

# LESSON ONE

## New Terms

<b>Neapolitan 6<sup>th</sup> chord</b>	A major triad built on the lowered second degree of the scale; normally used in first inversion position.
<b>Largamente</b>	Broadly.
<b>E, ed</b>	And.

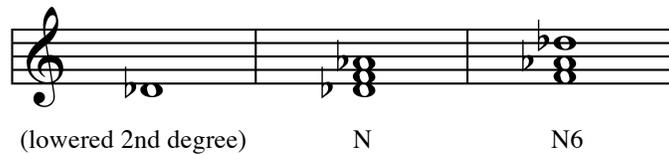
## The Neapolitan 6th Chord

The **Neapolitan 6th** chord is a major chord built on the lowered 2nd degree of a scale.

*It is usually found in first inversion position, hence the "6th".*

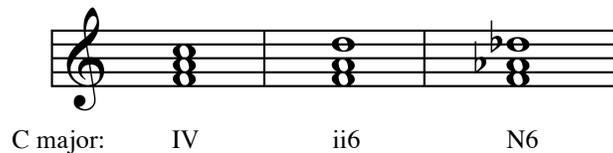
The following abbreviations will be used to refer to these chords:

Neapolitan(N) Neapolitan 6th (N6)

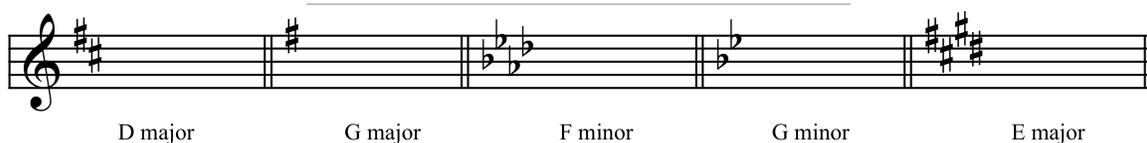


The example above illustrates the Neapolitan and Neapolitan 6th chords in the key of C major or c minor. In a major key, two accidentals are required, while in a minor key only one will be needed.

This chord is normally followed by the dominant, and functions much the same as a supertonic or subdominant chord. All three chords (ii6, IV and N6 have the 4th degree of the scale as the lowest note. However the Neapolitan 6th has a special quality and can be used for coloristic effects.



*Write Neapolitan 6th chords in the given keys.*



# STRUCTURE OF A FUGUE

A fugue is a composition in contrapuntal style. Fugues consist of three or four (occasionally five) individual melodic lines called "voices".

Although fugal structure is not a form, it follows a basic format. The fugue opens with the *exposition*. During the exposition the voices enter one by one with the *subject* or the *answer* until all voices have entered.

Any part of a fugue without an appearance of a subject or answer is called an *episode*. A typical fugal structure is as follows:

1. Exposition
2. Episodes alternating with appearances of the subject.

## THE EXPOSITION

This first section of a fugue is called the exposition (there is no relation to the exposition of Sonata Allegro form). The voices enter one by one in the following order.

- For a 3-voice fugue, the order of entries is subject - answer - subject.
- For a 4-voice fugue, the order of entries is subject - answer - subject - answer.

*Statements of the subject alternate with statements of the answer.*

## THE SUBJECT

Fugues are based on a basic theme called the subject. Subjects vary greatly in length - they can be as short as one measure, or as long as eight measures.

## THE ANSWER

An answer imitates the fugal subject in another key, usually the key of the dominant.

- A real answer is an *exact* transposition of the subject in the key of the dominant.
- A tonal answer has one or more altered intervals.

## THE COUNTERSUBJECT

The countersubject is melodic material that occurs regularly in another voice along with the subject.

- A countersubject must be paired with the subject or answer *every time*, or nearly every time the subject, or answer is present.
- Many fugues do not have countersubjects. Of the 48 fugues in the Well Tempered Clavier, 17 do not have countersubjects.

## EPISODE

Any part of the fugue that does not contain the subject is called episode. Most episodes consist of sequences made up of material derived from the subject.

