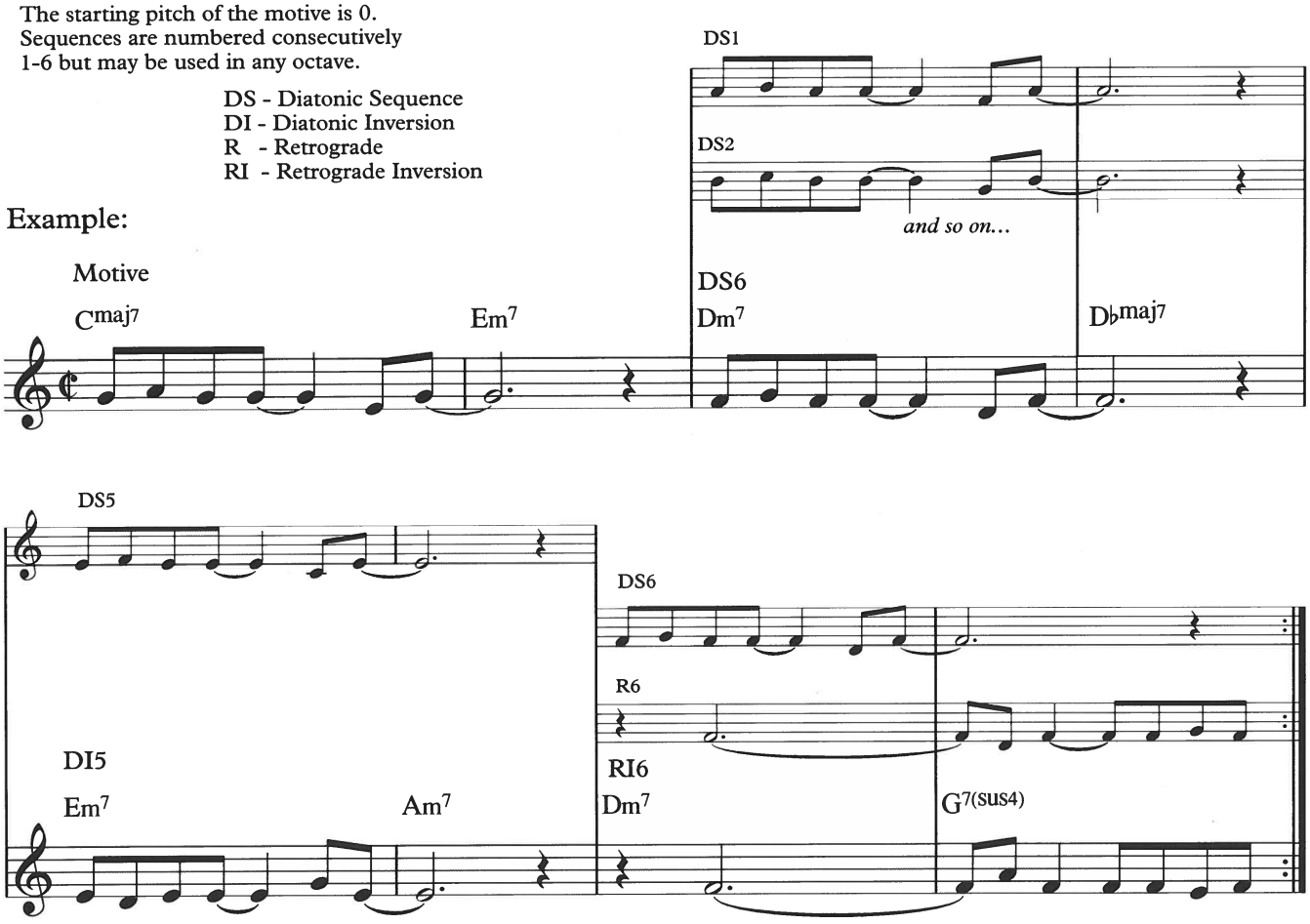
Name_____ **Melody-Composing with Motivic Transformation**

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.

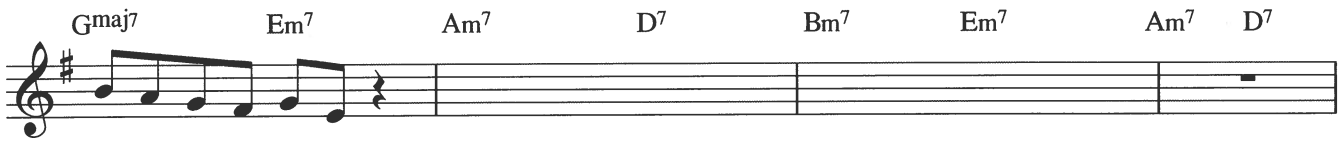
DS - Diatonic Sequence
DI - Diatonic Inversion
R - Retrograde
RI - Retrograde Inversion

Example:

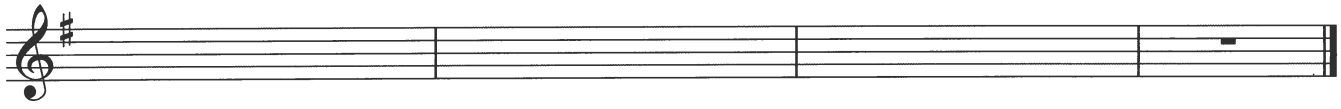


Complete each melody by transforming the motive according to the directions.

1. Motive DS6 R6



Motive DI4 RI6



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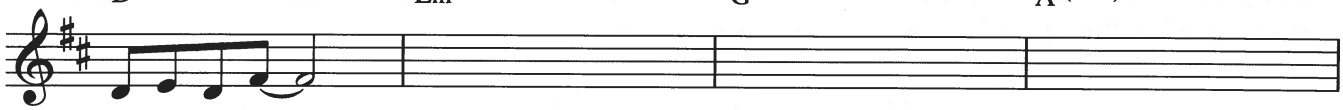
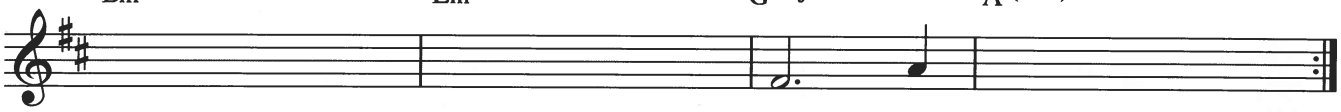
Name_____ **Melody-Composing with Motivic Transformation**

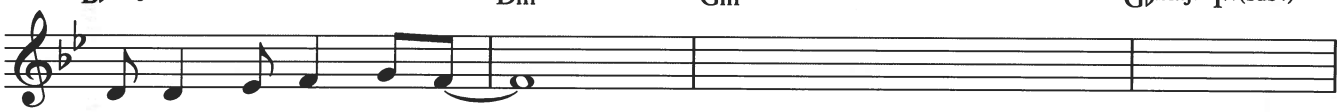
2. Motive D | DS1 Em | R3 G | DS1 $A^{7(sus4)}$



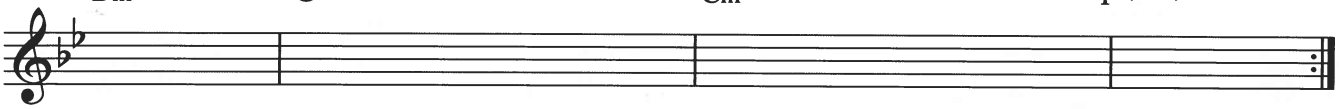
DS2 Bm | DS1 Em | G^{maj7} | DI3 $A^{7(sus4)}$



