

Study Supplement for Harmony 3 and 4

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Berklee
college *of*
music

Introduction

The *Study Supplement for Harmony 3 and 4* is a companion workbook to *Harmony 3* by Barrie Nettles and *Harmony 4* by Steve Rochinski. The topics are generally in the same order as in the texts and are identified in the upper right corner of each page. The exercises are cumulative in their content and reinforce past topics while introducing new ones. There are, in most cases, several exercises per topic, so instructors may choose which exercises they feel are most relevant to their classroom presentations and they may also use some of their own materials.

The exercises in these pages will help you to continue to develop:

- notation skills,
- musical literacy,
- harmonic analysis,
- melodic analysis and melody writing,
- chord scale facility for playing and writing,
- compositional application of the topics,
- listening analysis,
- harmonic ear training.

These compositions and progressions are not meant to take the place of thorough and ongoing study of compositions of all styles. This book is meant to be another resource and tool for you to use in conjunction with your classes. If particular exercises are not required for your class, you will benefit by doing them on your own. You may show your work to your teacher or tutor during an office hour or form a study group with other classmates.

Harmony 3 and most of Harmony 4 are still focusing on functional tonal music: major and minor keys, blues, and modal tonics. It is extremely important that you play, sing, or sequence everything you write or analyze to hear all the harmonic, melodic, and rhythmic relationships.

A huge thank-you goes to Barrie Nettles for his assistance and sense of humor throughout the process of preparing this workbook for publication. Barrie did the computer graphics and page layout and was, therefore, in the front line for proofreading. Dave Berndt, Gail McArthur, and Sharon Bernanke were invaluable in their help with word processing. Appreciation also goes to Rick Kress, Matt Nicholl, Jack Perricone, Charlie Cassara, Mike Scott, Dave Johnson, Steve Wark, Scott McCormick, and Danny Harrington for their feedback and proofreading.

Note: Some of the music examples in this publication are copyrighted by the author who maintains the copyright of the material and grants permission to Berklee College of Music for its use.

Study Supplement for Harmony 3 and Harmony 4

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NAME _____

Minor Key Review

- Write the seven diatonic 7th chords for the following F# minor scales.
- Label each with the chord symbol and Roman numeral.

Though the key signature is given, write in *all* accidentals. (Note: Repetition of accidentals is not necessary in actual compositions.)

F# natural minor:

I-7 II-7(b5)
F#-7 G#-7(b5)

F# harmonic minor:

F# melodic minor:

F# dorian minor:

- Using chords from the above scales, create your own minor key progression.
- Write a minor key melody using two measure antecedent/consequent phrases. Fill in the time signature.

NAME _____

Minor Key Review

- Write the seven diatonic 7th chords for the following B^b minor scales.
- Label each with the chord symbol and Roman numeral.

Though the key signature is given, write in *all* accidentals.

B^b natural minor:

I-7 II-7(^b5)
B^b-7 C-7(^b5)

A musical staff in Bb major (two flats) showing the first two measures of the Bb natural minor scale (Bb, Ab, Gb, F, Eb, D, C) and the first two diatonic 7th chords: Bb-7 (Bb, Ab, Gb, F) and C-7(b5) (Cb, Bb, Ab, Gb).

B^b harmonic minor:

A musical staff in Bb major (two flats) showing the first two measures of the Bb harmonic minor scale (Bb, Ab, Gb, F, Eb, D, Cb) and the first diatonic 7th chord: Bb-7 (Bb, Ab, Gb, F).

B^b melodic minor:

A musical staff in Bb major (two flats) showing the first two measures of the Bb melodic minor scale (Bb, Ab, Gb, F, Eb, D, C) and the first diatonic 7th chord: Bb-7 (Bb, Ab, Gb, F).

B^b dorian minor:

A musical staff in Bb major (two flats) showing the first two measures of the Bb dorian minor scale (Bb, Ab, Gb, F, Eb, D, C) and the first diatonic 7th chord: Bb-7 (Bb, Ab, Gb, F).

- Using chords from the above scales, create your own minor key progression.
- Write a minor key melody using four measure antecedent/consequent phrases. Fill in the time signature.

A musical staff in Bb major (two flats) with a four-measure antecedent/consequent phrase exercise. The first measure contains the Bb-7 chord (Bb, Ab, Gb, F) and a slur over the next three measures.

A musical staff in Bb major (two flats) with a four-measure antecedent/consequent phrase exercise. The first measure contains the Bb-7 chord (Bb, Ab, Gb, F) and a slur over the next three measures.

NAME _____

Minor Key Review

The following minor key progressions are analyzed but there are *errors*.

- Circle the incorrect Roman numerals, arrows, brackets, and/or bass notes.
- Write in the correct analysis or bass note. (Note: The chord symbols are given, do not change them.)

I- $\frac{V7}{IV}$ $\flat VI-$ VII7 I-(maj7) $\flat VI-7(\flat 5)$ V7(sus4) V7
 B \flat - B \flat 7 E \flat - A \flat 7 B \flat -(maj7) G-7($\flat 5$) F7(sus4) F7

IV $\frac{\flat VII}{5th}$ V- $\flat III$ II-7($\flat 5$) VII $^\circ$ 7 I-
 G \flat A \flat / $\frac{5th}{E\flat}$ F- D \flat C-7($\flat 5$) A $^\circ$ 7 B \flat -

I-6 V I-(maj7) II-7($\flat 5$) V7($\flat 9$) I- $\frac{V7}{V}$
 E-6 A E-(maj7) F \sharp -7($\flat 5$) B7($\flat 9$) E- B-7 E7

V-7 III+maj7 II-7($\flat 5$) (V7) VI-7($\flat 5$) $\sharp VII^\circ$ 7 I-
 A-7 G+maj7 F \sharp -7($\flat 5$) A7 C \sharp -7($\flat 5$) D \sharp° 7 E-

I- VI-7($\flat 5$) IV-7 VII7 I-6 III+maj7 VI maj7 VII $^\circ$ 7
 C- A-7($\flat 5$) F-7 B \flat 7 C-6 Eb+maj7 A \flat maj7 B $^\circ$ 7

I- (V7) VI $\frac{3rd}{\flat}$ III VI maj7 VII I-
 C- G- F \flat / $\frac{3rd}{A\flat}$ E \flat A \flat maj7 B \flat C-

NAME _____

Diatonic Chord Scales

A chord scale is a scale starting on the root of a given chord. It represents the chord tones, available tensions, and any harmonically avoided notes for that chord.

- Write the chord tones and tensions as whole notes, and the avoided pitches as filled-in whole notes.
- Label the chord tones and tensions (1, $\flat 3$, T9, T $\sharp 11$, etcetera) and label the avoid notes by scale degree number (S4, S $\flat 2$, etcetera).

Example: In the key of G, IVmaj7 and VI-7 would be:

Cmaj7

1 T9 3 T $\sharp 11$ 5 T13 maj7 1

E-7

1 T9 $\flat 3$ T11 5 S $\flat 6$ $\flat 7$ 1

- Analyze this progression:

E^{\flat} maj7 D-7($\flat 5$) G7 C-7 G-7 B^{\flat} -7 $E^{\flat}7$

A^{\flat} maj7 A^{\flat} -7 F-7 $B^{\flat}7$

- Write the chord scales for the diatonic chords from the above progression. Label and name each scale:

E^{\flat} maj7

D-7($\flat 5$)

C-7

G-7

A^{\flat} maj7

F-7

$B^{\flat}7$

- Which of the diatonic chords is a *dual function* chord?
- Which chords in the progression are *secondary dominants*?
- Which chord in the progression is a *modal interchange* chord?

What *parallel key* is it borrowed from?

NAME _____

Diatonic Chord Scales

- Fill in the key signature of the given key.
- In that key, spell the diatonic seventh chord.
- Write the chord scale for the diatonic chord and label each note. For this exercise, write all accidentals though you are writing them in the key signature as well. The first example has been completed.

① F: Imaj7

② E^b: III-7

③ D^b: VII-7(^b5)

④ G: II-7

⑤ A: VI-7

⑥ B: VII-7(^b5)

⑦ B^b: III-7

⑧ D: V7

⑨ E: Imaj7


⑩ B^b: IVmaj7

NAME _____

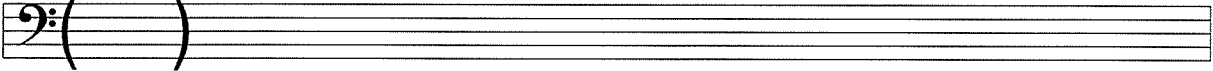
Diatonic Chord Scales

This is a continuation of the previous exercise, but in the bass clef.

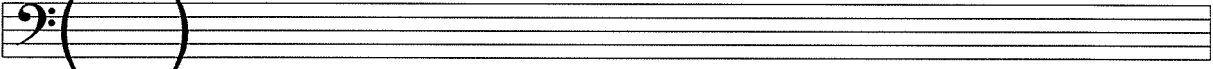
11 $A^b:$ V7



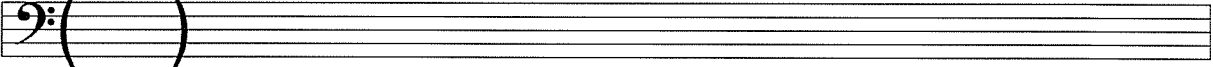
12 B: Imaj7



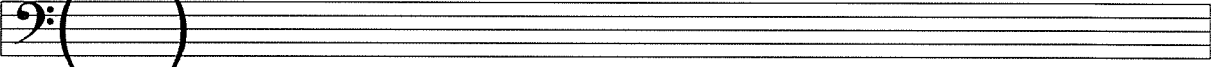
13 $B^b:$ IVmaj7



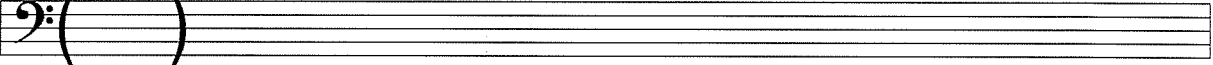
14 E: II-7




15 $A^b:$ VII-7(b5)



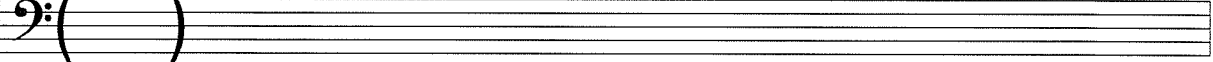
16 $C^\sharp:$ IVmaj7



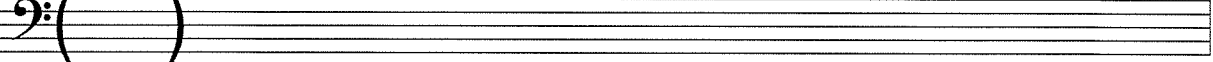
17 $D^b:$ II-7



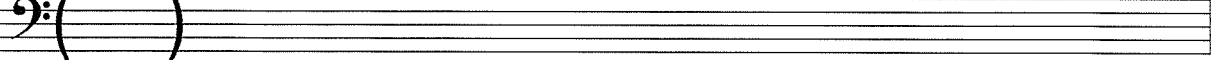
18 $E^b:$ V7



19 G: III-7



20 A: VI-7



NAME _____

Diatonic Chord Scales

- Name each scale (mode). Indicate the Roman numeral of the diatonic chord for which it is appropriate.
- Fill in the key signature. Label each note, filling in any avoid notes. Observe the clefs.