## STRETTO

An overlapping of subjects is called *stretto*. Another voice enters with the subject before the first subject has been completed.



# FUGUE #2 IN C MINOR, WTC I

J.S. Bach

Measures 1-3 of the fugue. The treble clef staff begins with a whole rest, followed by a series of eighth notes in the right hand. The bass clef staff has whole rests.

Measures 4-6 of the fugue. Measure 4 is marked with a box containing the number 4. The treble clef staff continues with eighth notes, while the bass clef staff has whole rests.

Measures 7-9 of the fugue. Measure 7 is marked with a box containing the number 7. The treble clef staff continues with eighth notes, and the bass clef staff begins with eighth notes.

Measures 10-12 of the fugue. Measure 10 is marked with a box containing the number 10. The treble clef staff continues with eighth notes, and the bass clef staff continues with eighth notes.

Measures 13-15 of the fugue. Measure 13 is marked with a box containing the number 13. The treble clef staff continues with eighth notes, and the bass clef staff continues with eighth notes.

15

Musical notation for measures 15-17. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes.

18

Musical notation for measures 18-19. The right hand continues with intricate melodic patterns, including slurs and ties. The left hand maintains a consistent rhythmic accompaniment.

20

Musical notation for measures 20-22. The right hand has a more active melodic line with frequent slurs. The left hand accompaniment remains consistent.

23

Musical notation for measures 23-25. The right hand features a melodic line with many slurs and ties. The left hand accompaniment continues with eighth and sixteenth notes.

26

Musical notation for measures 26-28. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues with eighth and sixteenth notes.

29

Musical notation for measures 29-31. The right hand has a melodic line with slurs and ties. The left hand accompaniment continues with eighth and sixteenth notes. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

# LESSON TWO

## New Terms (French)

<b>Retenu</b>	Hold back (held back)
<b>Au mouvement</b>	Return to the original speed, <i>a tempo</i>
<b>Cédez</b>	Slow down, stretch the tempo.
<b>Leger</b>	Light, lightly, <i>leggiero</i> .
<b>Lentement</b>	Slowly.

## Harmonization

1. Write the bass line.
2. Add 2 additional voices below the melody. Voice leading will not be evaluated.

I I6 ii6 V I V7/IV IV I V vi I6 ii6 V7 I

## HELPFUL HINTS FOR FUGUE ANALYSIS

### To identify the number of voices:

Check the exposition.

- All voices enter one by one.
- When there are no lines being added the total number of voices has been reached. This will be 3 or 4, depending on the fugue.
- Just to make sure, check several sections of the piece and count the individual lines.

### To locate the subject(s):

The first voice enters with the *subject* - it is a single line melody at this point. The subject normally ends when the second voice enters with the *answer*. The total number of subject entries varies considerably from one fugue to another.

Study the intervals and rhythm of the subject and look for them later in the fugue. Try to find an *identifying pattern*, if possible, that can catch your eye.

It can be quite difficult to spot entries in a middle voice. Because there are only two clefs, a middle voice may begin in one clef and continue in the other. Occasionally voices overlap for a short time (for example the tenor is higher than the alto voice). Stem direction indicates which voice is which.

### To determine whether the answer is real or tonal:

*Check the intervals.* The intervals of a real answer will be the same as those of the subject. A tonal answer will have some intervals changed - normally at or near the beginning.



# LESSON THREE

## New Terms

<b>Augmented 6<sup>th</sup> chord</b>	A chord with the interval of an augmented 6 <sup>th</sup> between the bass note and an upper voice.
<b>Tritone</b>	The interval of an augmented fourth or a diminished fifth, the distance of three whole steps.

## Augmented 6<sup>th</sup> Chords

Augmented 6<sup>th</sup> chords are frequently used for dramatic harmonic effects. They are generally followed by a dominant or dominant 7<sup>th</sup> chord, and can function as a subdominant substitute.

