

Triads in keys

T-1a

Write out the triads which naturally occur over each note in the major scale for the key signature you're working with this week, and provide a roman numeral analysis of each chord in the space below the chord. Your instructor will tell you which clef to use.

Tips:

- The Roman numeral is the same as the scale degree.
- Identify quality by using upper- or lower-case roman numerals.
- Diminished chords get a lower-case numeral followed by a small circle.
- Augmented triads use an upper-case numeral followed by a plus sign.
- For help, see pages 22-25 of the Level 1-3 text.

Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Sample solution for no sharps or flats in key signature, bass clef:

I ii iii IV V vi vii^o I

T-1b

Write out the triads which naturally occur over each note in the relative minor scale for the key signature you're working with this week, and provide a roman numeral analysis of each chord in the space below the chord. Your instructor will tell you which clef to use. Follow the tips provided with T-1a. Sing all the chords using note names, solfège syllables, and scale degrees when you finish writing. You should also play the chords on the piano.

Note that in the sample solution for no sharps or flats in key signature in treble clef below, harmonic minor is used.

i ii^o III⁺ iv V VI vii^o i

T-2

- 1) Identify, using figured bass symbols (arabic numerals), the inversions of the triads below. An example of each inversion you will encounter is provided. Refer to the Level 1-3 text, page 25, for further help. (For a greater challenge, figure out the quality of the triad as well.)
- 2) Circle the root of each chord.

(Accidentals apply only to the note directly following.)

examples:

5
3

6
3

6
4

6
3

6
4

T-2a

T-2b

T-2c

T-2d

In the set of exercises to follow, your instructor will direct you to use one of the pitch series below. You'll notice that no clef is given. That is so that you can use the pitches on the same lines and spaces in any clef, as directed by your teacher. The pitches are numbered so your teacher can keep you from doing unnecessarily hard work that might confuse you.

You might like to make a photocopy of this page and put it in your workbook so that you can have easy reference to it while you do your work.

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

Series 1



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

Series 2



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

Series 3



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

Series 4



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

Series 5

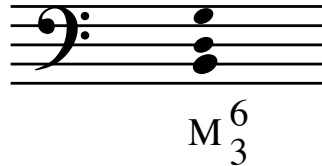


T3 Review of triad inversions

T-3a

Using pitch series 1 and the clef identified by your instructor, write the first-inversion triad which occurs naturally (without accidentals) above each note. Label the quality of the triad (M, m, o, +), identify its inversion with figured bass symbols, and then sing it using solfège syllables and note names.

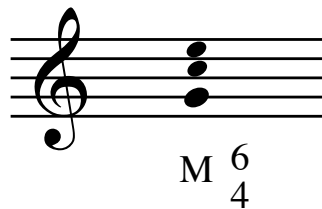
The example below completes the exercise using the first pitch of Series 1 (the series are on page 31) in bass clef, using smaller note heads for the solution.



T-3b

Using pitch series 1 and the clef identified by your instructor, write the second-inversion triad which occurs naturally (without accidentals) above each note. Label the quality of the triad (M, m, o, +), identify its inversion with figured bass symbols, and then sing it using solfège syllables and note names.

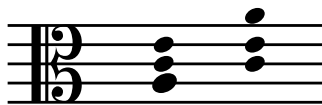
The example below completes the exercise using the first pitch of Series 1 (the series are on page 31) in treble clef, using smaller note heads for the solution.



T-3c

Using the pitch series and clef identified by your instructor, write the quality of triad specified by your instructor. Then rewrite the triad just to its right and transform it into a first-inversion triad. Sing each triad using solfège syllables and note names.

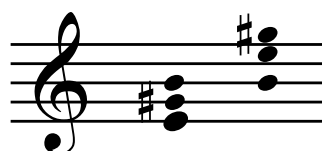
The example below completes the exercise using the first pitch of Series 1 (the series are on page 31) in alto clef, beginning with a minor triad in root position.



T-3d

Using the pitch series and clef identified by your instructor, write the quality of triad specified by your instructor. Then rewrite the triad just to its right and transform it into second-inversion triad. Sing each triad using solfège syllables and note names.

The example below completes the exercise using the first pitch of Series 1 (the series are on page 31) in treble clef, beginning with a major triad in root position.



D-7 Review of dominant seventh inversions

- 1) Identify, using figured bass symbols (arabic numerals), the inversions of the dominant seventh chords below. An example of each inversion you will encounter is provided. Refer to the text, page 4, for further help.
- 2) Circle the root of each chord.