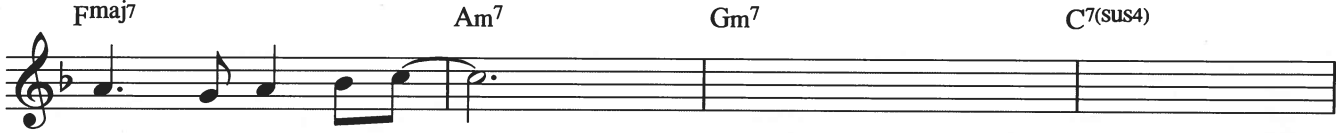
3. Motive $B\flat^{maj7}$ | Dm^7 | DS3 Gm^7 | $G\flat^{maj7}$ $F^{7(sus4)}$



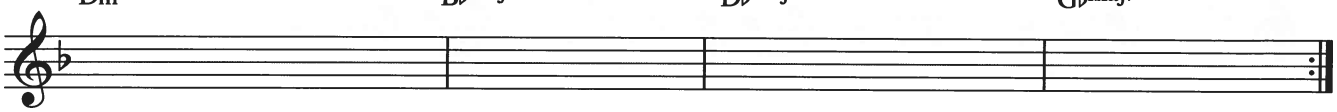
R0 (transpose up one octave) Dm^7 G^7 | DI (transpose up one octave) Cm^7 | $F^{7(sus4)}$



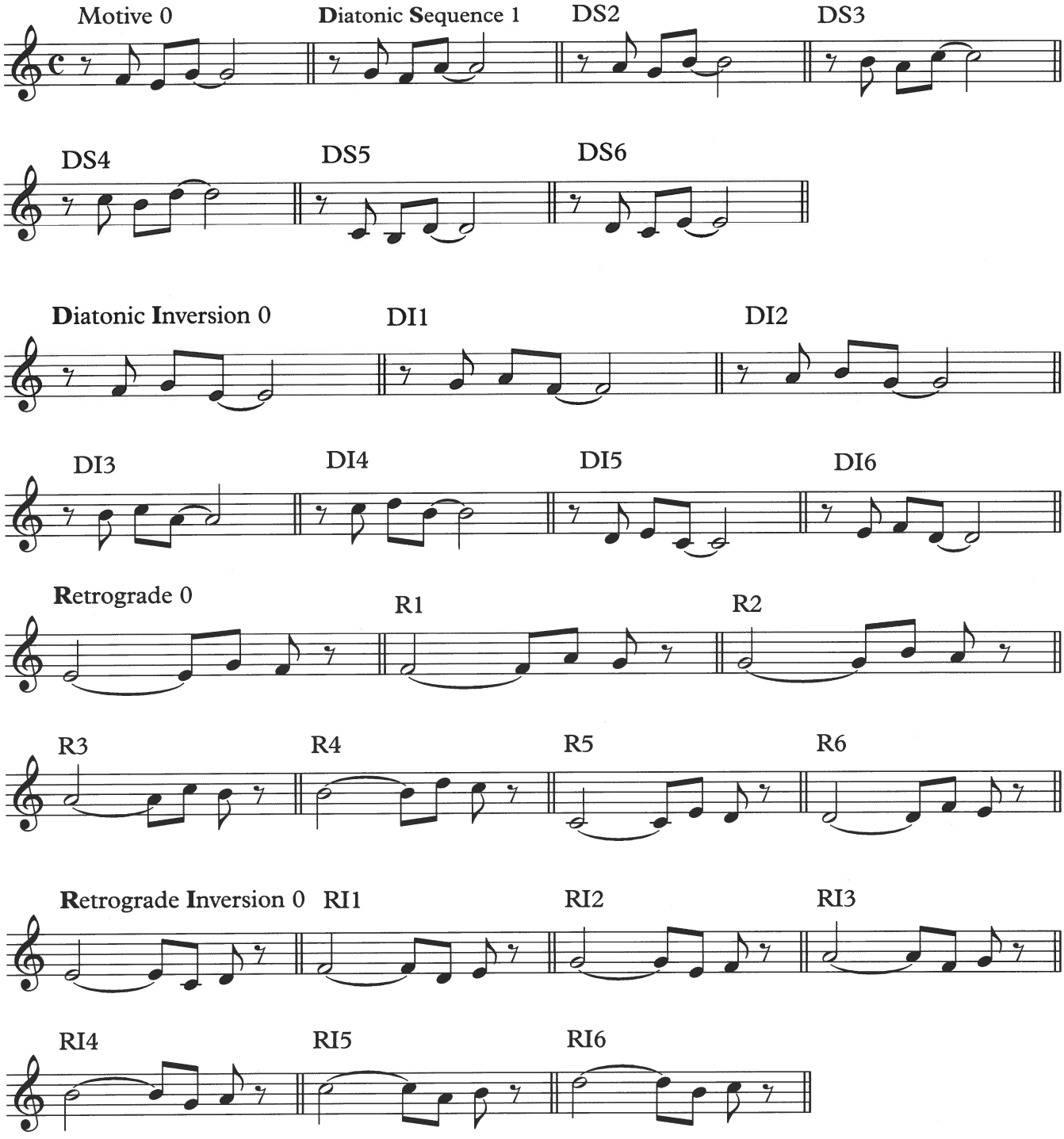
4. Motive F^{maj7} | Am^7 | DI1 Gm^7 | $C^{7(sus4)}$



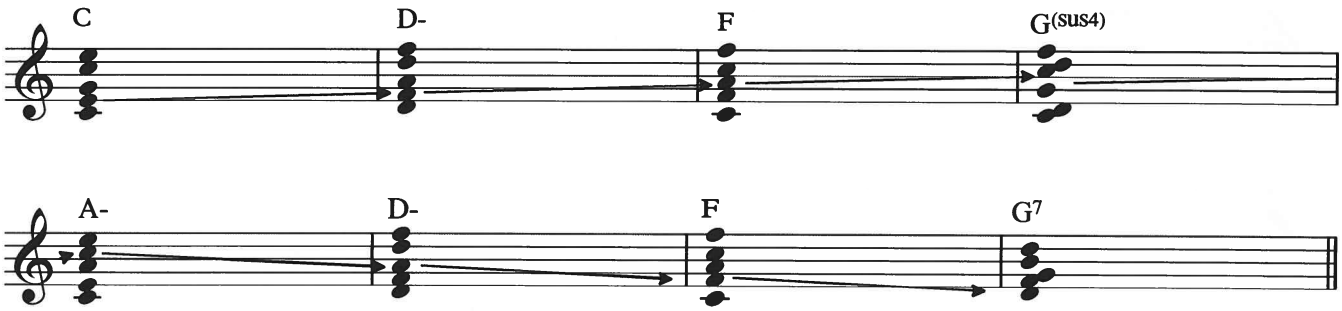
DI0 Dm^7 | $B\flat^{maj7}$ | DI2 (adjust intervals to agree with chords) $D\flat^{maj7}$ | $G\flat^{maj7}$