1) IVmaj7 lydian

2) _____

3) _____

4) _____

5) _____

6) _____

7) _____

8) _____

9) _____

10) _____

11) _____

12) _____

13) _____

14) _____

15) _____

16) _____

17) _____

18) _____

NAME _____

Diatonic Chord Scales

- Circle the one wrong note in each of the following diatonic chord scales.
- Write the correct note in the column to the right.

Corrected note:

① VII-7^b5)

② III-7

③ V7

④ Imaj7

⑤ VII-7^b5)

Bass clef:

⑥ II-7

⑦ IVmaj7

⑧ III-7

⑨ V7

⑩ VI-7

NAME _____

Secondary Dominant Chord Scales

- Fill in the key signature for the given key.
- In that key, spell the secondary dominant chord.
- Write the chord scale for the secondary dominant and label each note. The first example has been completed.

① $G:$ $V7/II$

② $F:$ $V7/III$

③ $D^b:$ $V7/IV$

④ $A^b:$ $V7/VI$

⑤ $F^\sharp:$ $V7/II$

⑥ $E:$ $V7/V$

⑦ $F:$ $V7/VI$

⑧ $E:$ $V7/III$

⑨ $A:$ $V7/V$

⑩ $B^b:$ $V7/IV$

- Analyze the following "tune":

Two Fives

Fmaj7 E7 A-7 D7 G-7 C7 Fmaj7 F7

Bbmaj7 E-7(b5) A7 D-7 G7 G-7 C7

- Write the following chord scales from the above progression. Label and name each scale:

a) Fmaj7

b) E7

c) A-7

d) D7

e) G-7

f) C7

g) F7

h) Bbmaj7

i) E-7(b5)

j) A7

k) D-7

l) G7

NAME _____

Extended Dominant Chord Scales

- Analyze the following two progressions. Watch for enharmonics.

①

Chord progression 1:

G7 C7 C-7 F7 F-7 B^b7

E^bmaj7 A^bmaj7 A^b-7 D^b7 E^bmaj7 D7

1 2 3 4

②

Chord progression 2:

E^b-7 A^b7 D^b-7 G^b7 B-7 E7 A-7 D7

Gmaj7 A-7 D7 Gmaj7 E7 A-7 D7 Gmaj7

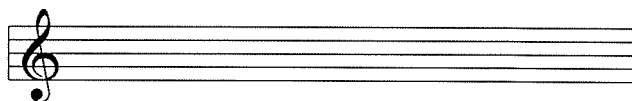
5 6 7 8

- Write the chord scales for the above numbered chords. Label and name each scale.

1) _____



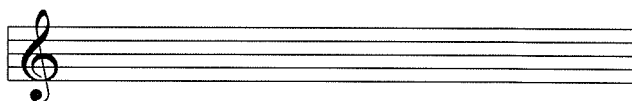
2) _____



3) _____



4) _____



5) _____



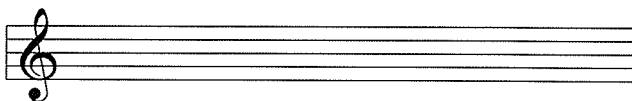
6) _____



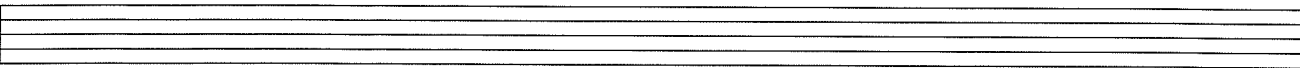
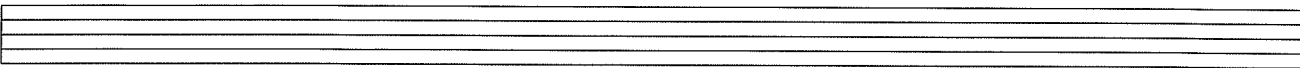
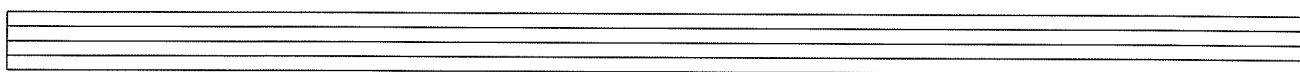
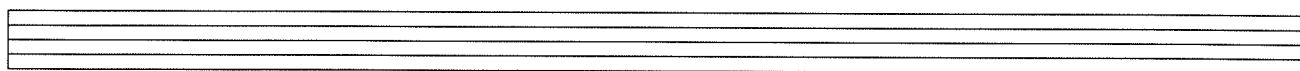
7) _____



8) _____



NAME _____



NAME _____

- Analyze the harmony and melody of:

Minor Point

D-6 E-7 A7 B^bmaj7 A-7 D7([#]9)

1 2 3 4 5

G-7 G-6 A7(sus4) A7 B-7(^b5) B^bmaj7 C7

6 7 8

D- D-(maj7) D-7 D-6 G7 B^b7 A7

9 10 11 12

F+maj7 B^bmaj7 E-7(^b5) E^b7 D-(maj7)

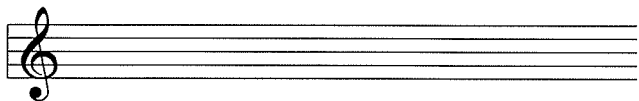
13 14 15 16

NAME _____

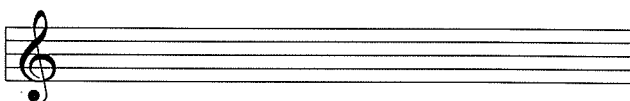
Minor Key Chord Scales

- Write the chord scales for the numbered chords taken from "Minor Point".
- Name the chord scale and label all notes.

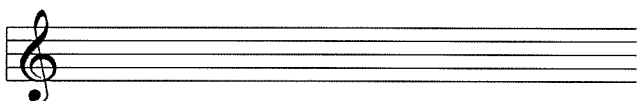
1) _____



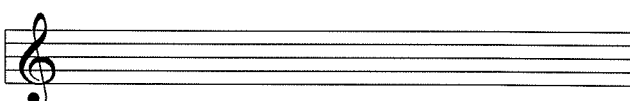
2) _____



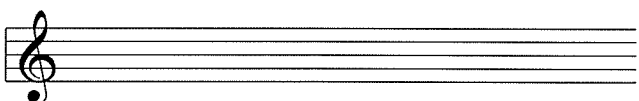
3) _____



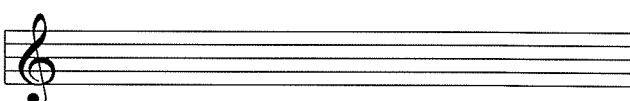
4) _____



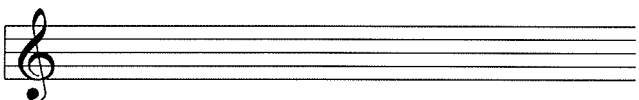
5) _____



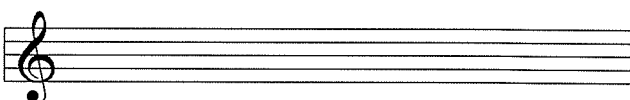
6) _____



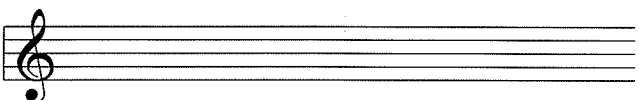
7) _____



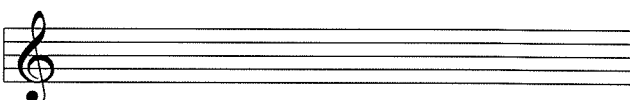
8) _____



9) _____



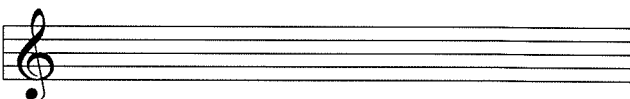
10) _____



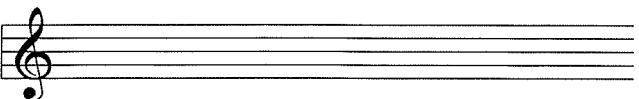
11) _____



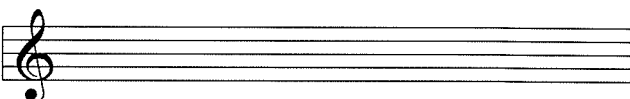
12) _____



13) _____



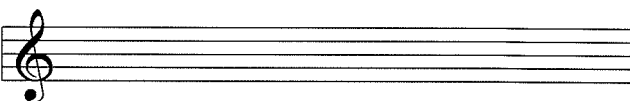
14) _____



15) _____



16) _____



NAME _____

- Analyze the harmony of...

Snooze Blooze

Slow shuffle

- Describe the motivic construction and phrasing of the above blues:

- Write the chord scales for the numbered chords from "Snooze Blooze". Name and label each scale.

1) _____

3) _____

5) _____

2) _____

4) _____

6) _____

-


G-7 C7(alt) F7 A^b7 G-7 G^b7

7 8 9 10

1) _____


2) _____

3) _____


A blank musical staff with a treble clef, consisting of five horizontal lines.

4) _____

5) _____


A blank musical staff with a treble clef, consisting of five horizontal lines.

6) _____




7) _____


8) _____



9) _____

A blank musical staff with a treble clef, consisting of five horizontal lines.

10) _____

A blank musical staff with a treble clef, consisting of five horizontal lines.

NAME _____

Chord Scale Review

- Match these chord scales with their appropriate chords.
- Name each chord scale. Optionally, label each note of the chord scale. Circle only one letter below:

①

②

③

④

⑤

⑥

⑦

⑧

⑨

- $\frac{V7}{VI}$ in D^b major
- $\frac{V7}{II}$ in E^b major
- $\frac{V7}{III}$ in G^b major
- Both a. and c.

- VI-7 in E^b major
- II-7 in B^b dorian minor
- III-7 in A major
- III-7 in E^b major

- $\flat VII\text{maj}7$ in C major
- $\flat VI\text{maj}7$ in F major
- $\flat III\text{maj}7$ in B major
- All of the above

- VII-7(^b5) in E major
- $\sharp IV-7(\flat 5)$ in A^b major
- II-7(^b5) in C natural minor
- Both b. and c.

- $\text{sub}V7$ in C major
- $\text{sub}V7$ in F major
- $\text{sub}V7$ in D major
- All of the above

- $\sharp I^{\circ}7$ in B^b major
- $\sharp IV^{\circ}7$ in G major
- $\flat III^{\circ}7$ in A major
- I[°]7 in C major

- $\flat VII7$ in F major
- $\flat VII7$ in E minor
- $\text{sub}V7$ in B major
- $\text{sub}V7$ in E major

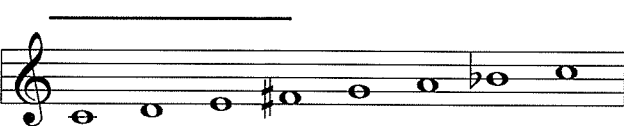
- II-7 in A^b major
- I-7 in B^b natural minor
- VI-7 in D^b major
- Both b. and c.