(Accidentals apply only to the note directly following.)

examples:

The examples show four dominant seventh chords in bass clef with figured bass symbols and root labels:

- Example 1: Bass clef, key signature of one flat (Bb). Chord: Bb7. Figured bass: 7. Root: Bb.
- Example 2: Bass clef, key signature of one flat (Bb). Chord: Bb7. Figured bass: 6 5. Root: Bb.
- Example 3: Bass clef, key signature of one flat (Bb). Chord: Bb7. Figured bass: 4 3. Root: Bb.
- Example 4: Bass clef, key signature of one flat (Bb). Chord: Bb7. Figured bass: 4 2. Root: Bb.

D7a

Five dominant seventh chords in bass clef for exercise D7a:

- Key signature: two sharps (F#, C#). Chord: D7.
- Key signature: two sharps (F#, C#). Chord: E7.
- Key signature: one flat (Bb). Chord: F7.
- Key signature: one flat (Bb). Chord: G7.
- Key signature: one sharp (F#). Chord: A7.

D7b

Five dominant seventh chords in treble clef for exercise D7b:

- Key signature: one sharp (F#). Chord: D7.
- Key signature: two sharps (F#, C#). Chord: E7.
- Key signature: one sharp (F#). Chord: F#7.
- Key signature: two sharps (F#, C#). Chord: G#7.
- Key signature: one sharp (F#). Chord: A7.

D7c

Five dominant seventh chords in bass clef for exercise D7c:

- Key signature: one flat (Bb). Chord: Bb7.
- Key signature: one flat (Bb). Chord: Cb7.
- Key signature: one flat (Bb). Chord: D7.
- Key signature: one flat (Bb). Chord: E7.
- Key signature: one sharp (F#). Chord: F#7.

D7d

Five dominant seventh chords in bass clef for exercise D7d:

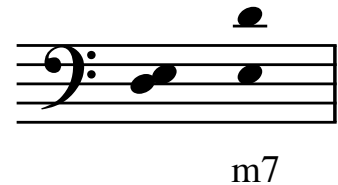
- Key signature: one flat (Bb). Chord: Bb7.
- Key signature: two sharps (F#, C#). Chord: D7.
- Key signature: two sharps (F#, C#). Chord: E7.
- Key signature: one flat (Bb). Chord: F7.
- Key signature: one sharp (F#). Chord: A7.

I-1 Interval spelling and inversion

Your instructor will specify a pitch series (found on page 31), an interval, and a clef to use with it.

1. Write the interval above each note in the series.
2. Sing it using pitch names and solfège syllables.
3. Invert, label, and sing each inversion if your instructor asks you to do so.
4. Play the intervals on the piano or your instrument.

A sample completion is on the right, as if the assignment were to spell major seconds in bass clef. The sample uses a third-line note as the given note.

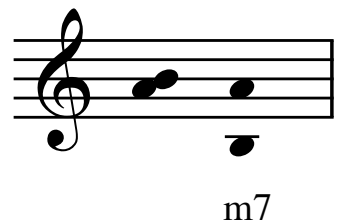


I-2 Interval spelling and inversion

Your instructor will specify a pitch series (found on page 31), an interval, and a clef to use with it.

1. Write the interval below each note in the series.
2. Sing it using pitch names and solfège syllables.
3. Invert, label, and sing each inversion if your instructor asks you to do so.
4. Play the intervals on the piano or your instrument.

A sample completion is on the right, as if the assignment were to spell major seconds in treble clef. The sample uses a third-line note as the given note.

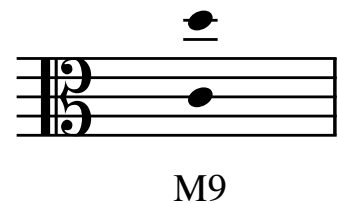


I-3 Compound intervals

Your instructor will specify a pitch series (found on page 31), a compound interval, and a clef to use.

1. Write the interval above each note in the series.
2. Play the intervals on the piano or your instrument.

A sample completion follows, as if the assignment were to spell major ninths in alto clef. The sample uses a third-line note as the given note.

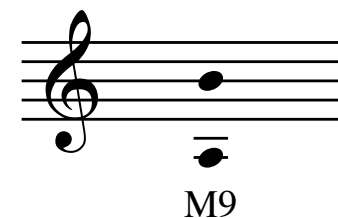


I-4 Compound intervals

Your instructor will specify a pitch series (found on page 31), a compound interval, and a clef to use.

1. Write the interval below each note in the series.
2. Play the intervals on the piano or your instrument.

A sample completion follows, as if the assignment were to spell major ninths in treble clef. The sample uses a third-line note as the given note.