*Important:* Augmented 6<sup>th</sup> chords not first inversion chords like the N6. The 6<sup>th</sup> refers to the augmented 6<sup>th</sup> interval, not the position.

Although there are three forms of augmented 6<sup>th</sup> chords, they are similar in structure. All three forms contain the interval of an augmented 6<sup>th</sup> between the bass and a higher note.

*The bass note of an Augmented 6<sup>th</sup> chord is a minor 6<sup>th</sup> above the tonic of a given key. In major keys, this always involves an accidental to lower the 6<sup>th</sup> scale degree. No accidental is necessary in minor keys. The example below illustrates the bass and augmented 6<sup>th</sup> in the key of C major or c minor.*



**THE ITALIAN 6<sup>th</sup>:** The simplest form of augmented 6<sup>th</sup> chord is the **Italian 6<sup>th</sup>** (abbreviated *It+6*). Between the bass and the augmented 6<sup>th</sup> is an additional note, which is a major 3<sup>rd</sup> above the bass. **The additional note is the tonic.** Although the chord has only 3 notes, notes can be doubled as with any triad.

*Be careful not to confuse the Italian 6<sup>th</sup> with a Neapolitan 6<sup>th</sup> chord (which also has 3 notes).*



**THE GERMAN 6<sup>th</sup>:** The German 6<sup>th</sup> (abbreviated *Ger+6*) has four notes. It has the same notes as the Italian 6<sup>th</sup>, plus a minor 3<sup>rd</sup> above the tonic.



**THE FRENCH 6<sup>th</sup>:** The French 6<sup>th</sup> (abbreviated *Fr+6*) has four notes. In addition to the 3 notes of the Italian 6<sup>th</sup>, a major 2<sup>nd</sup> has been added above the tonic.



### Similarities and Differences

Compare the three augmented 6th chords, side by side. Note: The chords are all shown in *close position*.



They are identical except for the added 4th note. From the bottom up, they all contain:

- Bass (lowered 6th scale degree), the tonic, and the augmented 6th above the bass.
- The German 6th has a minor third above the tonic.
- The French 6th has a major second above the tonic.

The chords are easy to tell apart when they are in close position.

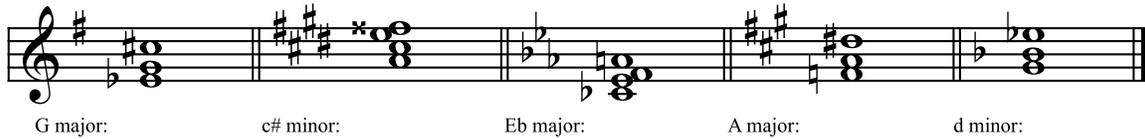
**Italian 6th:** 3 notes only *Note:* Neopolitan 6th chords also have 3 notes.

**German 6th:** the interval of a 2nd is at the top

**French 6th:** the interval of a 2nd is in the middle

### Chord Identification

Identify the following chords as Neopolitan 6th (N6), Italian 6th (It+6), German 6th (Ger+6), or French 6th (Fr+6).



G major:

c# minor:

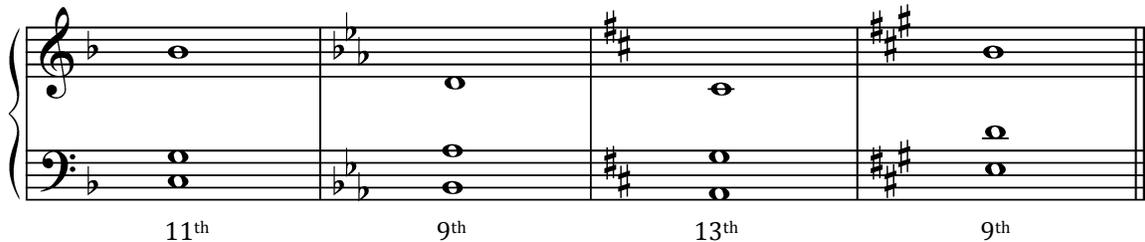
Eb major:

A major:

d minor:

### 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> Chords (review)

- The chords in the example below are in root position.
- Add the 9<sup>th</sup>, 11<sup>th</sup>, or the 13<sup>th</sup> in the treble clef to form the specified chord.
- No accidentals are needed.