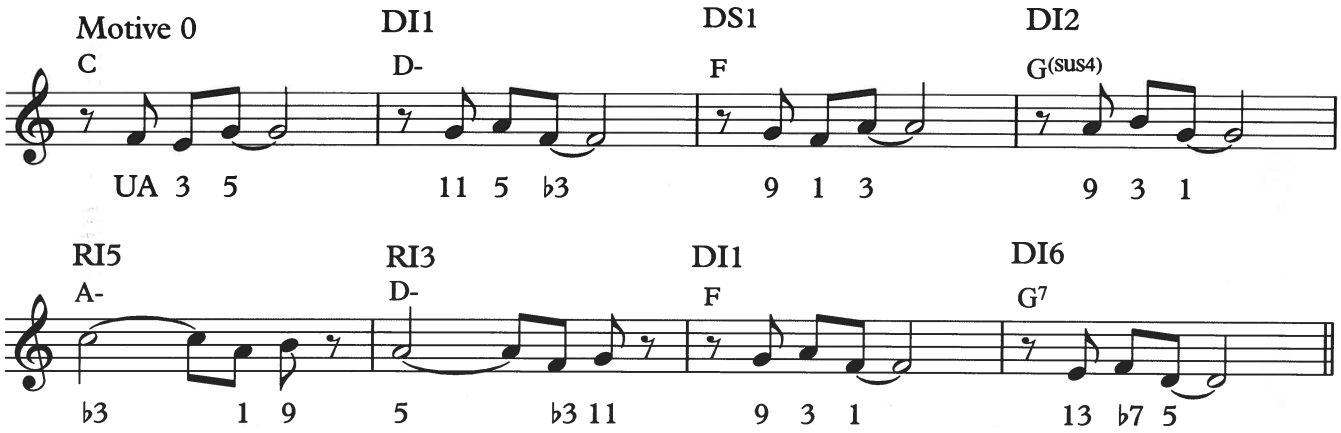
While most people don't compose songs by strict motivic development, learning the process for generating a melody this way is important for all musicians. The human mind transforms musical materials unconsciously, but bringing this process into our consciousness can help us to develop techniques to keep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



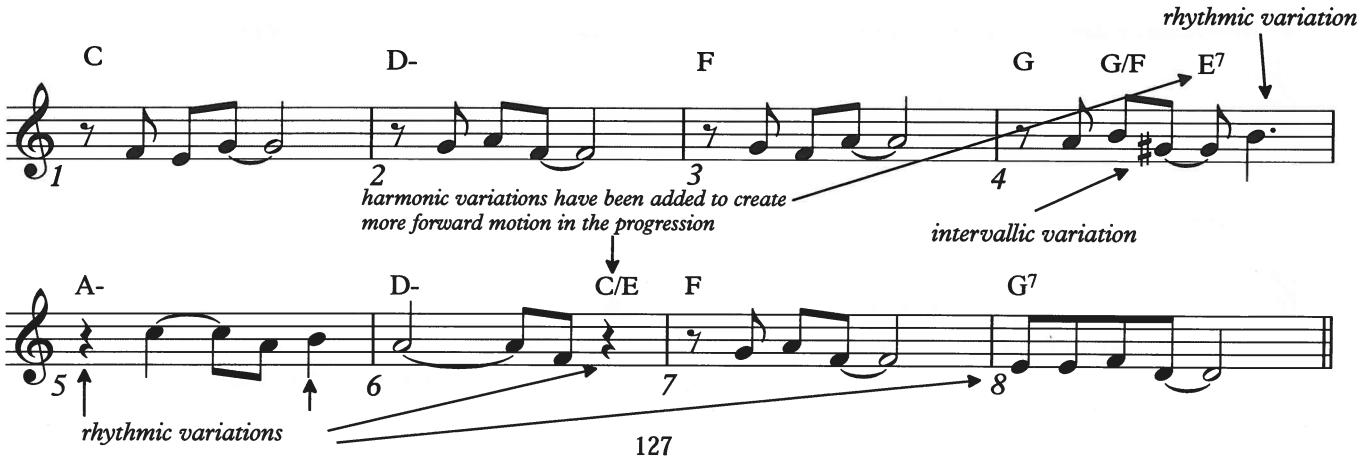
Planning the Melody: Before writing a note we might choose a chord progression and draw a contour over 8 bars. The choice of contour is arbitrary but since the motive moves up, in this instance, so will our contour. The first four measures rises to create an antecedent phrase, the second four measures 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.



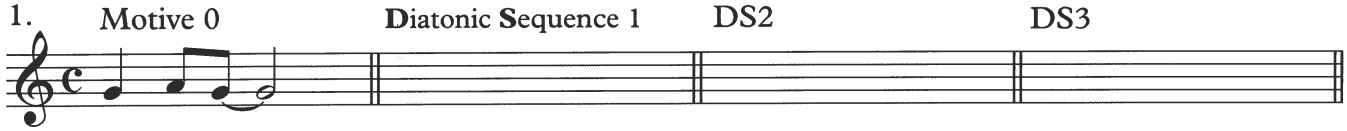
Editing the Melody: The regular repetition of material generated by the motive gives our melody aesthetic unity, while a few judicious edits create a little bit more variety and surprise. The change of interval in m.4 accomodates the secondary dominant E7. The change of rhythm creates an anticipation 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.



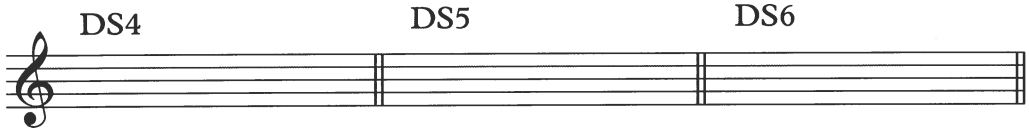
Name_____ **Melody - Composing with Motives**

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

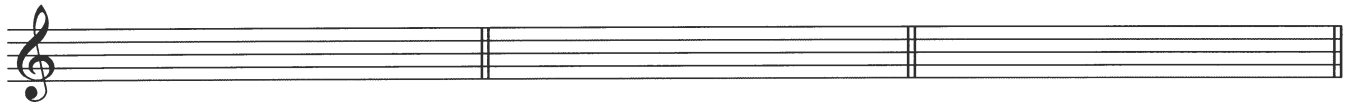
1. Motive 0 **D**iatonic **S**equence 1 DS2 DS3