4.01 triad voicing

Spell (write) the tonic chords in the key requested, in open and close voicing as specified, given the melody or bass note provided.

close	open	open	close	close	open	open	close
C:		d:		E:		F:	

close	open	open	close	close	open	open	close
Ab:		F#:		e:		Eb:	

Write the requested non-tonic chords as specified.

open	close	open	close
Bb:	V	G:	IV
a:	V	f:	iv

Write a roman-numeral analysis of each chord, considering the key provided.

Db:		eb:		L4 2011		b:	
						c#:	

4.02 subdominant and tonic

Connect the tonic and subdominant chords in the keys specified.

C: I IV G: I IV D: I IV A: IV I

f: i iv d: iv i e: i iv c: iv i

Voice the tonic triads as specified in the given keys.

open close close open open close close open

E_b: I I f#: i i B: I I C#: I I

Provide a roman-numeral analysis of the chords below, taking note of the keys they are in.

B_b: E: g#: a:

4.02 dominant and tonic

Connect the tonic and dominant chords in the keys specified.

F: V I C: V I G: V I d: i V

Bb: V I g: i V Ab: V I F: I V

Connect the tonic and subdominant chords as specified.

f#: i iv eb: iv i f: iv i G: IV I

Provide a roman-numeral analysis of the chords below, taking note of the keys they are in.

F: B: Ab: A:

4.04 dominant and subdominant

Connect the dominant and subdominant chords in the keys specified.

F: IV V C: IV V G: IV V d: iv V

Bb: IV V g: iv V Ab: IV V e: iv V

Connect the chords as specified.

f#: i V eb: iv i f: V i G: I IV

Spell in four parts the chords requested below.

F: vi B: iii d: VI A: ii

4.05 dominant sevenths

Spell and resolve a dominant seventh in each key specified, given the bass or melody note provided.

c: V⁷ i Eb: V⁷ I F: V⁷ I d: V⁷ i

Bb: V⁷ I g: V⁷ i Ab: V⁷ I f: V⁷ i

Connect the chords as specified.

e: iv V b: V i C#: I V F#: I IV

Spell a dominant seventh on the root given, and write in the key it must belong to. The key may be major or minor, it doesn't matter.

key: ___ V⁷ key: ___ V⁷ key: ___ V⁷ key: ___ V⁷

figured it out

4.06 cadences

Realize in four parts the cadence specified.

PAC	IAC	HC	PAC
d: V ⁷ i	B: V ⁷ I	Bb: IV V	a: V ⁷ i

PAC	IAC	PC	HC
Bb: V ⁷ I	e: V ⁷ i	C: IV I	f: iv V

Spell and resolve a dominant seventh in each key specified, given the bass or melody note provided. Identify the key. You can tell whether it must be major or minor in this case.

key: ___ V ⁷ i	key: ___ V ⁷ I	key: ___ V ⁷ I	key: ___ V ⁷ i

Provide a roman-numeral analysis of each chord, given the key specified.

g:	D:	A:	f#:

4.07 primary chord progressions

Realize in four parts the chord progressions below.

D: I IV V Eb: I V I f#: i iv i

E: I IV I V F: I IV V I

d: i V i iv a: V i iv V

Realize in four parts the cadences specified.

PAC IAC PC HC

E: V⁷ i c#: V i Bb: IV I e: iv V

4.08 leading-tone triads

Spell and resolve a leading-tone triad in each key specified, given the bass or melody note provided.

c: vii_6° i Eb: vii_6° I F: vii_6° I d: vii_6° i

Bb: vii_6° I e: vii_6° i Ab: vii_6° I c: vii_6° i

Spell and resolve a dominant seventh in each key specified, given the bass or melody note provided.

C: V^7 I a: V^7 i Eb: V^7 I c: V^7 i

Spell a dominant seventh on the root given, and write in the key it must belong to. The key may be major or minor, it doesn't matter.

key: ___ V^7 key: ___ V^7 key: ___ V^7 key: ___ V^7

4.09 secondary dominants

Spell a dominant seventh on the note provided. Though the key of each example is C major, the dominant seventh will lead to a specific *note*. Write in the scale degree (number) and pitch name that the dominant seventh leads to. (We would say it is the dominant seventh "of" that pitch name.)

C: V⁷ of ____ C: V⁷ of ____ C: V⁷ of ____ C: V⁷ of ____

Do the same as above, but for this line, imagine that the key is c minor. Remember the key signature of c minor, and the fact the scale degrees 3, 6, and 7 are lowered compared to C major. Indicate that fact in your answer by writing a flat in front of the scale degree number.

c: V⁷ of ____ c: V⁷ of ____ c: V⁷ of ____ c: V⁷ of ____

Spell and resolve a dominant seventh in each key specified, given the bass or melody note provided.