- III-7 in E^b minor
- III-7 in E^b major
- $\sharp I^{\circ}7$ in G^b major
- All of the above

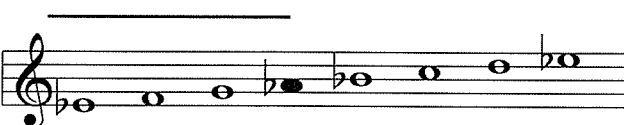
This exercise is continued on the next page.

NAME _____

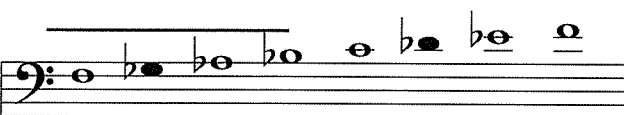
Chord Scale Review

10 

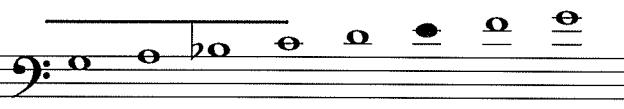
- a. $\text{subV7}/\text{IV}$ in D^\flat major
- b. $\text{V7}/\text{II}$ in E^\flat major
- c. bVII7 in B^\flat major
- d. $\text{subV7}/\text{IV}$ in F^\sharp major

11 

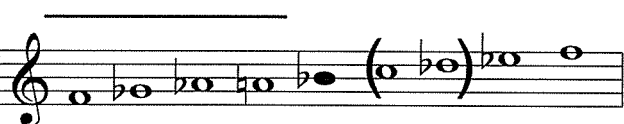
- a. Imaj7 in E^\flat major
- b. IVmaj7 in E^\flat major
- c. IVmaj7 in B^\flat major
- d. bVIIImaj7 in F major

12 

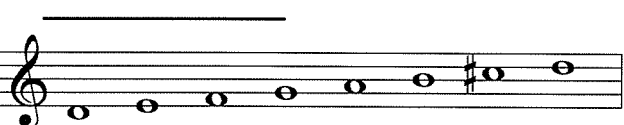
- a. III-7 in A^\flat major
- b. $\text{VII-7}(\text{b}5)$ in G^\flat major
- c. III-7 in D^\flat major
- d. Both b. and c.

13 

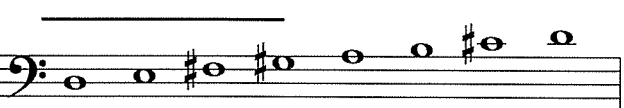
- a. IV-7 in D major
- b. VI-7 in B^\flat major
- c. II-7 in F major
- d. Both a. and c.

14 

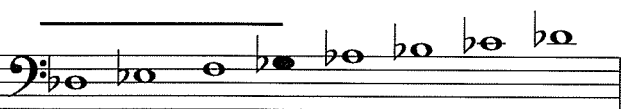
- a. $\text{II-7}(\text{b}5)$ in E^\flat major
- b. $\text{V7}/\text{III}$ in G^\flat major
- c. $\text{V9}/\text{V}$ in E^\flat major
- d. Both b. and c.

15 

- a. I-(maj7) in D minor
- b. IV-(maj7) in A major
- c. II-7 in C minor
- d. Both a. and b.

16 

- a. bIIImaj7 in D^\flat major
- b. bVIImaj7 in G^\flat major
- c. IVmaj7 in A major
- d. All of the above

17 

- a. $\text{subV7}/\text{V}$ in G major
- b. bVII7 in C^\flat major
- c. bVII7 in C^\flat harmonic minor
- d. bVII7 in E^\flat natural minor

18 

- a. $\text{bIV-7}(\text{b}5)$ in E^\flat major
- b. $\text{II-7}(\text{b}5)$ in A^\flat major
- c. $\text{VII-7}(\text{b}5)$ in B^\flat major
- d. All of the above
- e. Both a. and c.

NAME _____

Deceptive Resolution of V7

- Complete the following progressions with a standard deceptive resolution of the V7 chord (III-7, VI-7, \sharp IV-7(\flat 5), \flat II maj7, \flat III maj7, \flat VI maj7, \flat VII maj7, IV-7).
- Fill in the chord symbols and complete the voice leading.
- Analyze your progressions.

(V7) I maj7
F7 \flat B maj7

I maj7
D maj7

I
F

I maj7
C maj7

NAME _____

Substitute Dominants

- Complete this chart by filling in chord symbols and broken arrows in the given keys.

<p>C: subV7 Imaj7</p> <p><u> </u> _____</p> <p><u>D^b7</u> <u>Cmaj7</u></p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>	<p>B^b: subV7 Imaj7</p> <p><u> </u> _____</p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>	<p>E: subV7 Imaj7</p> <p><u> </u> _____</p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>
<p>G: subV7 Imaj7</p> <p><u> </u> _____</p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>	<p>F: subV7 Imaj7</p> <p><u> </u> _____</p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>	<p>D^b: subV7 Imaj7</p> <p><u> </u> _____</p> <p>subV7/II II-7</p> <p><u> </u> _____</p> <p>subV7/III III-7</p> <p><u> </u> _____</p> <p>subV7/IV IVmaj7</p> <p><u> </u> _____</p> <p>subV7/V V7</p> <p><u> </u> _____</p> <p>subV7/VI VI-7</p> <p><u> </u> _____</p>

NAME _____

Substitute Dominants

- Fill in the empty boxes on this chart:

	MAJOR KEY	ROMAN NUMERAL FOR SUBSTITUTE DOMINANT	CHORD SYMBOL FOR SUBSTITUTE DOMINANT	DIATONIC CHORD OF RESOLUTION
1	C	subV7/ II	E ^b 7	D-7
2	E			A ⁺ maj7
3		subV7/ V	A7	
4		subV7	E ^b 7	
5		subV7/ II		A-7
6	F ⁺	subV7/ VI *		
7	G			B-7
8		subV7/ V		C ⁺ 7
9	A ^b		C ^b 7	
10		subV7	A7	
11	D ^b	subV7/ IV		
12	E ^b	subV7/ III *		
13	E		F7	
14	B			F ⁺ 7
15	F		D ^b 7	
16		subV7/ IV	D ^b 7	

* Note: It is more common for subV7/III to be heard as IV7 and subV7/VI to be heard as ^bVII7.

NAME _____

Substitute Dominants

- Fill in the root motion.
- Fill in the missing chord symbols and any missing arrows, then analyze.

① B^bmaj7 E7 _____maj7 A7 _____ _____ B^bmaj7

② _____ Gmaj7 G7 Cmaj7 B^bmaj7 _____ Gmaj7

③ Fmaj7 E7 B^b7 A-7 _____ _____ Fmaj7

④ Amaj7 C[#]7 G7 F[#]-7 B7 _____ B^b7 Amaj7

⑤ _____ Dmaj7 A^b7 Gmaj7 _____ E-7 C7 Dmaj7

- Fill in the key signatures and root motion.
- Fill in the missing chord symbols, then analyze.

6a _____ B^b7 _____ IVmaj7 Amaj7

6b _____ E7 _____ V7

7a A7 _____ III-7

7b G-7 _____ II-7

8a B^b-7 _____ IVmaj7

8b E^b7 _____ VI-7

NAME _____

Available Tensions – Substitute Dominants
and Extended Substitute Dominants

- Analyze this progression.

Chord progression notation (measures 1-16):

1: A^{maj}7 2: F[#]7 3: B-7 4: E7 5: F[#]-7 6: B7 7: E7 8: A7

9: D^{maj}7 10: D-7 11: B-7 12: B^b7 13: A^{maj}7

14: C[#]7 15: G7 16: F[#]7 17: C7

18: B7 19: F7 20: F-7 21: E7 22: B-7 23: B^b7

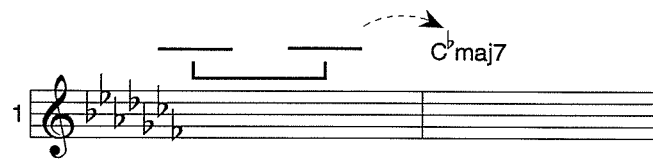
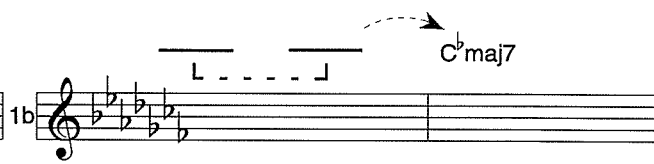
- What are the available tensions for the following chords?

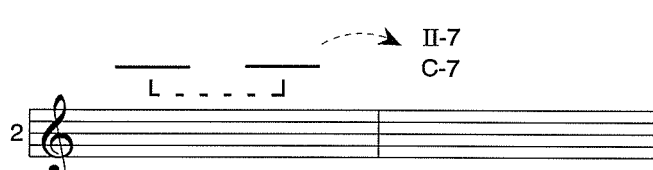
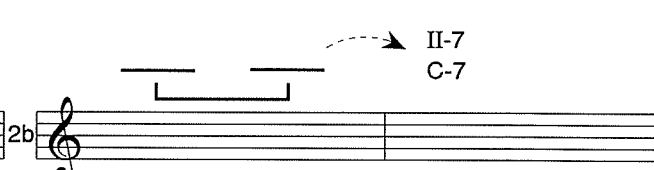
9, 11, #11, 13, etcetera:


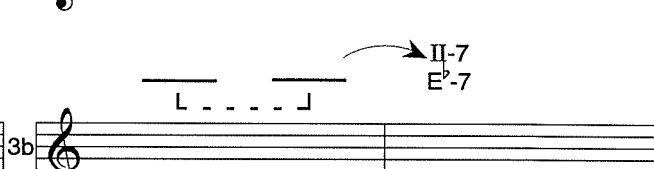
actual note names:

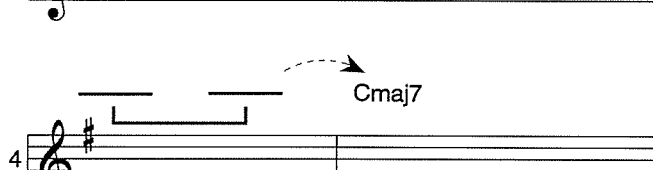
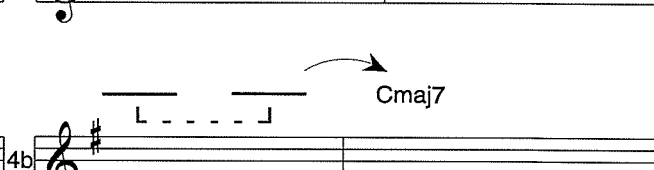
F [#] 7	measure 1	_____	_____
E7	measure 2	_____	_____
D ^{maj} 7	measure 5	_____	_____
B ^b 7	measure 7	_____	_____
C [#] 7	measure 9	_____	_____
C7	measure 12	_____	_____
F-7	measure 15	_____	_____

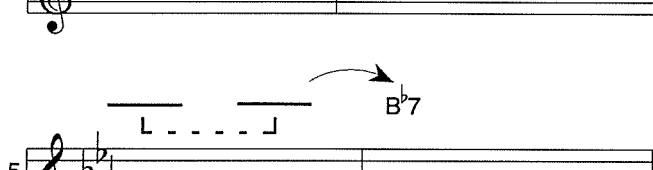
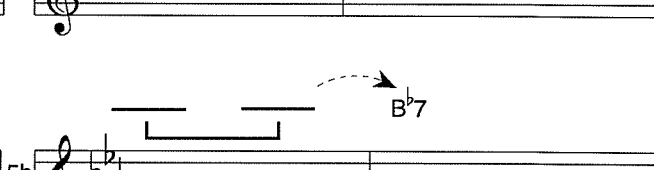
- Fill in the missing chord symbols and key signatures.
- Complete the analysis for each example. Note: Use Roman numerals only above *diatonic* and *diatonically related* II-7 chords [II-7, II-7(^b5), III-7, III-7(^b5), [#]IV-7(^b5), VI-7, VI-7(^b5), and VII-7(^b5)].