11<sup>th</sup>

9<sup>th</sup>

13<sup>th</sup>

9<sup>th</sup>

### Fill in the Blanks

1. A French term meaning “slowly”. \_\_\_\_\_
2. A term meaning “broadly”. \_\_\_\_\_
3. A French term meaning “return to the original tempo”. \_\_\_\_\_
4. A term meaning “and”. \_\_\_\_\_
5. A French term meaning “lightly”. \_\_\_\_\_
6. Define tritone: \_\_\_\_\_

### Musical Excerpt

1. The texture of the example is: \_\_\_ homophonic \_\_\_ polyphonic
2. Fill in the blanks with Roman numerals and figured bass. (It+6, Ger+6, Fr+6, N6 where appropriate)

### Aural Training / Listening Skills

*(To be done at the lesson: teacher examples are given in the answer key)*

#### 1. Chord Progression

Your teacher will play a chord progression three times.  
Circle the progression you hear.

- I IV V I ii V7 I
- I ii6 I6/4 I IV V7 I
- I vi I6/4 vi6 ii V7 I

#### 2. Dictation

Fill in the missing two voices.  
The example will be played three times.



### Chords

Write the indicated chords in the measures below.

F major: N6      b minor: Ger+6      F major: Fr+6      A major: It+6      d minor: Ger+6

### Harmonization

1. Write the bass line.
2. Add 2 additional voices below the melody. Voice leading will not be evaluated.

V V2 I6 I IV V/vi vi V I I6 IV ii I6/4 V7 I

### Fugue #11, WTC I BWV 856

- Key: \_\_\_\_\_
- Number of voices: \_\_\_\_
- Exposition:            Subject, measure 1  
                               Answer, measure \_\_\_\_  
                               Subject, measure \_\_\_\_  
           (if 4 voices)    Answer, measure \_\_\_\_
- Answer:                \_\_ real                \_\_ tonal
- Stretto:                \_\_ yes                \_\_ no
- Countersubject:    \_\_ yes                \_\_ no
- Subject or answer entries *after* the exposition: bars \_\_\_\_\_
- Locate a pedal point. Measures \_\_\_\_\_
- Locate a cadence in the relative minor. measures \_\_\_\_\_
- The cadence in measures 55 - 56 is in the key of \_\_\_\_\_

### Aural Training / Listening Skills

1. Circle the progression you hear after hearing it played three times
  - a. I IV V7 vi ii6 V7 I
  - b. I ii6 I6/4 I IV V7 I
  - c. I vi I6/4 vi6 ii V7 I
2. Fill in the missing two voices. The example will be played three times.

# LESSON FIVE

## New Terms

<b>L'istesso tempo</b>	The same tempo
<b>Comodo</b>	At a comfortable, easy tempo
<b>Stringendo</b>	Pressing, becoming faster.

## Neapolitan and Augmented 6th Chords

Identify each chord in the given key.

Eb major:                      A major:                      D major:                      f# minor:                      Ab major:

## Alto and Tenor Clefs

Rewrite the tenor clef melody in the bass clef.

## Harmonization

1. Write the bass line.
2. Add 2 additional voices below the melody. Voice leading will not be evaluated.

I V6 I V V4/3/V V6 V/V V vi V I ii I6/4 V7 I

## Non-harmonic Tones (review)

**Passing Tone:** a non-harmonic tone which fills in a melodic skip.

**Neighboring Tone** (upper and lower): a non-harmonic tone occurring a second above or below a harmonic tone and then returning to the same pitch.