C: V⁷ I a: V⁷ i Eb: V⁷ I c: V⁷ i

Write out each triad that occurs in C major, then provide a roman-numeral analysis of each triad. The roots are provided for you. Sing through the set twice, once with solfège syllables, once with scale degrees. A composer might move to any of these chords as a new tonic, except for the diminished triad. Find and circle that triad.

C: ____

4.10 secondary leading-tone triads

Spell a diminished chord in first inversion on the note provided. Though the key of each example is C major, the diminished triad will lead to a specific *note*. Write in the scale degree (number) and pitch name that the diminished triad leads to. (We would say it is the leading-tone triad "of" that pitch name.)

C: vii^o of ____ C: vii^o of ____ C: vii^o of ____ C: vii^o of ____

Do the same as above, but for this line, imagine that the key is c minor. Remember the key signature of c minor, and the fact the scale degrees 3, 6, and 7 are lowered compared to C major. Indicate that fact in your answer by writing a flat in front of the scale degree number.

c: vii^o of ____ c: vii^o of ____ c: vii^o of ____

Spell and resolve a dominant seventh in each key specified, given the bass or melody note provided.

a: V⁷ i Bb: V⁷ I f: V⁷ i Ab: V⁷ I

Using *natural minor*, write out each triad that occurs in c minor, then provide a roman-numeral analysis of each triad. The roots are provided for you. What you will create is the set of keys that a composer might change the key to, except for the diminished triad. Find and circle that triad. Sing through the set twice, once with solfège syllables, once with scale degrees.

c: ____

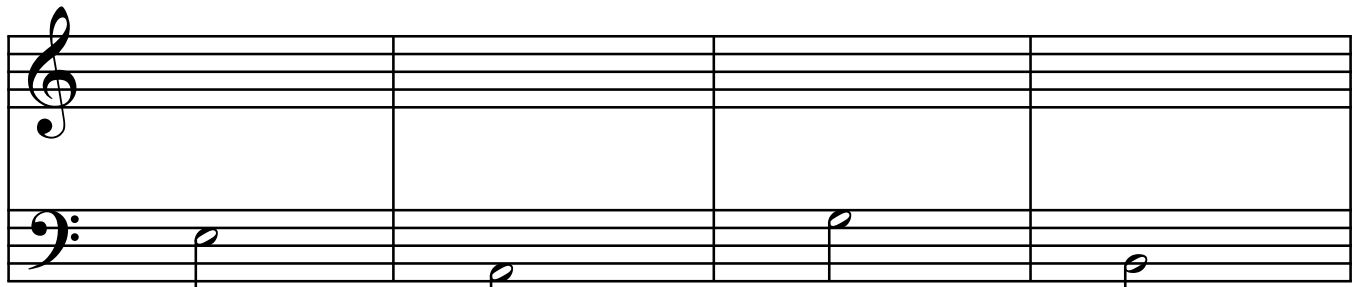
4.11 secondary dominants in major

Write out each triad that occurs in G major, then provide a roman-numeral analysis of each triad. The roots are provided for you. Sing through the set twice, once with solfège syllables, once with scale degrees. A composer might move to any of these chords as a new tonic, except for the diminished triad. Find and circle that triad.



G: _____

Spell a dominant seventh on the note provided. Determine the note that the chord leads to, and then resolve the dominant seventh to the triad built on that root, as it appears in your solution to the exercise above. Complete the labelling as in the first example, which is solved for you.



G: V⁷/ ii ii G: V⁷/ _____ G: V⁷/ _____ G: V⁷/ _____

Spell and resolve the secondary dominant as specified, using the melody notes given. The key for these four is always G major.



G: V⁷/ V V G: V⁷/ vi vi G: V⁷/ IV IV G: V⁷/ ii ii

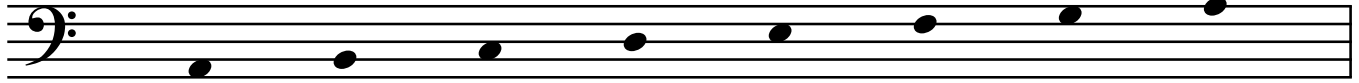
Spell and resolve the secondary dominant seventh in each key specified, given the bass or melody note provided.