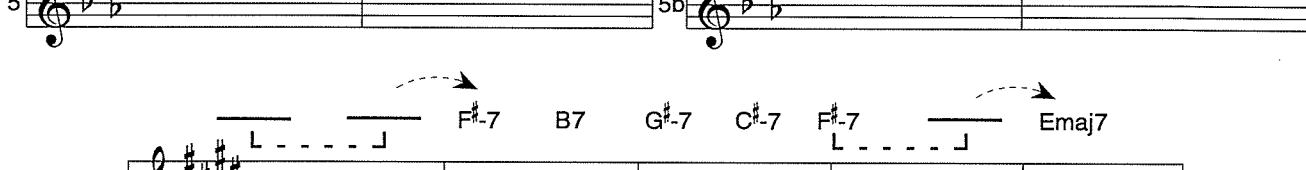
1  1b 

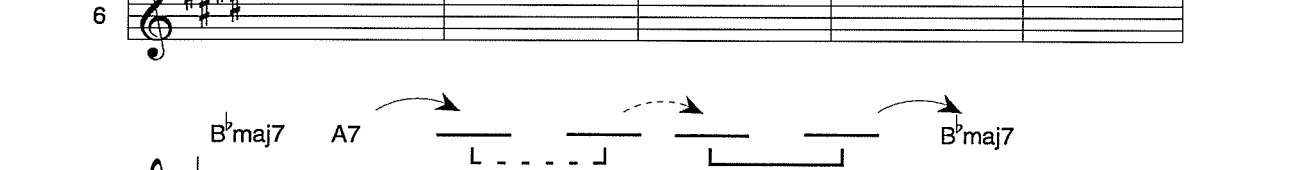
2  2b 

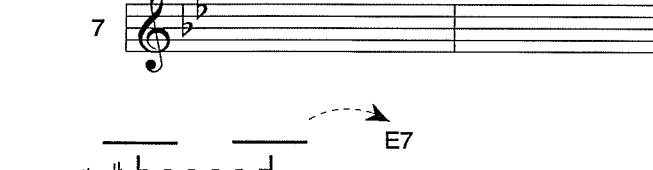
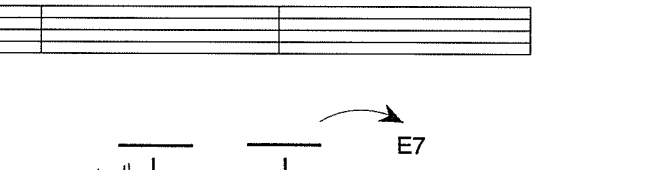
3  3b 

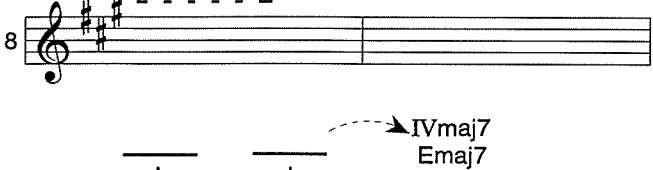
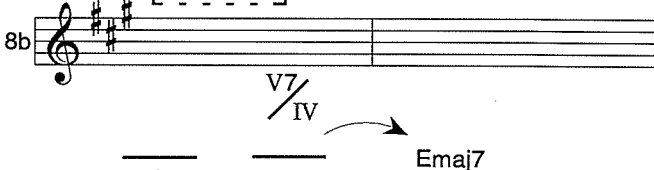
4  4b 

5  5b 

6 

7 

8  8b 

9  9b 

NAME _____

Extended Dominants and
Extended Substitute Dominants

- Fill in the missing chord symbols and the root motion.

Variations on the Bridge of "Rhythm" Changes

① Extended dominants:

(3)

Imaj7
B \flat maj7

② Extended substitute dominants:

(3)

Imaj7
B \flat maj7

③ Extended dominants with interpolated substitute dominants:

(3)

Imaj7
B \flat maj7

This exercise continues on the next page.

NAME _____

Extended Dominants and
Extended Substitute Dominants

Continued from the previous page.

- ④ Extended dominants with related II-7 chords (the II-7 chords are interpolated):

(3)

Imaj7
B^bmaj7

- ⑤ Extended substitute dominants with related II-7 chords:

(3)

Imaj7
B^bmaj7

- ⑥ Extended dominants with interpolated substitute dominants and related II-7 chords:

(3)

Imaj7
B^bmaj7

NAME _____

Substitute Dominant Chord Scales

- Fill in the chord symbols for the following progression.

I maj7 $\text{subV7}/\text{IV}$ IVmaj7 V7(alt) I maj7 III-7 $\text{V7}/\text{IV}$

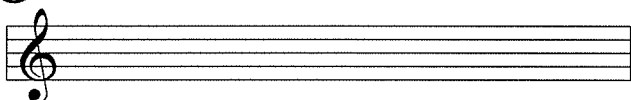
_____ 1 _____ 2 _____ 3 _____ 4 _____

IVmaj7 IV-7 III-7 $\text{subV7}/\text{II}$ II-7 $\text{subV7}/\text{V}$ V7

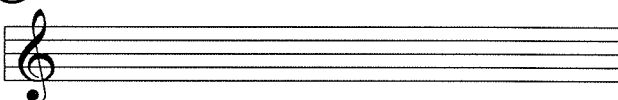
_____ 5 _____ 6 _____ 7 _____ 8 _____ 9 _____ 10 _____

- Write the chord scales for the numbered chords from the above progression.
- Name each scale and label all notes.

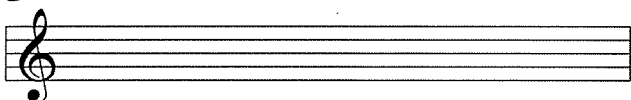
① _____



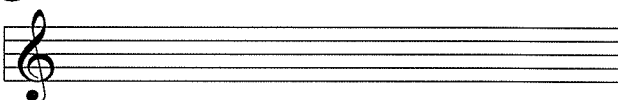
② _____



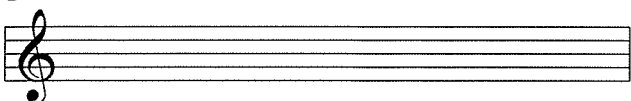
③ _____



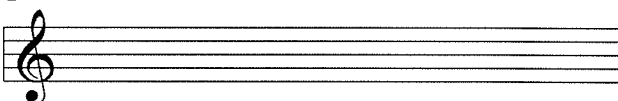
④ _____



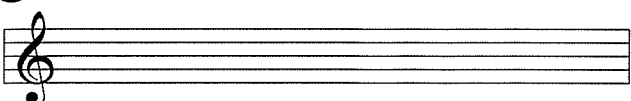
⑤ _____



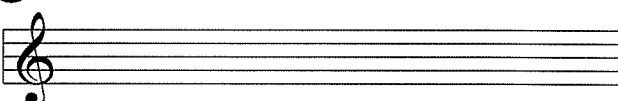
⑥ _____



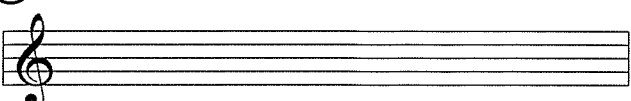
⑦ _____



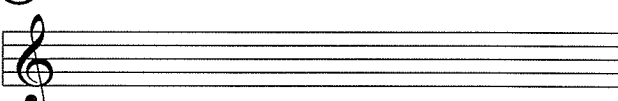
⑧ _____



⑨ _____



⑩ _____



NAME _____

Substitute/Extended Substitute Dominants

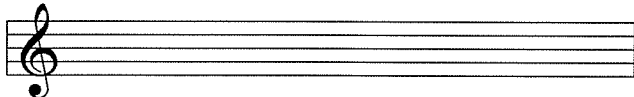
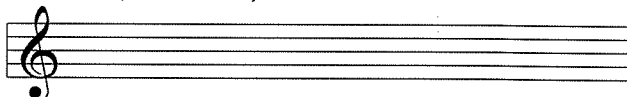
① • Do a harmonic and melodic analysis of: Too Much In Too Little

Chord progression for measures 1-16:

- Measure 1: E^bmaj7
- Measure 2: D7
- Measure 3: G-7
- Measure 4: G^b7
- Measure 5: F-7
- Measure 6: B^b7 (triple)
- Measure 7: E^bmaj7
- Measure 8: A7
- Measure 9: A^bmaj7
- Measure 10: D^b7
- Measure 11: E^bmaj7
- Measure 12: C-7
- Measure 13: Bmaj7
- Measure 14: Emaj7
- Measure 15: D-7(^b5)
- Measure 16: G7(^b9)
- Measure 17: C-
- Measure 18: C-(maj7)
- Measure 19: C-7
- Measure 20: C-6
- Measure 21: F-7
- Measure 22: B^b7
- Measure 23: G7
- Measure 24: G^b7 (triple)
- Measure 25: G^b-7
- Measure 26: F7
- Measure 27: F-7
- Measure 28: E7

② • Write chord scales for the following chords taken from the above tune. Label and name each scale.