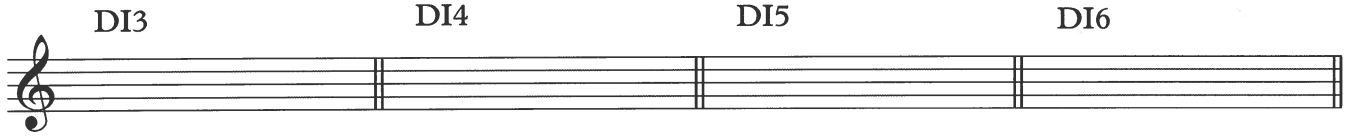
DS4 DS5 DS6



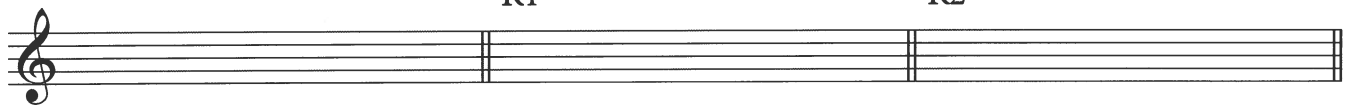
2. **D**iatonic **I**nversion 0 DI1 DI2



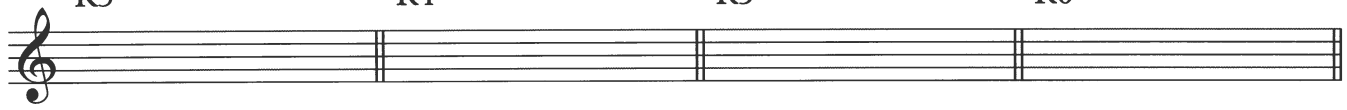
DI3 DI4 DI5 DI6



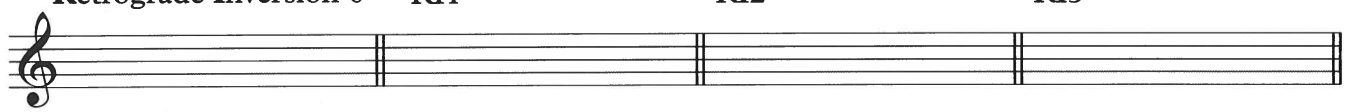
3. **R**etrograde 0 R1 R2



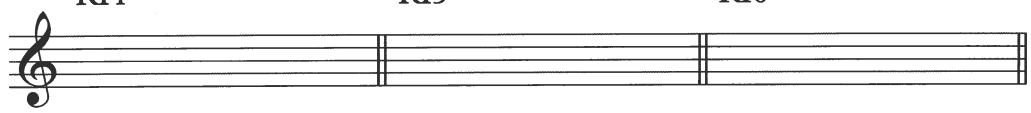
R3 R4 R5 R6



4. **R**etrograde **I**nversion 0 RI1 RI2 RI3



RI4 RI5 RI6



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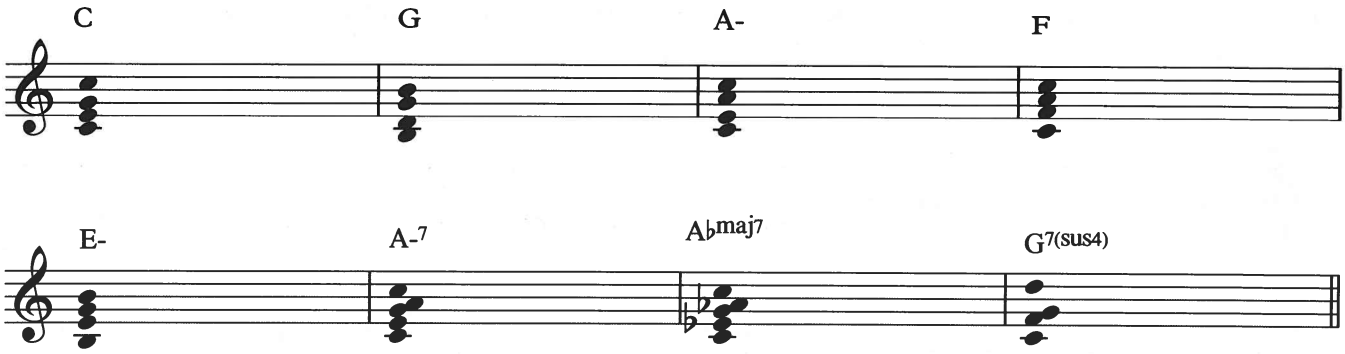
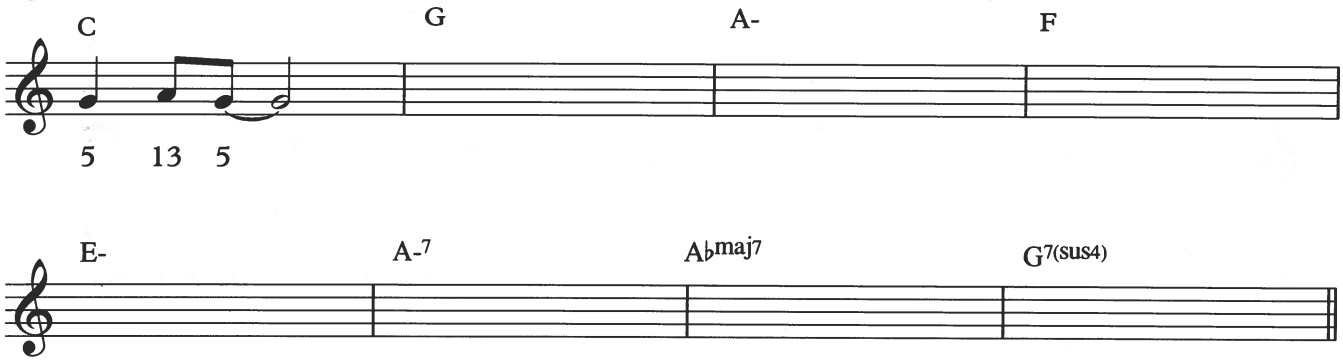
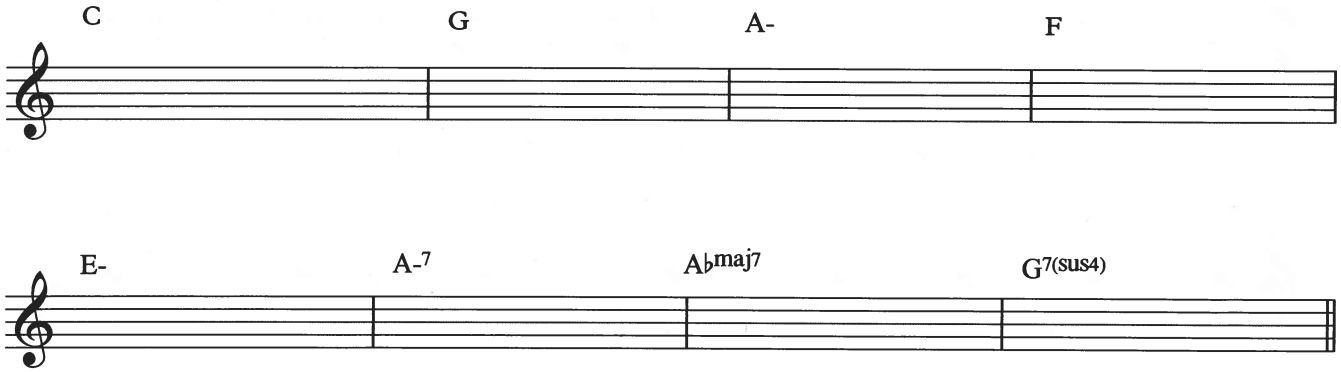
5. **Planning the Melody:** Draw a contour over this 8 bar chord progression. Think of it as two 4-bar phrases: antecedent and consequent. By visualizing the accompanying chords you can see which notes will be structurally important to the melody that you construct.



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!



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 ♭VImaj7 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!

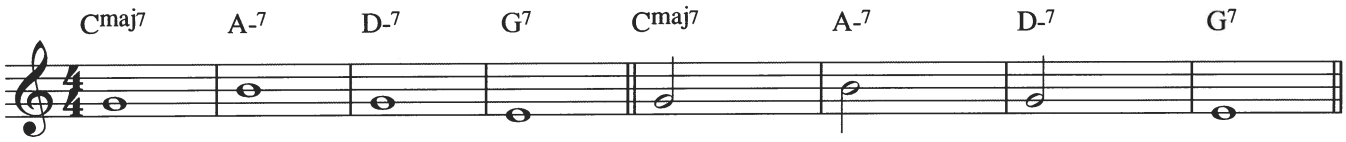


Name_____ **Melody - Approach Tones**

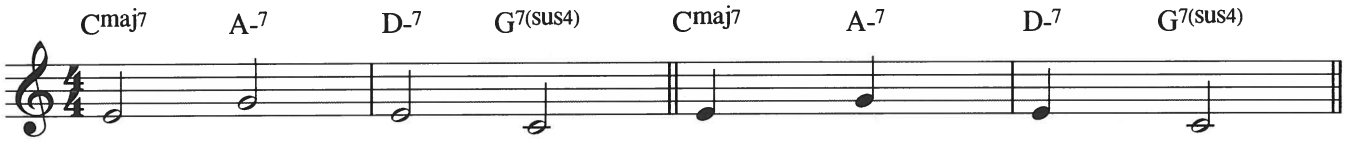
Each of the melodies below moves by disjunct motion or is static. Embellish the target tones with approach tones as indicated in the directions. Give the melody/harmony relationship for each target tone.