C: V⁷/ V V D: V⁷/ V V Bb: V⁷/ V V F: V⁷/ V V

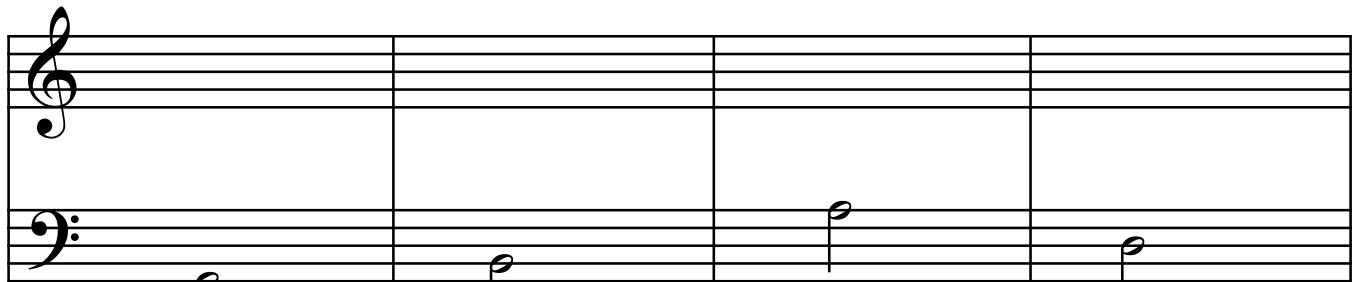
4.12 secondary dominant sevenths in minor

Using the *natural minor*, write out each triad that occurs in *a minor*, then provide a roman-numeral analysis of each triad. The roots are provided for you. Sing through the set twice, once with solfège syllables, once with scale degrees. A composer might move to any of these chords as a new tonic, except for the diminished triad. Find and circle that triad.



a: _____

Spell a dominant seventh on the note provided. Determine the note that the chord leads to, and then resolve the dominant seventh to the triad built on that root, as it appears in your solution to the exercise above. Complete the labelling as in the first example, which is solved for you.



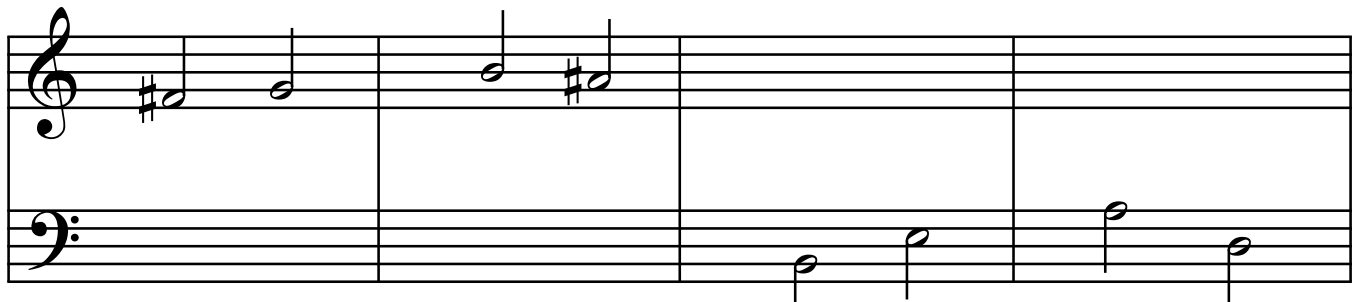
a: V^7/III III a: $V^7/$ _____ a: $V^7/$ _____ a: $V^7/$ _____

Spell and resolve the secondary dominant as specified, using the melody notes given. The key for these four is always *a minor*.



a: V^7/V V a: V^7/III III a: V^7/VI VI a: V^7/iv iv

Spell and resolve the secondary dominant seventh in each key specified, given the bass or melody note provided.