**Appoggiatura:** a non-harmonic tone on a strong beat, resolving stepwise and sometimes written as a small note.

**Accented passing tone:** a passing tone occurring on a strong beat.



**Cambiata:** a non-harmonic note reached by skip of (usually a third) and resolved by a step.



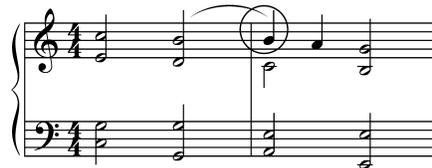
**Echappée:** a non-harmonic note reached by step (usually up) from a chord tone, and resolved by leap.



**Anticipation:** a note between two chords, dissonant to the first and consonant to the second.



**Suspension:** a non-harmonic tone carried over from the previous chord where it was harmonic



### Score Analysis

1. Fill in the blanks with Roman numerals and figured bass.

2. Identify the circled non-harmonic tones.

Measure 2: beat 1 \_\_\_\_\_ beat 2 \_\_\_\_\_

Measure 4: beat 1 \_\_\_\_\_ beat 2 (both clefs) \_\_\_\_\_  
beat 3 \_\_\_\_\_

Measure 5: beat 1 \_\_\_\_\_ beat 2 \_\_\_\_\_  
beat 3 \_\_\_\_\_

Measure 7: beat 1 \_\_\_\_\_ beat 3 \_\_\_\_\_

Measure 8: beat 1 \_\_\_\_\_

### Matching

- |  |   |
|--|---|
| <input type="checkbox"/> stringendo      | a. slowly                                 |
| <input type="checkbox"/> e, ed           | b. return to the original speed (a tempo) |
| <input type="checkbox"/> cédez           | c. light, lightly                         |
| <input type="checkbox"/> schnell         | d. hold back, held back                   |
| <input type="checkbox"/> au movement     | e. slow down, stretch the tempo           |
| <input type="checkbox"/> lentement       | f. and                                    |
| <input type="checkbox"/> leger           | g. broadly                                |
| <input type="checkbox"/> l'istesso tempo | h. pressing, becoming faster              |
| <input type="checkbox"/> comodo          | i. at a comfortable, easy tempo           |
| <input type="checkbox"/> retenu          | j. with expression                        |
| <input type="checkbox"/> largamente      | k. slow, slowly                           |
| <input type="checkbox"/> langsam         | l. fast                                   |
| <input type="checkbox"/> mit ausdruck    | m. the same tempo                         |

### Aural Training / Listening Skills

- Circle the progression you hear after hearing it played three times
  - I IV ii6 V I V7 I
  - I ii6 I6/4 I IV V7 I
  - I vi I6/4 vi6 ii V7 I

# LESSON SIX

## New Terms

<b>Ben, bene</b>	Well (ex. <i>ben marcato</i> ).
<b>Attaca</b>	Proceed without a break.
<b>Quasi</b>	Almost, as if.

## Alto and Tenor Clefs

Rewrite the alto clef melody in the treble clef.

## Neapolitan and Augmented 6th Chords

Write each designated chord in the key given.

F major: It+6    f minor: Ger+6    E major: Fr+6    G major: It+6    c# minor: N6

## Fugue #16, WTC I BWV 861

Key: \_\_\_\_\_

Number of voices: \_\_\_\_

Exposition:        Subject, measure 1  
                          Answer, measure \_\_\_\_  
                          Subject, measure \_\_\_\_

(if 4 voices)    Answer, measure \_\_\_\_

Answer:            \_\_\_ real            \_\_\_ tonal

Stretto:            \_\_\_ yes            \_\_\_ no

Countersubject: \_\_\_ yes            \_\_\_ no

Subject or answer entries *after* the exposition: bars \_\_\_\_\_

(list the measure number where the subject begins)

### Musical Excerpt

1. The example is from the \_\_\_\_\_ musical style period.
2. The harmony is best described as: \_\_\_ 12-tone \_\_\_ quartal
3. Look at the rhythmic structure. It is an example of \_\_\_\_\_.