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

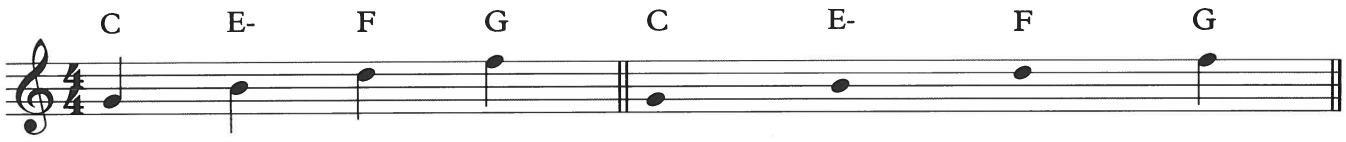
Melody: Embellish melody:



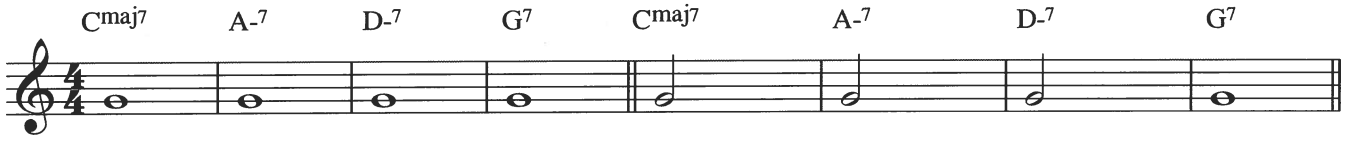
2. Embellish the melody with passing tones (PT) at the metrical rhythmic level.



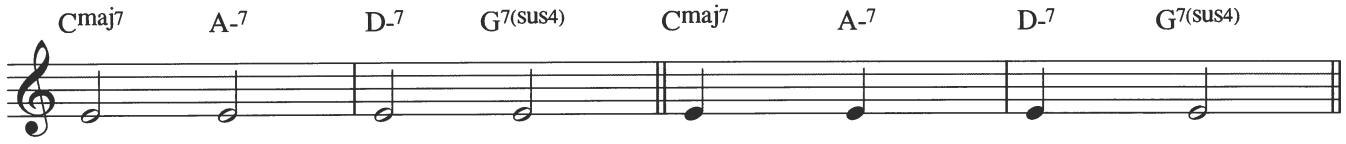
3. Embellish the melody with passing tones (PT) at the sub-metrical rhythmic level.



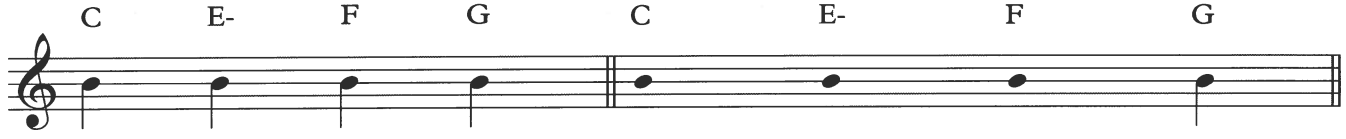
4. Embellish the melody with neighbor tones (NT) at the super-metrical rhythmic level.



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



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



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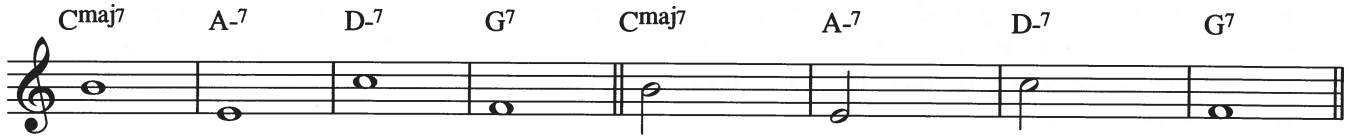
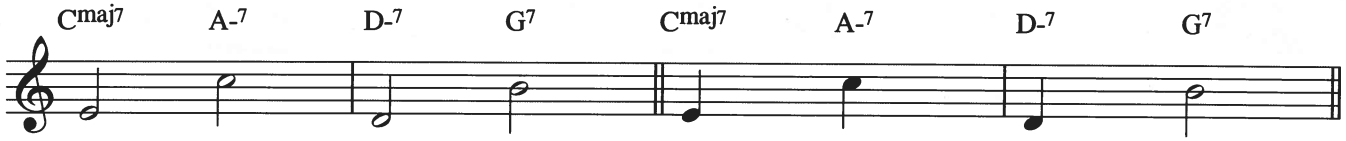
Name_____ **Melody - Approach Tones**

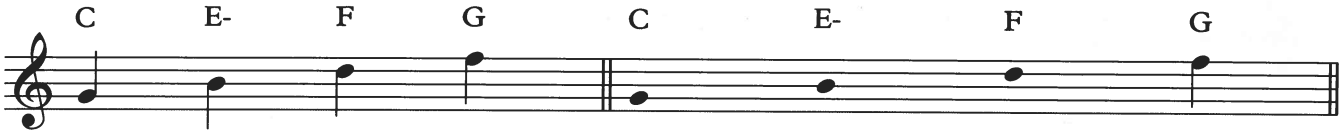
7. Embellish the melody with unprepared approach tones (UA) at the super-metrical rhythmic level.



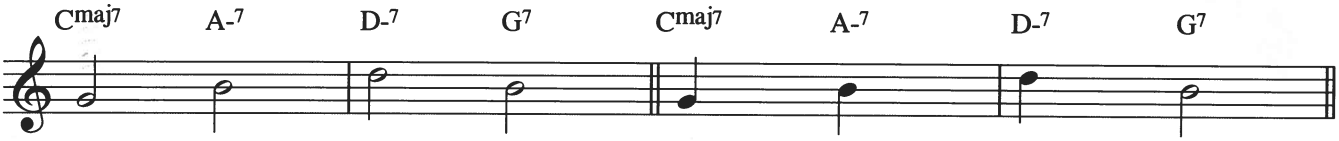
8. Embellish the melody with unprepared approach tones (UA) at the metrical rhythmic level.



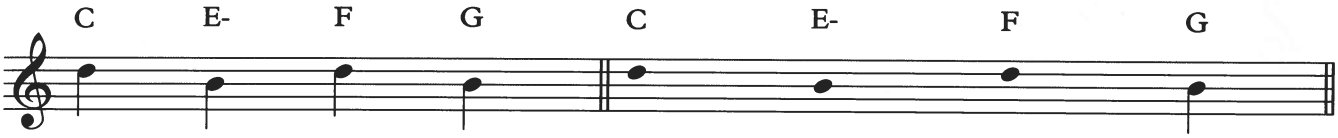
9. Embellish the melody with unprepared approach tones (UA) at the sub-metrical rhythmic level.



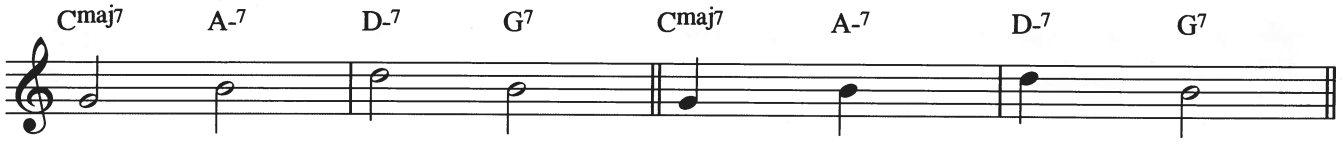
10. Embellish the melody with double chromatic passing tones (DCPT) at the metrical rhythmic level.