a: V^7/VII VII b: V^7/V V a: V^7/V V g: V^7/V V

4.12.1 seventh chords in major and minor

4.12.1a in major

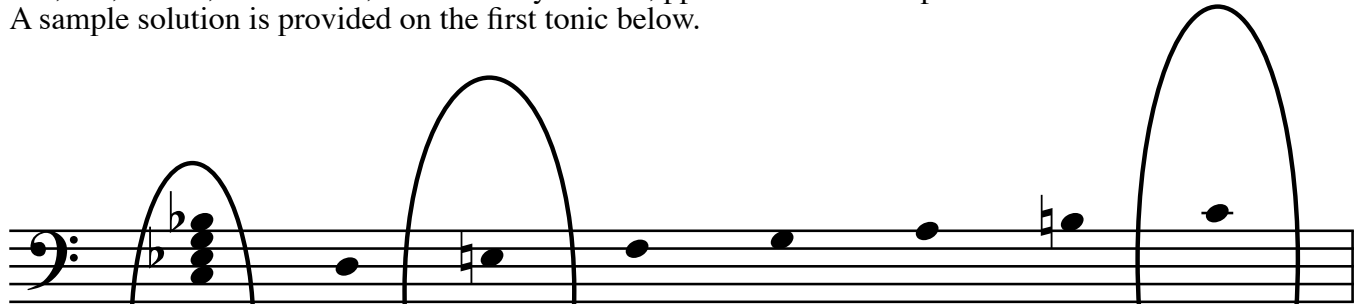
Write out each seventh chord that occurs in C major, and label them according to the root's location in the key, as triads. In the second space below each chord, identify the seventh chord by type: M7, m7, M-m7, dim.-min.7, dim.7. See your text, pp. 3-6 for more help with seventh chords. A sample solution is provided on the first tonic below.



C: I⁷ — — — — — — —
 M7 — — — — — — —

4.12.1b in minor

Write out each seventh chord that occurs in c minor, and label them according to the root's location in the key, as triads. Use harmonic minor for spelling the chords, except for the chord built on the first and third scale degrees. For those scale degrees, use the natural minor to spell the chord. (They are circled to help you remember.) In the second space below each chord, identify the seventh chord by type: M7, m7, M-m7, dim.-min.7, dim.7. See your text, pp. 3-6 for more help with seventh chords. A sample solution is provided on the first tonic below.



c: i⁷ — — — — — — —
 m7 — — — — — — —

4.13 species counterpoint

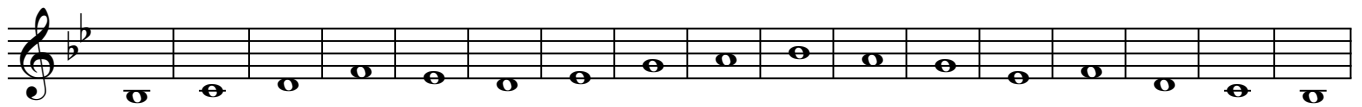
Provided here are 8 *cantus firmi* to use in completing assignments in species counterpoint. Your instructor will tell you which *cantus firmus* to use, and what species of counterpoint to write. You will need to copy the specified *cantus firmus* (c.f.) into your workbook as a first step. Following the rules in the text, you will write one counterpoint above the c.f., labelling all intervals as you go. Recopy the c.f. and write a counterpoint below it, again labelling all harmonic intervals as you go.

Major

1.



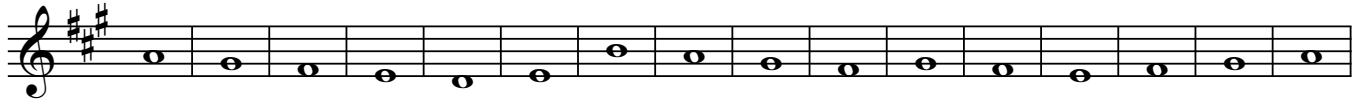
2.



3.



4.



Minor

5.



6.



7.



8.



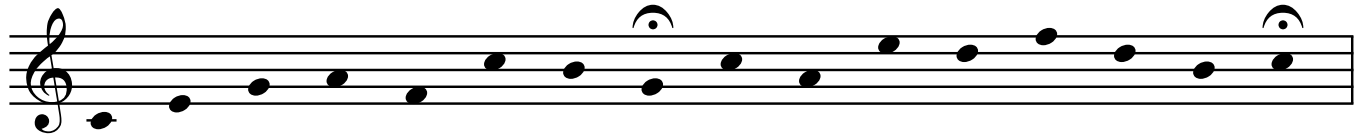
Repeated sets

These Creative Activities are intended to be used in a stepped manner, sometimes with the steps laid out here to be completed over a period of weeks. Your instructor, of course, will be your guide to the pace of completion, additional details, and the like.

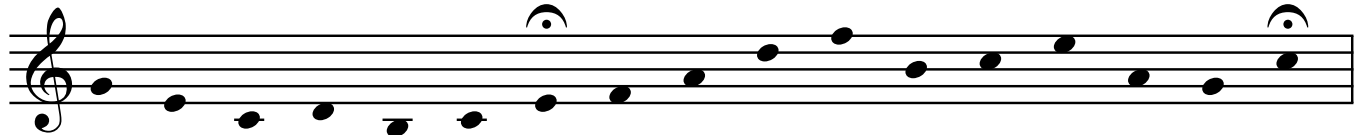
CA-1

Using the simple pitch series identified by your instructor from those below, complete the steps described.