The musical excerpt consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat major or D minor). The lower staff is a bass clef. The music is in 4/4 time. The upper staff features a melody with eighth and sixteenth notes, including some chromaticism. The lower staff features a complex rhythmic accompaniment with many beamed notes, suggesting a dense texture.

### Fill in the Blanks

1. A German term meaning fast: \_\_\_\_\_
2. A term meaning "the same tempo": \_\_\_\_\_
3. A French term meaning *leggiero*: \_\_\_\_\_
4. A term meaning "broadly": \_\_\_\_\_
5. A term meaning "less": \_\_\_\_\_
6. A term meaning "more": \_\_\_\_\_
7. A term meaning "with": \_\_\_\_\_

### Aural Training / Listening Skills

1. Circle the progression you hear after hearing it played three times

- a. I ii V7 vi ii6 V7 I
- b. I iii IV ii6 I6/4 V7 I
- c. I vi I6/4 vi6 ii V7 I

2. Fill in the missing two voices. The example will be played three times.

The musical notation shows two staves (treble and bass clef) in G major. The time signature is common time (C). The first measure contains a G major triad in the treble and a G major triad in the bass. The second measure contains a C major triad in the treble and a C major triad in the bass. The third measure contains an F major triad in the treble and an F major triad in the bass. The notes are: Measure 1: Treble (G4, B4, D5), Bass (G2, B2, D3); Measure 2: Treble (C4, E4, G4), Bass (C2, E2, G2); Measure 3: Treble (F4, A4, C5), Bass (F2, A2, C3).

# LESSON SEVEN

## New Terms

<b>Ma</b>	But ( <i>ex. ma non troppo</i> ).
<b>Ad libitum</b>	At the liberty of the performer.

## Harmonization

1. Write the bass line.
2. Add 2 additional voices below the melody. Voice leading will not be evaluated.

I vi V/V V I V7/V V I ii vi IV V I

## Alto and Tenor Clefs

*Rewrite the alto clef melody in the treble clef.*

## Neapolitan and Augmented 6th Chords

*Write the designated chords.*

G major: It+6    c# minor: Ger+6    Eb major: Fr+6    A major: It+6    d minor: N6

## Lead Sheet Notation (review)

*Write the notes of each chord.*

### Matching

<input type="checkbox"/> <i>attaca</i>	a. slowly
<input type="checkbox"/> <i>quasi</i>	b. return to the original speed ( <i>a tempo</i> )
<input type="checkbox"/> <i>ma</i>	c. light, lightly
<input type="checkbox"/> <i>schnell</i>	d. very, very much
<input type="checkbox"/> <i>au movement</i>	e. but
<input type="checkbox"/> <i>lentement</i>	f. almost, as if
<input type="checkbox"/> <i>leger</i>	g. broadly
<input type="checkbox"/> <i>l'istesso tempo</i>	h. proceed without a break
<input type="checkbox"/> <i>comodo</i>	i. at a comfortable, easy tempo
<input type="checkbox"/> <i>assai</i>	j. with expression
<input type="checkbox"/> <i>largamente</i>	k. slow, slowly
<input type="checkbox"/> <i>langsam</i>	l. fast
<input type="checkbox"/> <i>mit ausdruck</i>	m. the same tempo

### Fugue #21, WTC I BWV 865

Key: \_\_\_\_\_

Number of voices: \_\_\_\_

Exposition:        Subject, measure 1

                         Answer, measure \_\_\_\_

                         Subject, measure \_\_\_\_

                         (if 4 voices) Answer, measure \_\_\_\_

Answer:            \_\_\_\_ real            \_\_\_\_ tonal

Stretto:            \_\_\_\_ yes            \_\_\_\_ no

Countersubject: \_\_\_\_ yes            \_\_\_\_ no

Subject or answer entries *after* the exposition: bars \_\_\_\_\_

### Aural Training / Listening Skills

1. Circle the progression you hear after hearing it played three times

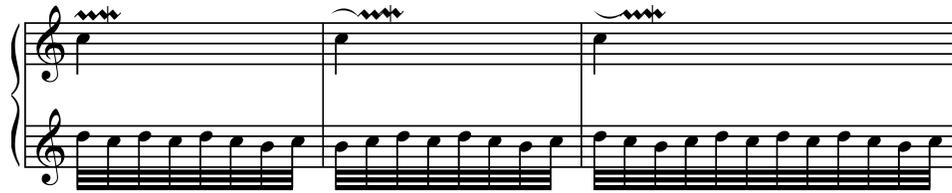
- a. I IV V7 vi ii6 V7 I
- b. I ii6 I6/4 vi ii V7 I
- c. I vi I6/4 vi6 ii V7 I