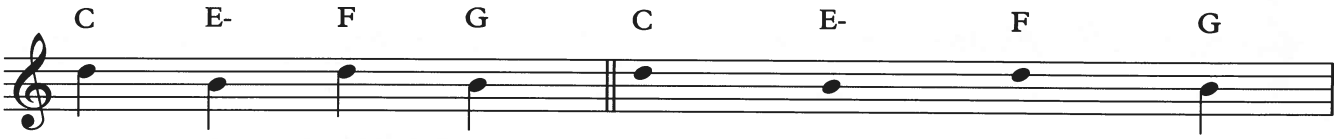
11. Embellish the melody with double chromatic passing tones (DCPT) at the sub-metrical rhythmic level.



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



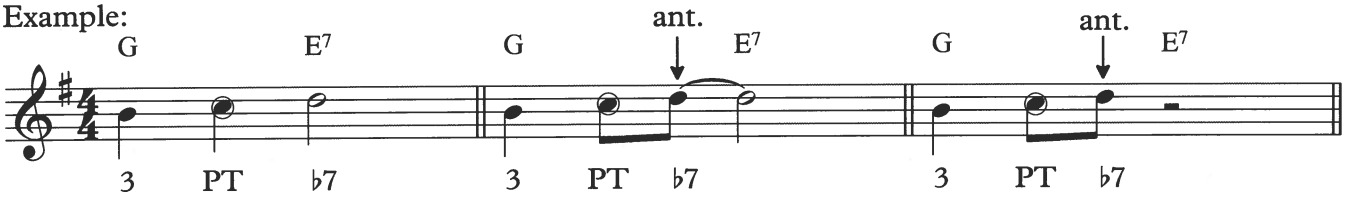
13. Embellish the melody with indirect resolution tones (IR) at the sub-metrical rhythmic level.



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:



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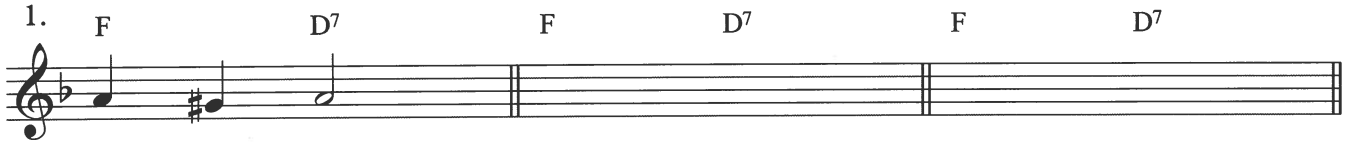

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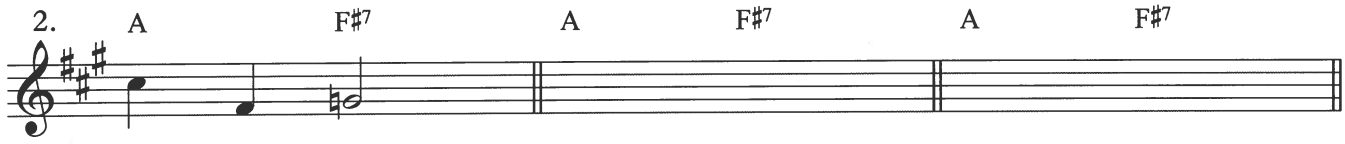

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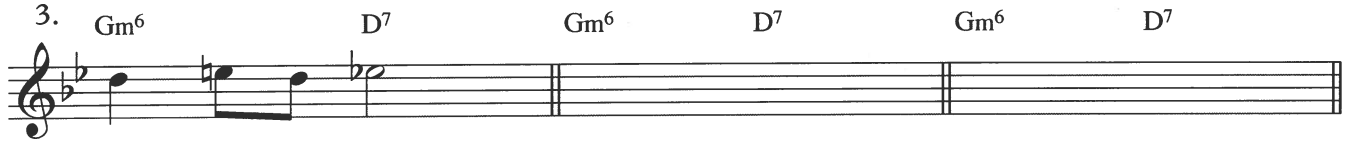

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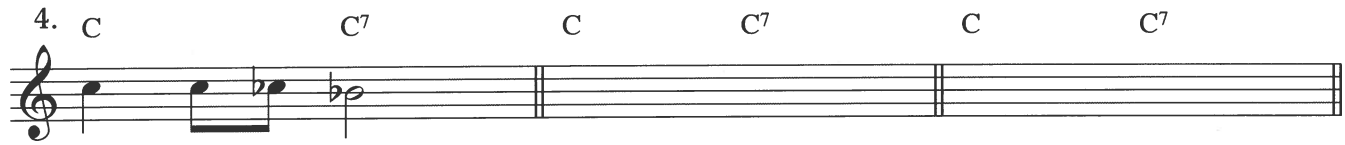

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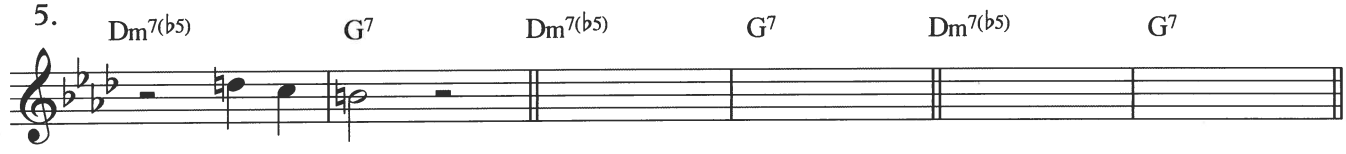

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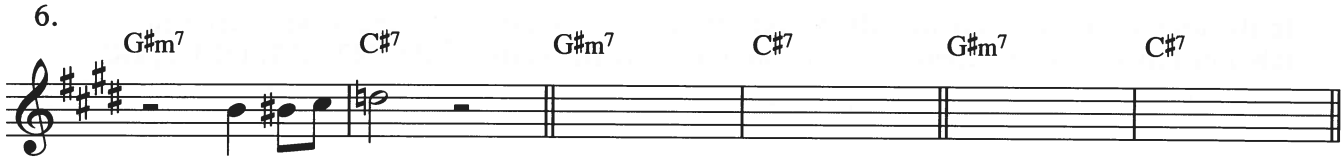
Name_____ **Melody - Anticipation and Delayed Attack**

6.