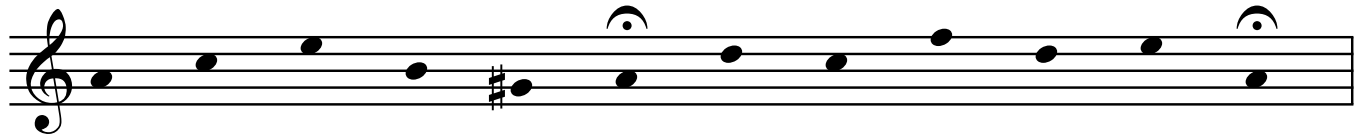
Series 1



Series 2



Series 3



Steps (to be completed in your workbook):

- 1) Transpose the series to the key and clef your instructor identifies.
- 2) Determine the triads the melody seems to be (or could be) built upon, and write them below the pitches. The primary triads are the most common, but don't forget that the other triads in a key are also available. (Triads will typically be active for a steady duration, so you only have to mark the first in a group. Note that you might use dominant sevenths as well.)
- 3) Where you find a fermata, determine what kind of cadence would be created, and label it. What is the phrase relationship created?
- 4) Keeping the notes already present, bring the melody to life by giving it a rhythm. You may be told the meter to use, or you may be asked to choose your own.
- 5) Still keeping the original notes, bring the melody further to life by adding notes as below. (Steps 4 and 5 may be combined, achieved at the same time.)
 - a) Add notes to connect chord tones (i.e., add passing tones).
 - b) Add notes to ornament certain pitches (i.e., neighbor tones or groups).
 - c) Add notes to make harmonic changes more poignant by delaying changes of harmony (i.e., suspensions or retardations).
 - d) Add notes to make the melody more pointed or elegant (i.e. appoggiaturas, anticipations, escape tones, or cambiatas).

CA-3

Using one or more of the rhythmic motives below, complete the set of steps your instructor directs you to use. Remember that you may put the down beat of the measure where you feel it should be.

motive 1 motive 2 motive 3 motive 4

motive 5 motive 6 motive 7

- 1) Write pitches for the motive in the 6 versions below.

1- all steps	4- dramatic fall
2- arpeggiation	5- meandering mix of rise and fall, steps and leaps
3- dramatic rise	6- something you think up

- 2) Explore and develop the motive, using the standard development techniques listed below.
 - A) pitch changes (keep the rhythm the same in each case, just change pitch order or direction):

1- invert the motive	3- retrograde and invert the motive
2- retrograde the motive	4- change of interval (make one or more intervals larger or smaller)

 - B) rhythm changes:
 - 1- Make a version of the motive using augmentation (double the values).
 - 2- Make a version of the motive using diminution.

- 3) Construct a melody using your versions of the motive according to one of the plans below.
 - 1- String together a series to make a gradually evolving melody.
 - 2- State a version of the motive and treat it as a sequence.
 - 3- State the original motive, and follow it by an augmented version. Continue that pattern in sequence, and alter it on the third statement, leading to a cadence.
 - 4- Choose a contrasting motive from the given group above, and alternate it with versions of the one you have developed.
 - 5- Figure out your own pattern of change to guide your use of the motive varieties you have developed.

CA-4

Using one or more of the pitch motives below, complete the set of steps your instructor directs you to use. Remember that you may put the down beat of the measure where you feel it should be.

The image shows eight musical pitch motives on a treble clef staff. Each motive is a sequence of notes separated by a double bar line. Motive 1: G4, A4, B4, C5. Motive 2: D5, C5, B4, A4. Motive 3: G4, F4, E4, D4. Motive 4: E4, F4, G4, A4, B4, C5. Motive 5: D5, C5, B4, A4. Motive 6: G4, F4, E4, D4, C4. Motive 7: E4, F4, G4, A4, B4, C5. Motive 8: D5, C5, B4, A4.

- 1) Write rhythms for the series in the varieties laid out below.
 - 1- a very smooth and calm
 - 2- jerky, jagged
 - 3- in a way that needs to be loud
 - 4- in a version that needs to be fast
 - 5- in a version that needs to be slow

- 2) Explore and develop the motive, using the standard development techniques listed below.
 - A) pitch changes (keep the rhythm the same in each case, just change pitch order or direction):
 - 1- invert the motive
 - 2- retrograde the motive
 - 3- retrograde and invert the motive
 - 4- change of interval (make one or more intervals larger or smaller)
 - B) rhythm changes:
 - 1- Make a version of the motive using augmentation (double the values).
 - 2- Make a version of the motive using diminution.