2. Fill in the missing two voices. The example will be played three times.



# LESSON EIGHT

## Ornaments with a prefix or suffix



The trills above all have a *suffix* - the ending part that looks like a mordent. The second and third ornaments also have a *prefix*.

J. S. Bach wrote the realization of each as given above. However, because of the heavier touch of the modern piano, fewer trill repetitions may be performed. Notice the "scooped" prefix mirrors the actual shape of the notes.

## Alto and Tenor Clefs

Rewrite the tenor clef melody in the bass clef.



## Fugue #1, WTC II, BWV 870

- Key: \_\_\_\_\_  
 Number of voices: \_\_\_\_  
 Exposition:            Subject, measure 1  
                                  Answer, measure \_\_\_\_  
                                  Subject, measure \_\_\_\_  
                                  Answer, measure \_\_\_\_  
 (if 4 voices)  
 Answer:                \_\_ real                \_\_ tonal  
 Stretto:                \_\_ yes                \_\_ no  
 Countersubject:    \_\_ yes                \_\_ no  
 Subject or answer entries *after* the exposition: bars \_\_\_\_\_  
 (*list the measure number where the subject begins*)

## Neapolitan and Augmented 6th Chords

Identify each chord.



### Musical Excerpt

1. The example was written during the \_\_\_\_\_ musical style period.
2. Fill in the blanks below each measure with chord symbols (lead sheet notation).
3. Identify the circled nonharmonic tone in measure 12.

### To a Wild Rose

Edward MacDowell (1860–1908)

With simple tenderness (♩ = 88)

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of three systems of five measures each. The first system starts with a piano (*p*) dynamic. The second system starts with a pianissimo (*pp*) dynamic. The third system starts with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and pianissimo (*pp*) dynamics. A nonharmonic tone is circled in the second measure of the third system.

### Aural Training / Listening Skills

1. Circle the progression you hear after hearing it played three times
  - a. I vi IV V7 ii6 V7 I
  - b. I ii6 I6/4 vi ii V7 I
  - c. I vi iii IV I6/4 V7 I
2. Fill in the missing two voices. The example will be played three times.

The musical exercise is in 3/4 time with a key signature of one sharp (F#). The bass line consists of a series of chords: F#4, C#4, F#4, C#4, F#4, C#4. The treble line has a melody: F#4, A4, B4, C#5, B4, A4, F#4. The first two measures are filled in, and the next two measures are blank for the student to complete.

# LESSON NINE

## Harmonization

1. Write the bass line.
2. Add 2 additional voices below the melody. Voice leading will not be evaluated.

I vi V I V V6/4 V7/V V I IV I V4/2 I6 V I

## Neopolitan and Augmented 6th Chords

Eb major: Fr+6      A major: Ger+6      D major: N6      f# minor: N6      Ab major: It+6

## Fugue #7, WTC II, BWV 876

- Key: \_\_\_\_\_
- Number of voices: \_\_\_\_
- Exposition:            Subject, measure 1  
                                  Answer, measure \_\_\_\_  
                                  Subject, measure \_\_\_\_  
                                  Answer, measure \_\_\_\_  
                                  (if 4 voices)
- Answer:                \_\_\_ real                \_\_\_ tonal
- Stretto:                \_\_\_ yes                \_\_\_ no
- Countersubject:    \_\_\_ yes                \_\_\_ no
- Subject or answer entries *after* the exposition: bars \_\_\_\_\_  
*(list the measure number where the subject begins)*