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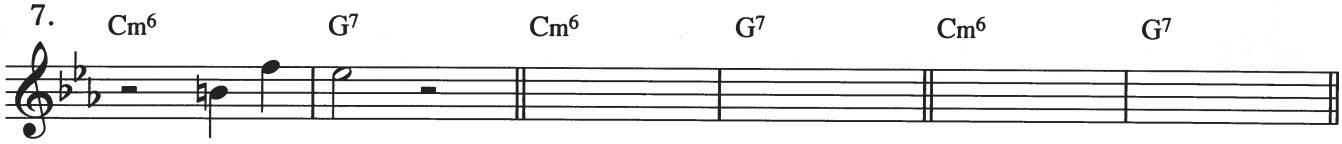

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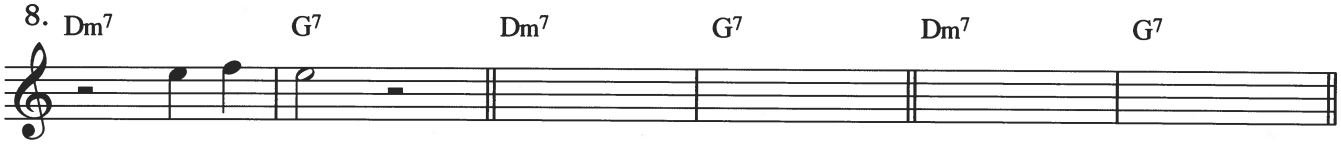

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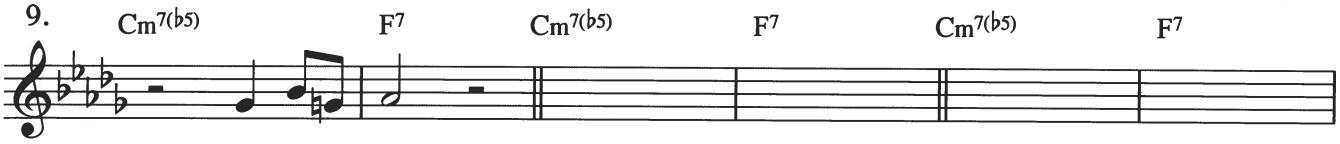
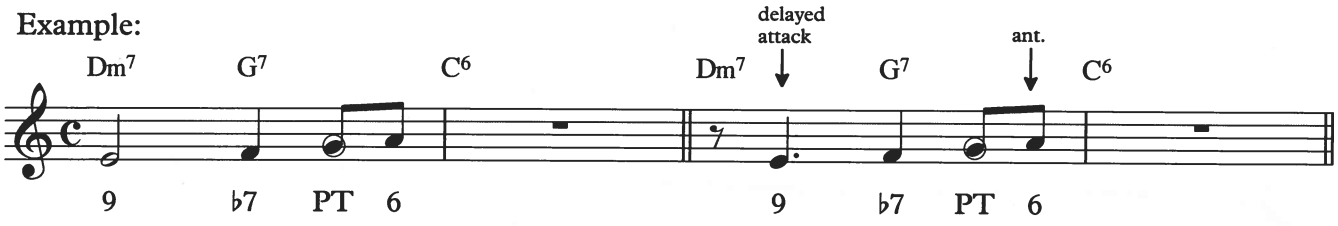


Analyze the melody/harmony relationship in each exercise and then rewrite the rhythm so as to delay the attack of the first target tone by one half beat. Analyze the melody/harmony relationship of the rewritten exercise. Indicate the delayed attacks and anticipations.

Example:



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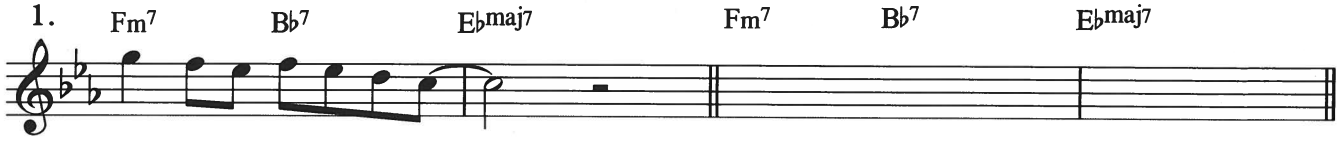

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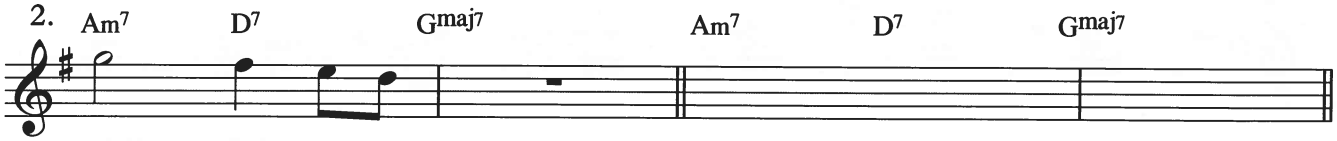
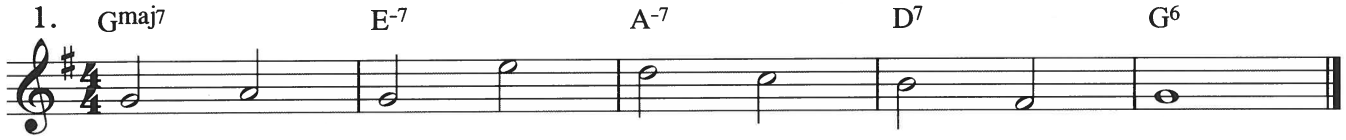
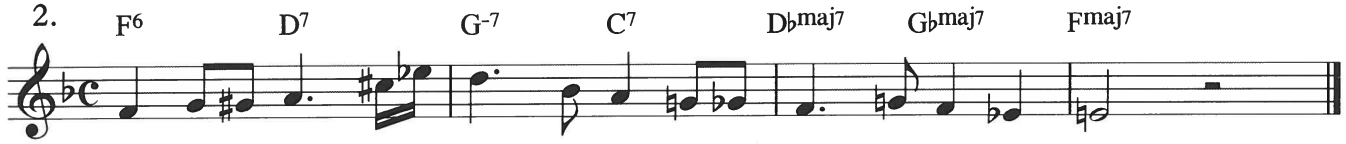
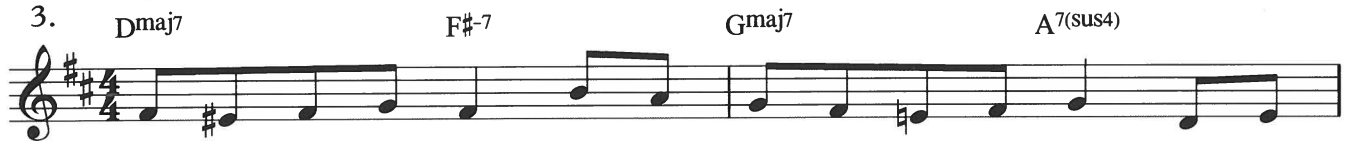


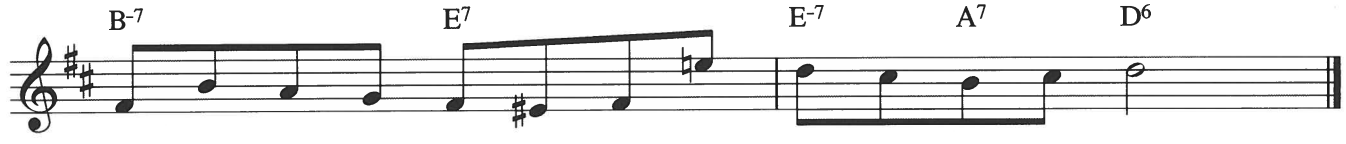
Name_____ **Melody - Identifying Approach Tones**

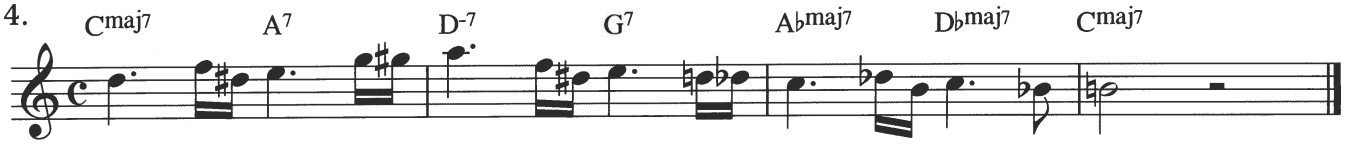
In the following tunes, identify the target tones and and analyze their melody/harmony relationship. Circle the approach tones and identify the pattern (PT, NT, UA, DCPT, IR).