- 3) Construct a melody using your versions of the motive according to one of the plans below.
 - 1- String together a series to make a gradually evolving melody.
 - 2- State a version of the motive and treat it as a sequence.
 - 3- State the original motive, and follow it by an augmented version. Continue that pattern in sequence, and alter it on the third statement, leading to a cadence.
 - 4- Choose a contrasting motive from the given group above, and alternate it with versions of the one you have developed.
 - 5- Figure out your own pattern of change to guide your use of the motive varieties you have developed.
 - 6- Construct a melody in the manner your instructor describes.
 - 7- Break the motive into smaller parts, and treat those parts separately in creating a melody.

CA-5 composing with motives: invention

Follow the steps below over a series of weeks to write an invention modelled after one by J.S. Bach.

1. Analyze Bach's *Invention 13* in a minor, found in the appendix for analysis. The primary technique used in this invention is *concatenation*, which is to string together statements of the motive. The motive gradually transforms, and its different versions help define the sections of the piece.
2. Choose a rhythmic motive to work with from the list on ...
3. Write a few versions of pitches to realize the motive melodically. Use any or all of these ideas:

1- all steps	4- dramatic fall
2- arpeggiation	5- meandering mix of rise and fall, steps and leaps
3- dramatic rise	6- something you think up
4. Explore and develop the motive: Choose your two favorites from step three, and do all of the following:
 - A) pitch changes (keep the rhythm the same in each case, just change pitch order or direction):

1- invert the motive	3- retrograde and invert the motive
2- retrograde the motive	4- change an interval (make one or more intervals larger or smaller)
 - B) rhythm changes:
 - 1- make a version of the motive using augmentation (double the values, but keep the length of the motive the same by using half as many notes)
 - 2- make three or four versions of pitch shape (contour) which come from what you discovered in step A).
5. Compose a phrase or section:
 - 1) State the motive, possibly twice (see Bach). This voice is the leader for now.
 - 2) Imitate the motive by copying it into the following voice, having it begin after the leader completes its statement.
 - 3) Use one of your augmented versions from 4.B) to continue the leader against the follower's first statement.
 - 4) Use a slightly (or somewhat) different version of the motive to continue the leader, and write an augmented version of the motive against it in the follower. It would be helpful if the leader reaches its highest point so far during this stage.
 - 5) Imitate the leader again, and again the leader should use an augmented version of the motive.
 - 6) Find a way to come to a high point, and use a short passage of both voices moving at the smallest rhythmic division (the level of the original motive).
 - 7) Come to a cadence in the relative minor or major, or dominant minor or major, depending on what key you began in and how you reached your high point.

Compose another section:

Proceed as with the first section, but use one of the different versions of the motive you discovered in step 3 or 4. The cadence to close can be in almost any related key (i.e., a key that comes from a chord found in the home key.)

Compose another section:

This time, extend some aspect (interval pattern) of a version of the motive in one voice, and treat that pattern sequentially. (See Bach.) Use this passage to end up back at the original key

Compose the final section:

Return to your original motive, treat it in imitation as in the first section. This time, move to an extended passage of moving at the steady motivic rhythmic level in both voices. Come to a cadence in the tonic.

CA-6

Analyze the counterpoint of your two-part melody for the week. That means to label all harmonic intervals, discovering dissonance treatment and cadences.

CA-7

Figure out the phrases in your melody assigned for the week. How many phrases are there? What scale degree does each phrase end on? What kind of cadence do you think each would be? Do the phrases seem to group together to form a larger pattern?

CA-8

Label all the melodic intervals in the melody assigned for the week. What is the most commonly used interval?

CA-9

Locate the highest note in the melody assigned for the week. Where is the next highest melodic note before then? After then? What is the low point of the melody? If there is more than one phrase, does each have its own high point? Are they the same note or not? What scale degree is the highest note? Draw the contour of the melody. Compose a melody using the same contour.

CA-10

Mark the cadences in your assigned melody. Label the cadences.

CA-11

What is the form of this week's melody?

CA-12

Sing just the rhythm of your weekly melody, using the Longy rhythm system.

CA-13

In this week's melody, mark any uses of sequence.

CA-14

In this week's melody, locate any instances of chromaticism (use of accidentals). Why is each one there? Is it due to the minor mode? Is it simply an ornamental sort of use, or would it fit a key outside the tonic (and thus be the presence of another key area within the larger key.)

CA-15

Create a variation of this week's melody. Add ornamental notes to the basic melodic framework, make changes to the rhythm.

CA-16

Analyze the implied harmony of this week's melody.

CA-17

Harmonize this week's melody (or a portion of it as indicated by your instructor).