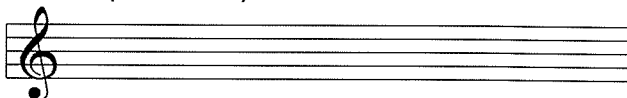
a. D7 (measure 1)

b. G^b7 (measure 2)

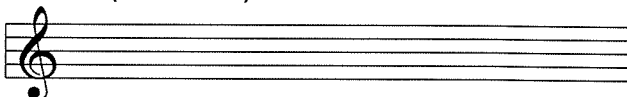
c. F-7 (measure 3)



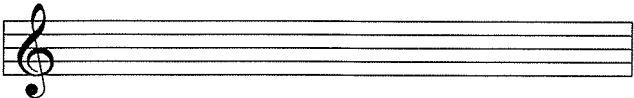
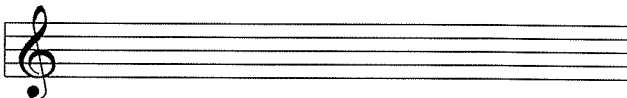
d. A7 (measure 4)

e. D^b7 (measure 5)

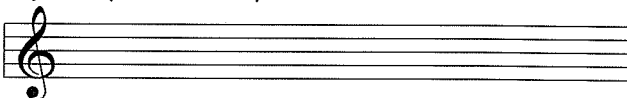
f. C-7 (measure 6)



g. Emaj7 (measure 7)

h. D-7(^b5) (measure 8)

i. C-(maj7) (measure 9)

j. G^b7 (measure 14)

NAME _____ Substitute Dominants & Melody/Harmony Relationship

- Keeping in mind the standard chord scales for the chords in the following progressions, circle the "incorrect" melody notes:

①

Cmaj7 E-7 E^b7 D-7 D^b7 Cmaj7

②

Gmaj7 B7 F7 E-7 A7 D7(sus4) D7 E^bmaj7 A^b7 Gmaj7

③

B^bmaj7 G^b7 F7(sus4) F7 D-7 G7(alt) C-7 C^b7 B^bmaj7

④

Emaj7 D#7 G#-7 G7 F#-7 B7 C#-7 C7 C-7 B7

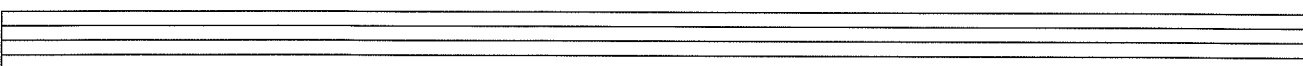
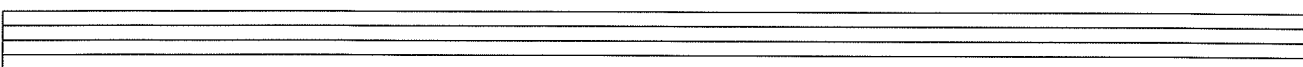
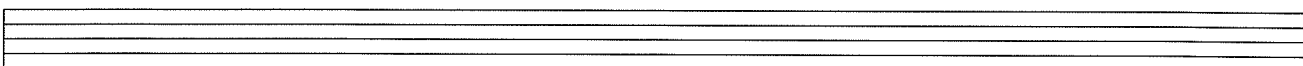
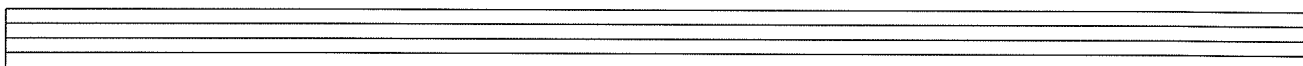
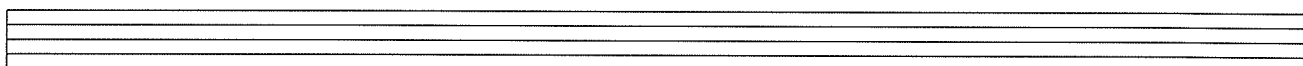
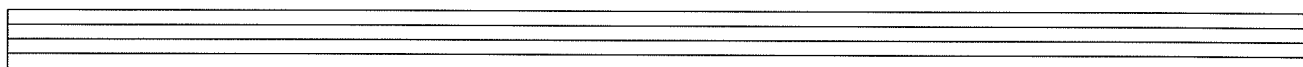
⑤

D^bmaj7 G7 G^bmaj7 C^b7 D^bmaj7 Emaj7 Amaj7 Dmaj7 D^bmaj7

⑥

F#7 F7 F-7 E7 E-7 E^b7 Dmaj7

NAME _____



NAME _____

SubVs and Composition

1) Fill in the missing dominant sevenths and related II-7 chords.

2) Complete a melody for this ABAC tune using the given motifs. (The next page contains more instructions.)

_____ Bossa

A Gmaj7 _____ Cmaj7 C-7

1 2 3 4

A-7 _____ Gmaj7

5 6 7 8

B Cmaj7 F7 Gmaj7 _____

9 10 11 12

A-7 (b5) B-7 _____

13 14 15 16

A Gmaj7 _____ Cmaj7 C-7

17 18 19 20

A-7 _____ Gmaj7 (b5)

21 22 23 24

C E- E-(maj7) E-7 E-6 Last time

25 26 27 28

Cmaj7 E♭maj7 _____ Gmaj7 A♭maj7

29 30 31 32

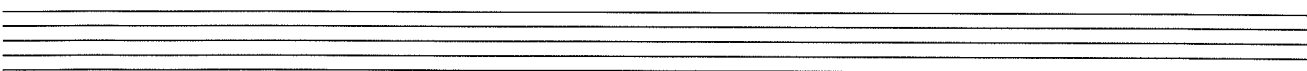
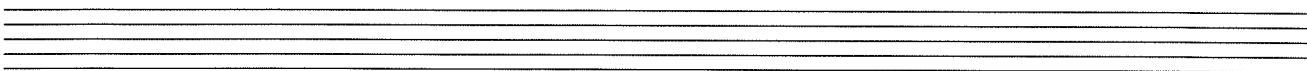
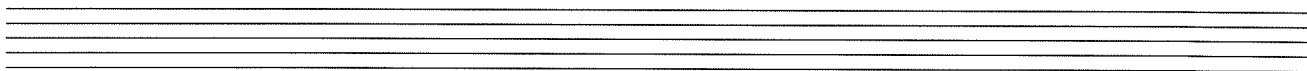
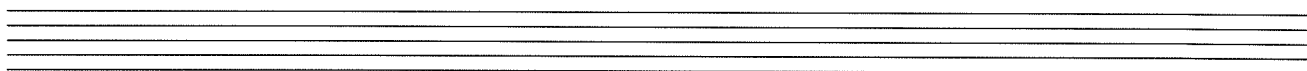
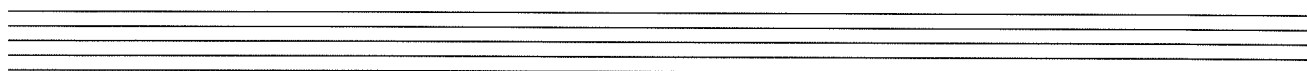
Cmaj7 E♭maj7 _____ Gmaj7

33 34 35 36

NAME _____

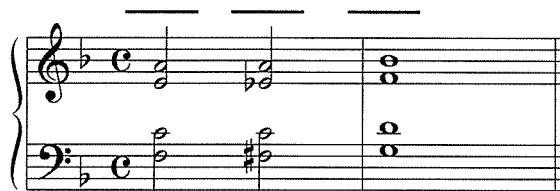
SubVs and Composition

- 3) Title your bossa.
- 4) Analyze your completed tune.
- 5) Optionally, write the chord scales for each chord from your tune on this blank page. (Review the melody / harmony relationship in the tune.)

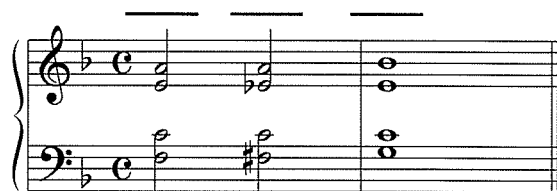


- Write the chord symbols for each of the following diminished 7th chord progressions. In parentheses, indicate any tensions in the voicings. Some of the chord voicings are inversions and some of the chord tones are written enharmonically.
- Analyze the progressions.

1a



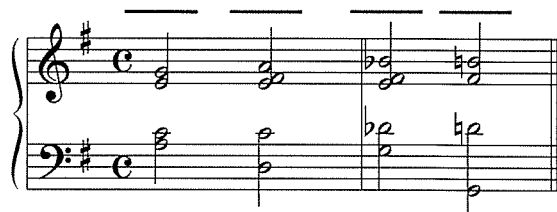
1b



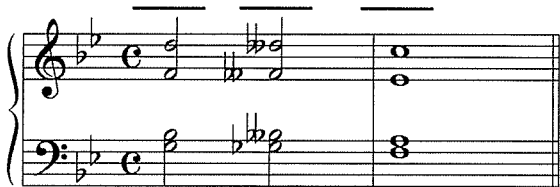
2a



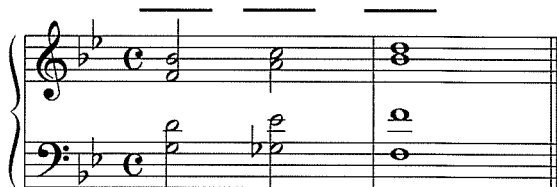
2b



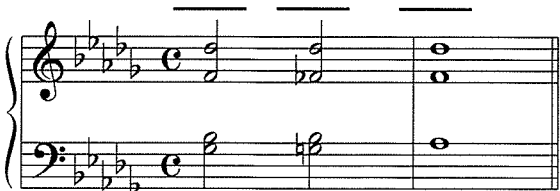
3a



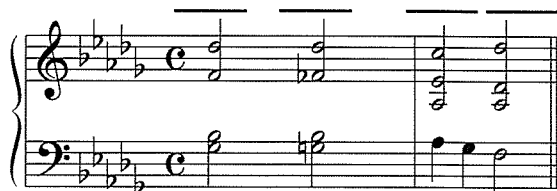
3b



4a



4b

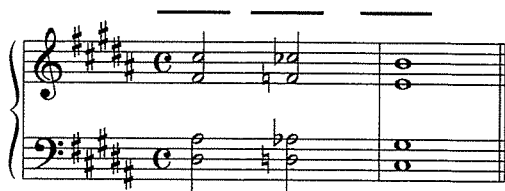


NAME _____

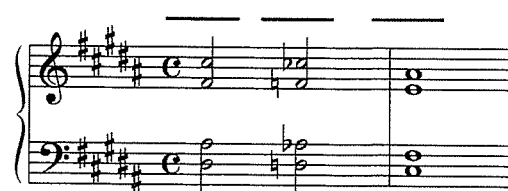
Diminished Chords

This exercise is continued from the previous page.

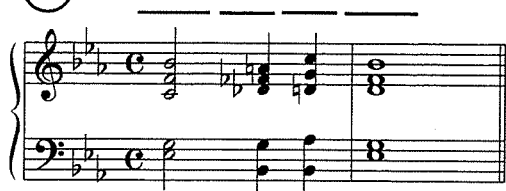
5a



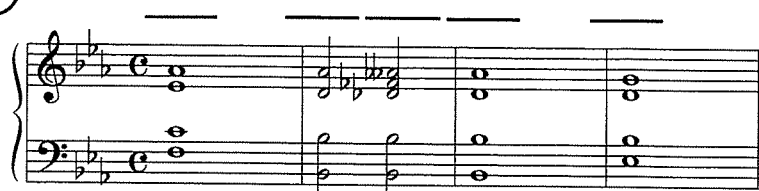
5b



6a



6b



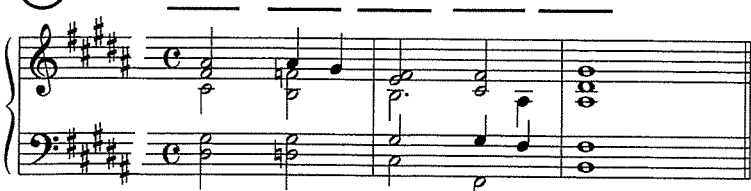
7a



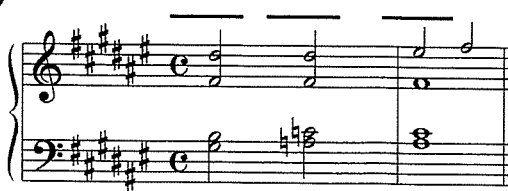
7b



8a



8b



NAME _____

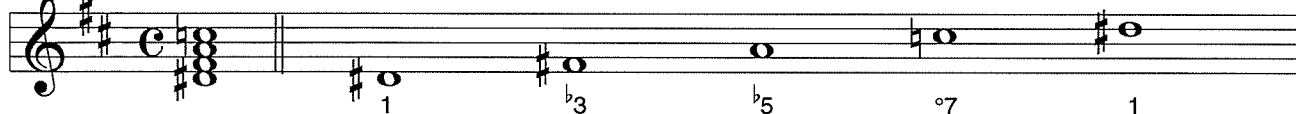
Diminished Chord Scales in
Diatonic Situations

The majority of diminished chords function in diatonic situations and therefore use diatonic tensions as do secondary dominants. Study the following steps:

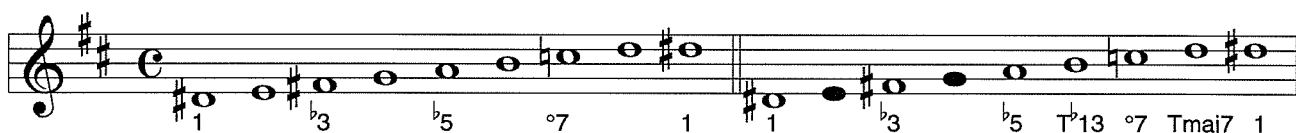
Step 1: Spell the chord vertically.