1. 

2. 

3. 



4. 

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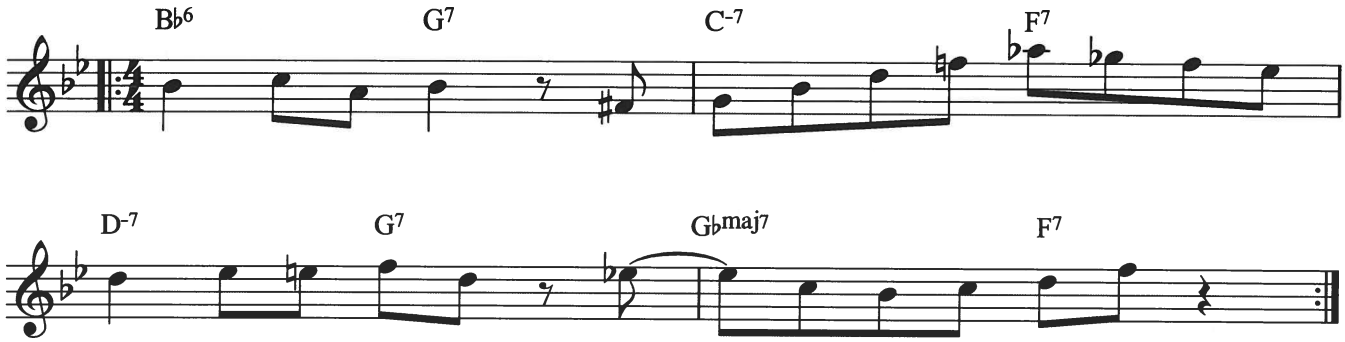
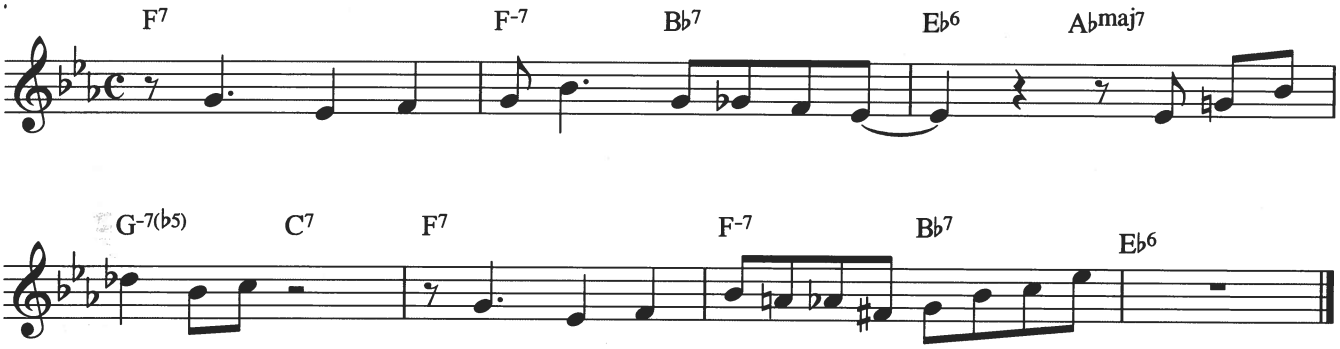
Name_____ **Melody - Identifying Approach Tones**

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.

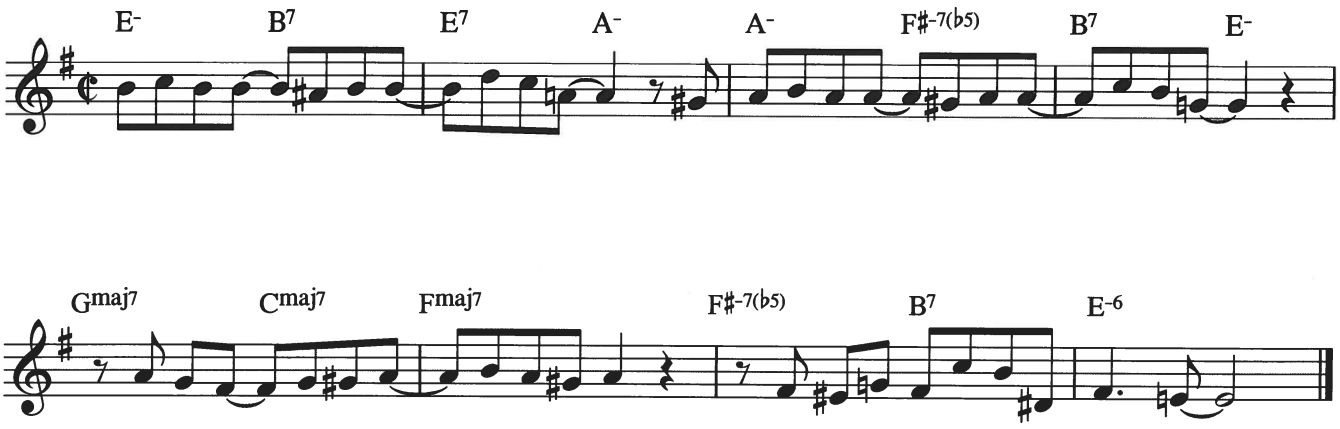
1. Fast Swing

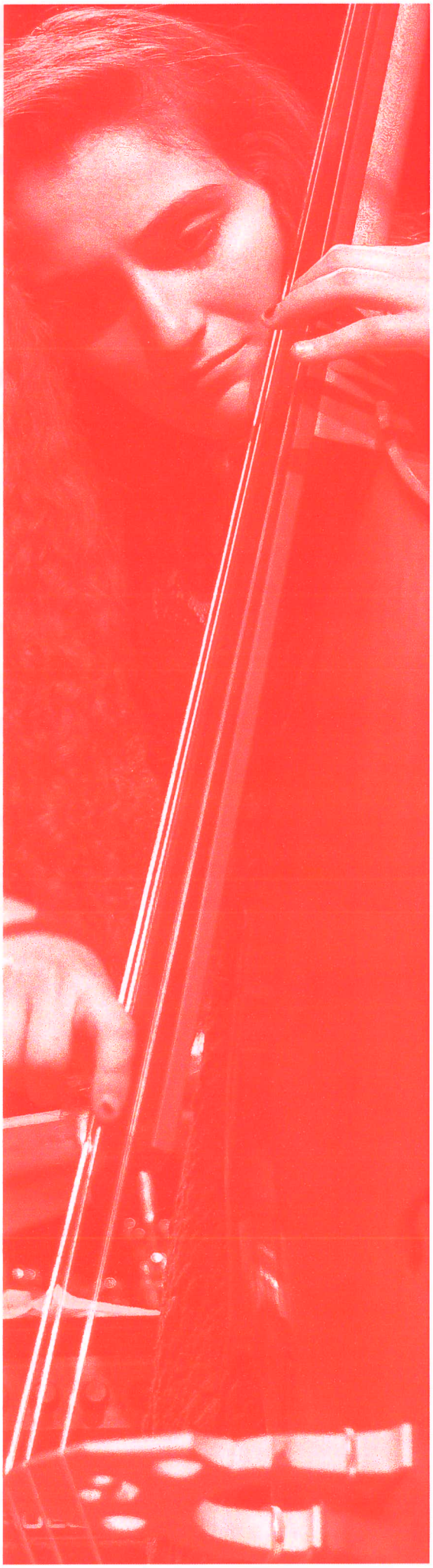


2. Slow Swing



2. Bossa Nova





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