## Matching

- |  |  |
|--|--|
| <input type="checkbox"/> ad libitum      | a. slowly  |
| <input type="checkbox"/> quasi           | b. pressing, becoming faster                               |
| <input type="checkbox"/> stringendo      | c. light, lightly  |
| <input type="checkbox"/> schnell         | d. very, very much   |
| <input type="checkbox"/> retenu          | e. the interval of an augmented fourth or diminished fifth |
| <input type="checkbox"/> lentement       | f. almost, as if   |
| <input type="checkbox"/> leger           | g. broadly   |
| <input type="checkbox"/> l'istesso tempo | h. hold back (held back)                                   |
| <input type="checkbox"/> tritone         | i. at the liberty of the performer                         |
| <input type="checkbox"/> assai           | j. with expression   |
| <input type="checkbox"/> largamente      | k. slow, slowly  |
| <input type="checkbox"/> langsam         | l. fast  |
| <input type="checkbox"/> mit ausdruck    | m. the same tempo  |

### Alto and Tenor Clefs

Rewrite the alto clef melody in the treble clef.

### Musical Excerpt

1. The example is written in the key of \_\_\_\_\_.
2. In measure 2, the circled D octave can function as either of two nonharmonic tones. Circle the two from the following list: Passing tone, upper neighbor, lower neighbor, appoggiatura, suspension, anticipation, cambiata, echappee.
3. Identify the circled nonharmonic tone in the treble clef of measure 2. \_\_\_\_\_
4. Identify the circled nonharmonic tone in measure 4. \_\_\_\_\_
5. The sf in measure 2 is an abbreviation of the term \_\_\_\_\_.
6. Write the Roman numeral and figured bass on the lines under the chords.
7. Looking at measure 4, the composer used which form of the minor scale? \_\_\_\_\_

### Aural Training / Listening Skills

Dictation: Fill in the missing two voices. The example will be played three times.

# LESSON TEN

## Alto and Tenor Clefs

Rewrite the tenor clef melody in the bass clef.

## Musical Excerpt

- The example is representative of which musical style period.  
 Romantic     Impressionism     20<sup>th</sup>/21<sup>st</sup> Century
- Identify the scale the music is based on.  
 major     melodic minor     pentatonic     whole tone

*Hint: check the root of the first chord in measures 1 – 4*

- Name the quality the chord on beat 1 of measures 1 – 4.  
 M1 \_\_\_\_\_ M2 \_\_\_\_\_ M3 \_\_\_\_\_ M4 \_\_\_\_\_

## Harmonization

- Write the bass line.
- Add 2 additional voices below the melody. Voice leading will not be evaluated.

I    vi    ii6    V/vi    vi    V7/V    I6/4    V    V7    I

## Neopolitan and Augmented 6th Chords

*Write the designated chords.*

F major:                      f minor:                      E major:                      G major:                      c# minor:

## Fugue #2, WTC II BWV 871

Key: \_\_\_\_\_

Number of voices: \_\_\_\_

Exposition:            Subject, measure 1  
    Answer, measure \_\_\_\_

Subject, measure \_\_\_\_

(if 4 voices)    Answer, measure \_\_\_\_

Answer:                \_\_\_ real                \_\_\_ tonal

Stretto:                \_\_\_ yes                \_\_\_ no

Countersubject:    \_\_\_ yes                \_\_\_ no

Subject or answer entries *after* the exposition: bars \_\_\_\_\_

*(list the measure number where the subject begins)*

Locate an entry of the subject in augmentation. \_\_\_\_\_

Locate two entries of the subject in inversion. \_\_\_\_\_

## Aural Training / Listening Skills

1. Circle the progression you hear after hearing it played three times

- a. I IV I6 V7 ii6 V7 I
- b. I IV iii vi ii6 V7 I
- c. I IV ii IV I6/4 V7 I

2. Fill in the missing two voices. The example will be played three times.