Step 2: Spell the chord horizontally, leaving space for non-chord tones. Include the root at the bottom and the top as a reminder to include the 4th tension.



Step 3: Between the chord tones, fill in notes diatonic to the key of the moment*.



Step 4: Label tensions which are a whole step above a chord tone. Fill in avoid notes which are a $\frac{1}{2}$ step above a chord tone. (You do not need to label the avoid notes.) Label chord tones: 1, $b3$, $b5$, $o7$, 1.

* For $\sharp I^{\circ}7$ and $V^{\circ}7$ there will be two diatonic options (scale degrees 7 & 1 of the key) between two of the chord tones. For $I^{\circ}7$, $\sharp II^{\circ}7$, $bIII^{\circ}7$, and $\sharp IV^{\circ}7$ there will be two diatonic options (scale degrees 3 & 4 of the key) between two of the chord tones. In the *Workbook for Harmony 3*, it is recommended to use the stronger scale degrees (1 in the former and 3 in the latter) although either diatonic pitch is acceptable.

- Referring to the above steps, write the following diminished chords and scales.

Note: Enharmonic spelling of the chords is acceptable and recommended when there are double

flats,
① $bIII^{\circ}7$ chord: _____ chord scale: _____

② $\sharp IV^{\circ}7$ chord: _____ chord scale: _____

③ $bVI^{\circ}7$ chord: _____ chord scale: _____

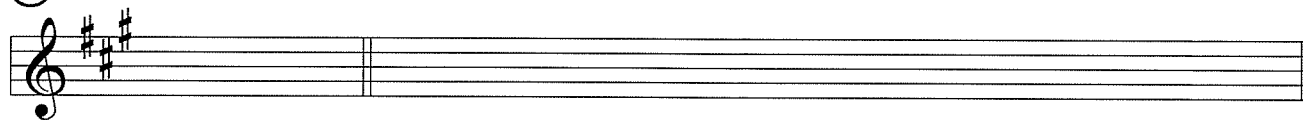
This exercise continues on the next page.

NAME _____

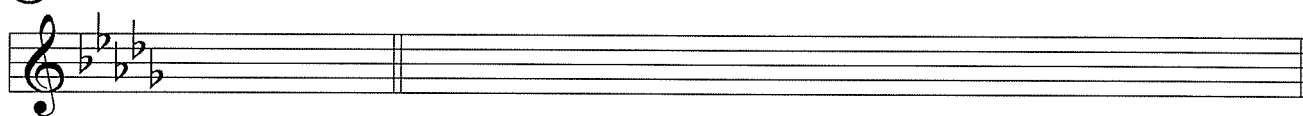
Diminished Chord Scales in
Diatonic Situations

Continued from the previous page.

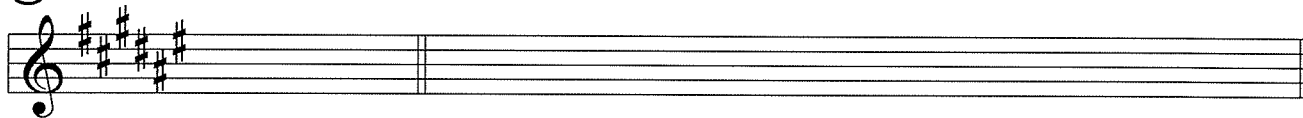
④ $\sharp I^{\circ}7$ chord: chord scale:



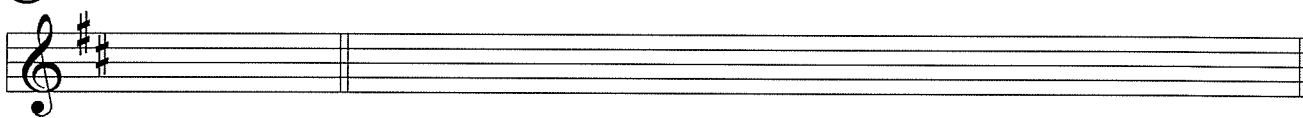
⑤ $\sharp IV^{\circ}7$ chord: chord scale:



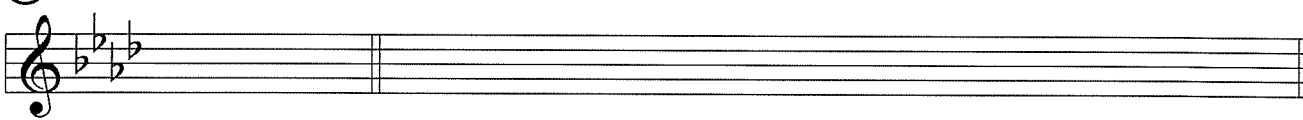
⑥ $I^{\circ}7$ chord: chord scale:



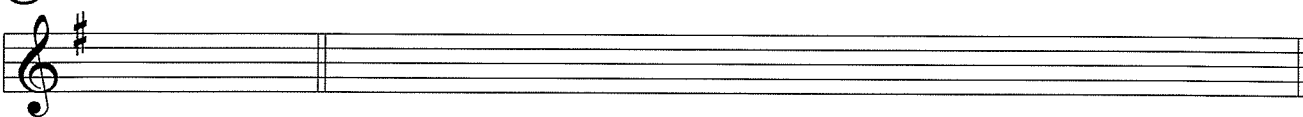
⑦ $\sharp II^{\circ}7$ chord: chord scale:



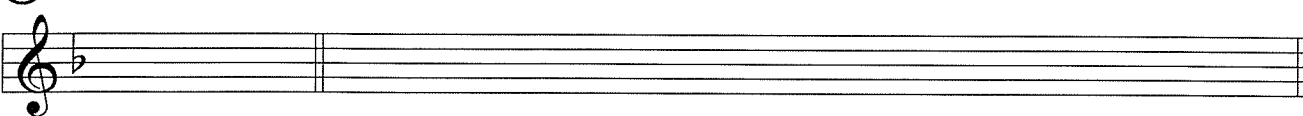
⑧ $V^{\circ}7$ chord: chord scale:



⑨ $\flat III^{\circ}7$ chord: chord scale:



⑩ $\sharp V^{\circ}7$ chord: chord scale:



NAME _____

- Analyze this exercise:

Diminished Return 1

Amaj7 A7 Dmaj7 D[#]°7 A/E F°7 F[#]-7 B7

1 2 3

E°7 E7 C[#]-7 C°7 B-7 B^b7 Amaj7

4 5 6

- Write the chord scales for the above numbered chords. Label each scale.

Note: For diminished 7th chord scales, it is not necessary to label the avoid notes.

1)

2)

3)

4)

5)

6)

- Analyze this exercise:

Diminished Return 2

Chord sequence: A \flat , C7, G \flat 7, F-7, E $^{\circ}$ 7, A \flat /E \flat , E $^{\circ}$ 7, F-7, B \flat 7, B \flat -7, B $^{\circ}$ 7, C-7, A $^{\circ}$ 7, B \flat -7, A7, A \flat $^{\circ}$ 7, A \flat $\frac{6}{9}$

Measures 1, 2, 3, 4, 5, 6

- Write the chord scales for the above numbered chords. Label each scale.

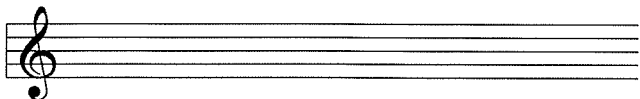
1)



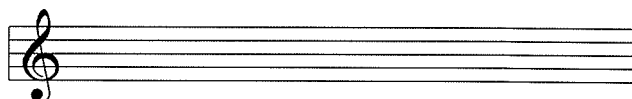
2)



3)



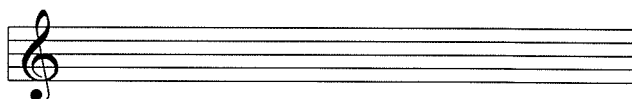
4)



5)



6)



NAME _____

#IV-7(b5)

- Analyze the harmony and melody of: **Sharp Four**

Chord progression: D^bmaj7 G-7(b5) C7(b9) F-7 B^b-7

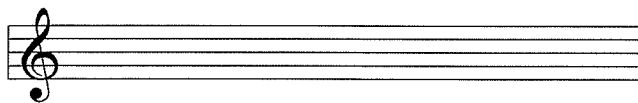
Chord progression: A^b7(sus4) A^b7 D^bmaj7 Amaj7 B7

Chord progression: D^bmaj7 B-7(b5) B^b7 E^b-7 A7 A^b7

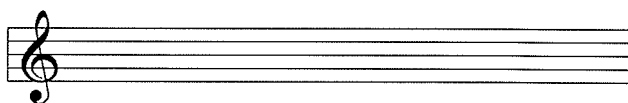
Chord progression: G-7(b5) G^b-(maj7) F-7 E7 E^b-7 D7 D^bmaj7

- Write chord scales for the following numbered chords from "Sharp Four". Name and label each scale.

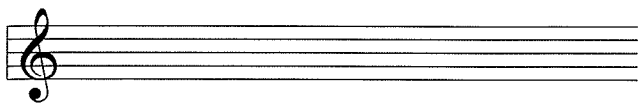
1) _____



2) _____



3) _____



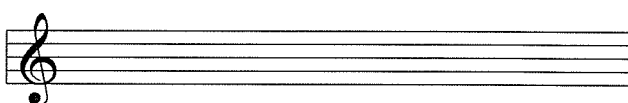
4) _____



5) _____



6) _____



NAME _____

Modulation

- Analyze the following short modulating exercises.
- Indicate the type of modulation for each example (direct, pivot chord, or transitional).
- Show where you hear the modulation occur by writing a small arrow and the intervallic distance from the original tonal center to the new tonal center (i.e.: $\downarrow -3$ or $\uparrow 5$).
- Be prepared to defend your opinion in class!

① _____

Cmaj7 D-7 E-7 Amaj7 B-7 C \sharp -7

② _____

Fmaj7 D-7 B \flat maj7 A \flat maj7 Gmaj7 B7 E-7 F7 Gmaj7

③ _____

B \flat maj7 D \flat 7 C-7 F7 E-7(5) A7 Dmaj7 D \circ 7 D \flat 9

④ _____

B \flat -7 E \flat 7 A \flat maj7 A \flat -7 D \flat 7 G \flat maj7

⑤ _____

Dmaj7 D \sharp 7 E-7 A7 D7 D \flat 7 C7 B7 B \flat maj7 F7 B \flat

⑥ _____

G F \sharp 7 B-7 B \flat 7 A-7 A \flat 7 Gmaj7 E \flat 7

D-7 G7 C-7 F7 B \flat -7 E \flat 7 A \flat (add 9)

NAME _____

Modulation

- For each given phrase, write a complementary phrase that modulates in the manner indicated.
- Develop the given motivic material.
- Analyze the harmony.

1) Direct Modulation

Shuffle C F7 F- B^b7 C

2) Pivot Modulation

Med. Bossa F6 B^bmaj7 B^o7 F/C D^bmaj7 (IIImaj7)
A^bmaj7

3) Transitional Modulation

Med. Swing Ebmaj7 A7(#9) Abmaj7 G-7 F#-7 B7 F-7 (V7)
Bb7

New
Imaj7

This exercise continues on the next page.

NAME _____

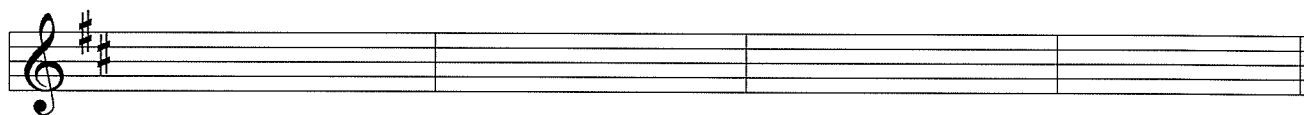
Modulation

As on the previous page, write a complementary phase that modulates in the manner indicated, and analyze.

4) Deceptive Dominant Modulation

Jazz Ballad

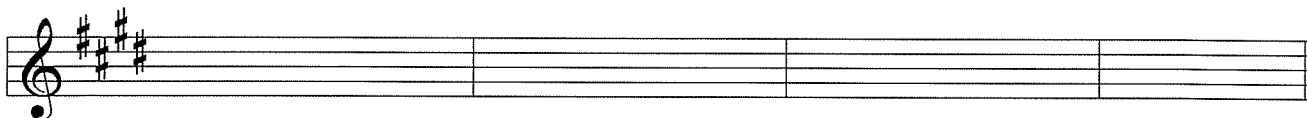
Gmaj7 G6 G-7 C7 Dmaj7 E-7 E^b7 Dmaj7 C[#]7 (V⁷/_{III})



5) Pivot Modulation

Rock

E(sus2) C D E(sus2) A (IV)

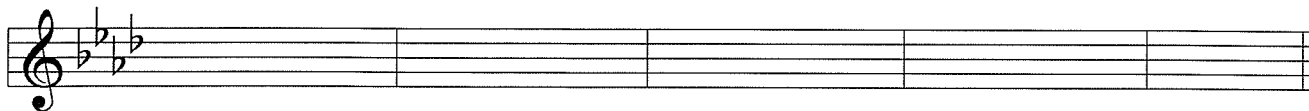


6) Transitional Modulation

Jazz Waltz

A^bmaj7 A°7 B^b-7 (V7) E^b7

New
Imaj7



NAME _____

Modulation and Chord Scale Review

- Analyze the following tune:

's Marvelous

Med. swing

1 B^b6 B^o7

2 C-7 F7 B7 1 B^bmaj7 D^b7 C-7 B7

3 4

5 2 E-7(^b5) A7 Dmaj7 D[#]7 7

8 E-7 A7 D7 G7 10 11

12 C7(sus4) C7 F7 B^b6

13 D-7(^b5) G7(^b9) C-7 F7 C[#]-7 F[#]7 F[#]-7 F7(^b9)

14 15 16

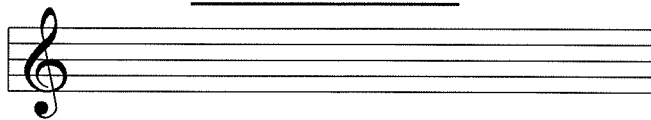
17 B^b6(9)

NAME _____

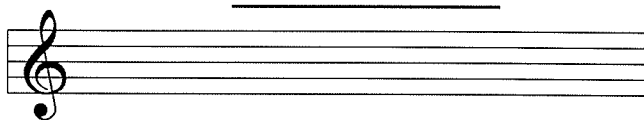
Modulation and Chord Scale Review

- Write the chord scales for the following chords taken from " 's Marvelous".
- Name each chord scale and label all notes.

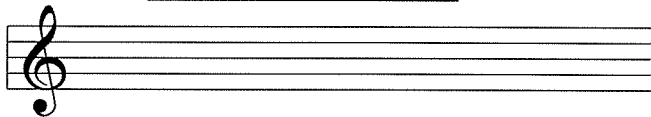
1) B^b6



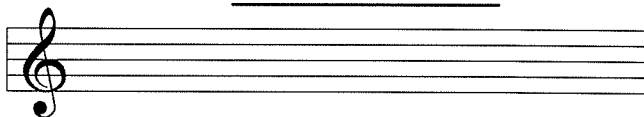
2) B^o7



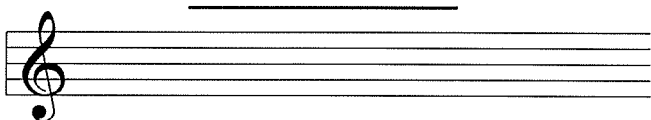
3) B7



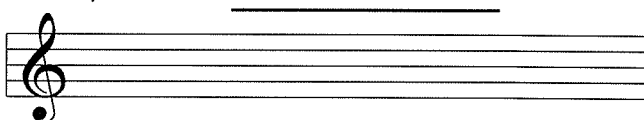
4) D^b°7



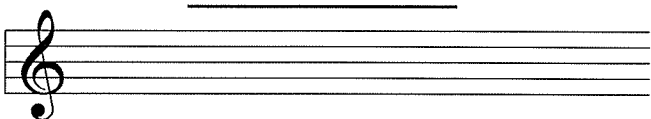
5) E-7(^b5)



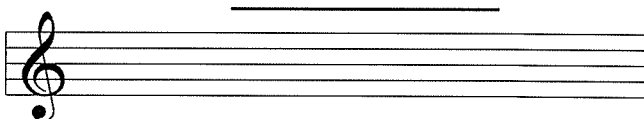
6) A7



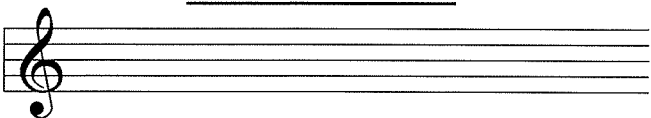
7) D[#]°7



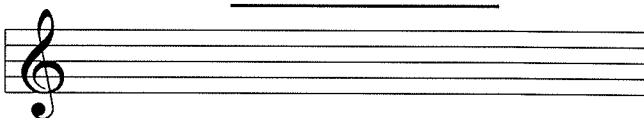
8) E-7



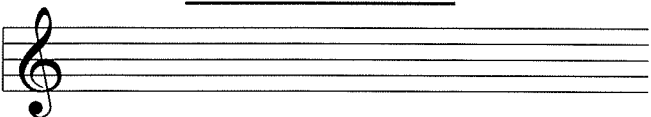
9) A7



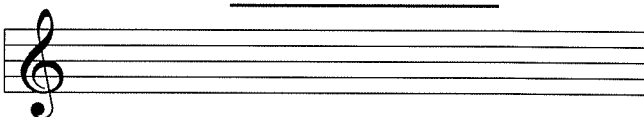
10) D7



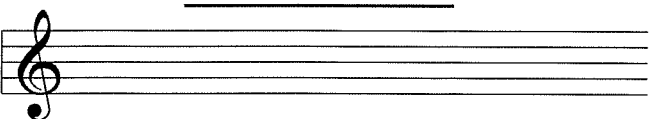
11) G7



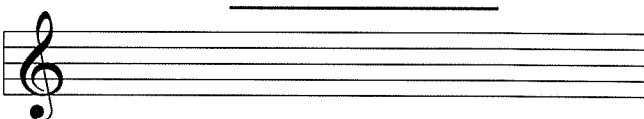
12) C7(sus4)



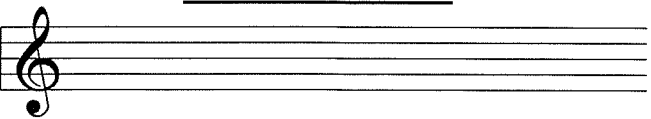
13) D-7(^b5)



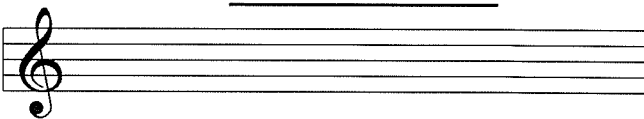
14) G7(^b9)



15) C-7



16) C[#]-7



- Realize chord symbols for the following tune and analyze. Put tensions in parentheses [e.g.: Cmaj7(13)].
- Write chord scales for the numbered chords on the following page.

Ballad of the Left Turn

1 2 3 4 5

6 7 8

9 10 11

12 13 14 15 16

NAME _____

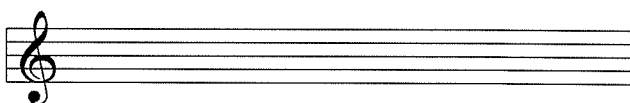
Modulation and Chord Scale Review

- Write the chord scales for the numbered chords taken from the "Ballad of the Left Turn".
- Name the chord scale and label all notes.

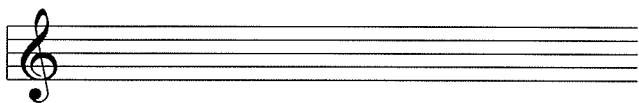
1 _____



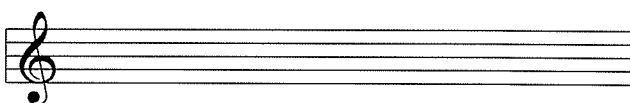
2 _____



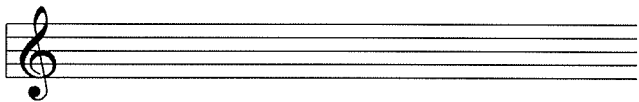
3 _____



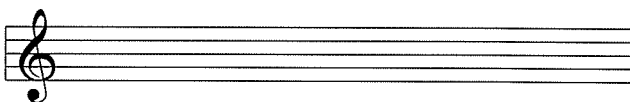
4 _____



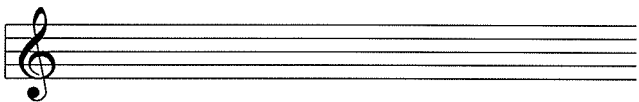
5 _____



6 _____



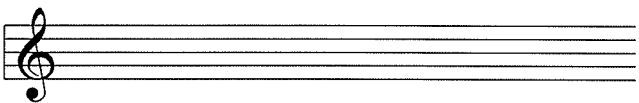
7 _____



8 _____



9 _____



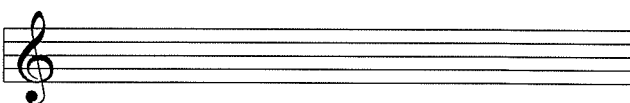
10 _____



11 _____



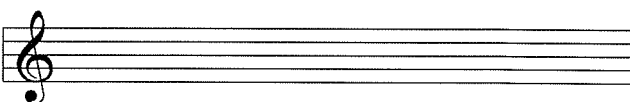
12 _____



13 _____



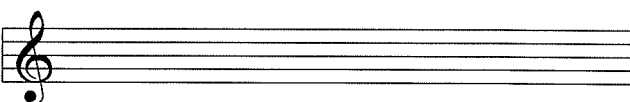
14 _____



15 _____



16 _____



- Analyze the harmony and melody of the following AABA' tune:

Almost There

A

E^b maj7 A7 A^b maj7 A^b-7 G-7 G^b maj7 F-7 B^b7

1 2 3 4

A-7(^b5) D7([#]9) G-7 G^b7 F-7 B-7 E7

5 6 7 3

A

E^b maj7 A7 A^b maj7 A^b-7 G-7 G^b maj7 F-7 B^b7

A-7(^b5) D7([#]9) G-7 G^b7 F-7 E7 E^b maj7

8 3

B

B^b maj7 B^o7 C-7 C[#]7 B^b/D E7 E^b maj7 A^b7

9 10 11

G7([#]11) G^b7([#]11) G^b-7 F7 F-7 E7

12 13

A'

E^b maj7 A7 A^b maj7 A^b-7 G-7 G^b maj7 F-7 B^b7(alt)

14

A-7^b5 A^b-(maj7) G-7 G^b7 3 F-7 E maj7 E^b maj7

15 16

NAME _____

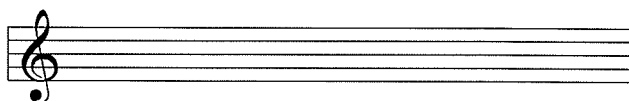
Review for Final

- Write the chord scales for the numbered chords taken from "Almost There".
- Name each chord scale and label all notes.

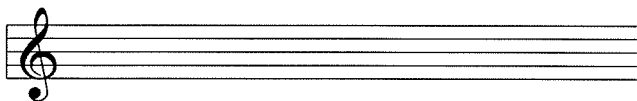
1) _____



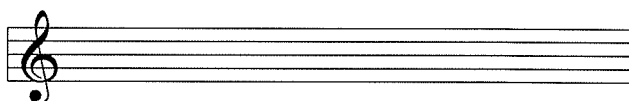
2) _____



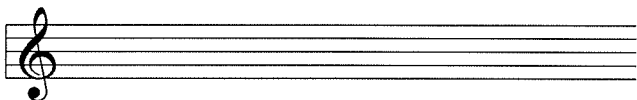
3) _____



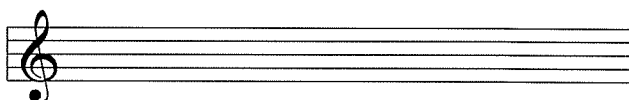
4) _____



5) _____



6) _____



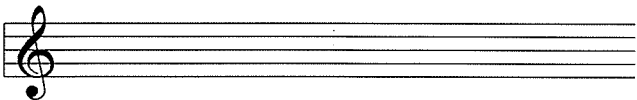
7) _____



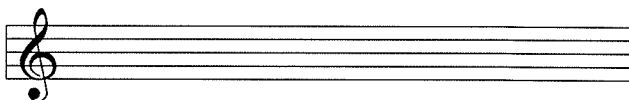
8) _____



9) _____



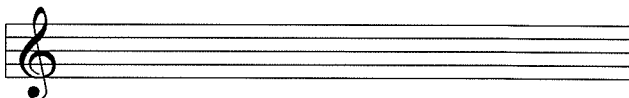
10) _____



11) _____



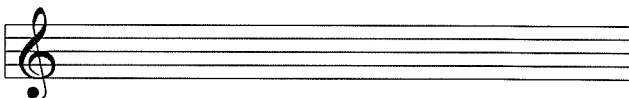
12) _____



13) _____



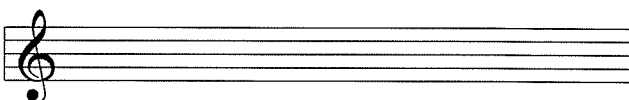
14) _____



15) _____



16) _____



NAME _____

Modulation/Chord Scale Review

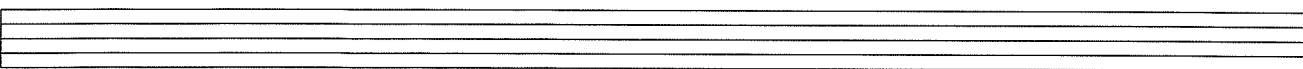
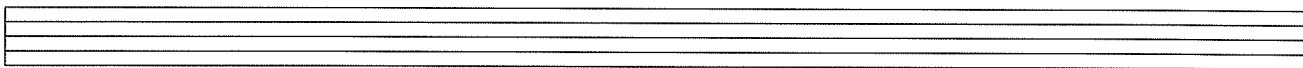
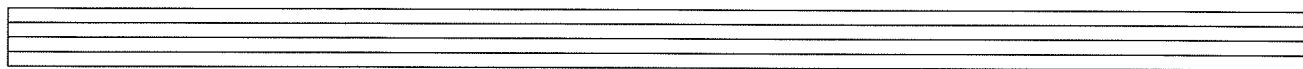
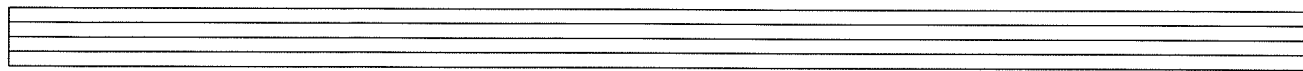
- Do a harmonic and melodic analysis of: **Wartz**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

- Write chord scales for the following chords taken from the above tune. Label and name each scale.

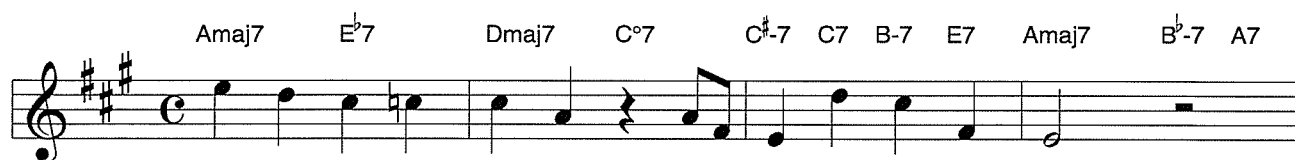
a. A6 (measure 1)	b. Bbmaj7 (measure 2)
c. B-7(b5) (measure 3)	d. G#7 (measure 4)
e. C#-7 (measure 5)	f. Bb7 (measure 7)
g. F#o7 (measure 9)	h. G#o7 (measure 10)
i. F#7 (measure 12)	j. G-7 (measure 15)

NAME _____



- Analyze this progression:

Amaj7 E^b7 Dmaj7 C^o7 C[#]-7 C7 B-7 E7 Amaj7 B^b-7 A7

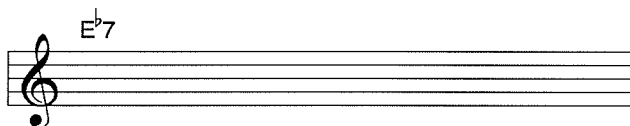


Dmaj7 D^{#o}7 Amaj7/E F^o7 F[#]-7 B-7 E7 Fmaj7 B^bmaj7 Amaj7

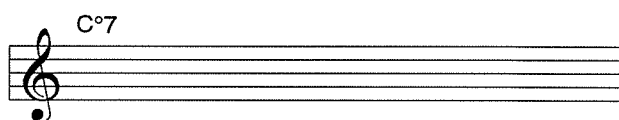


- Write the chord scales for the following chords from the above example. Label all notes.

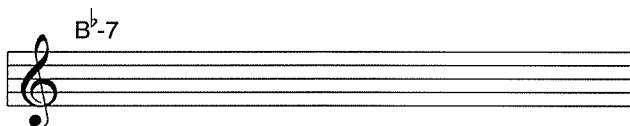
E^b7



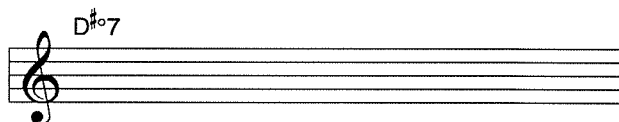
C^o7



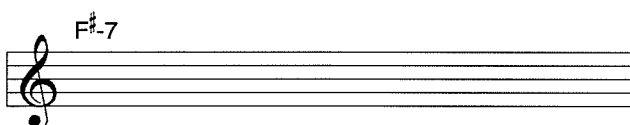
B^b-7



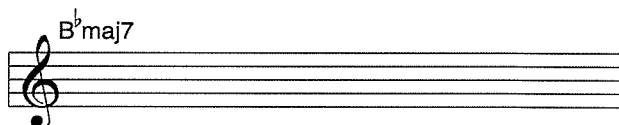
D^{#o}7



F[#]-7

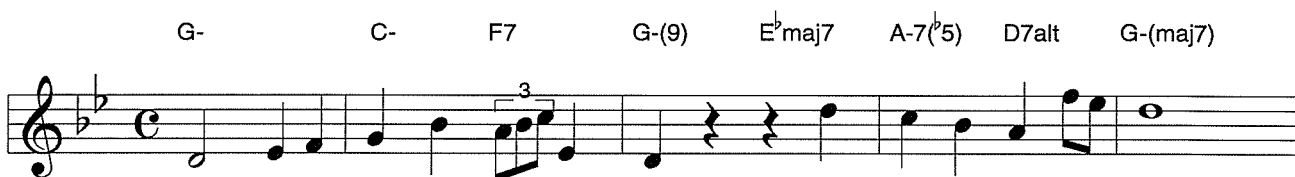


B^bmaj7



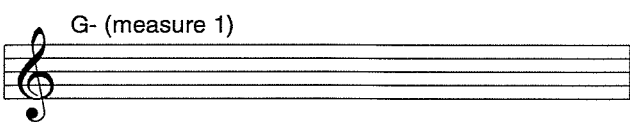
- Analyze this minor key progression:

G- C- F7 G-(9) E^bmaj7 A-7(b5) D7alt G-(maj7)

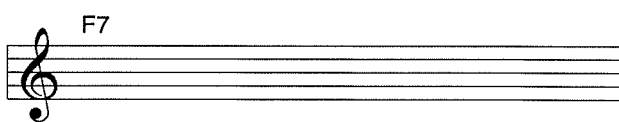


- Write the chord scales for the following chords from the above example. Label all notes.

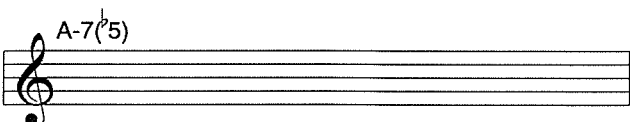
G- (measure 1)



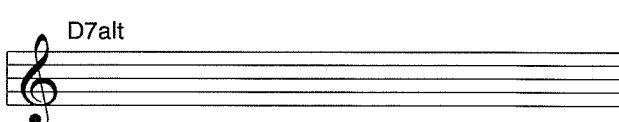
F7



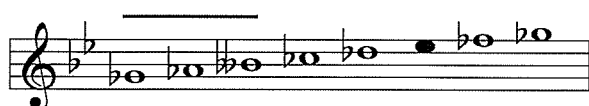
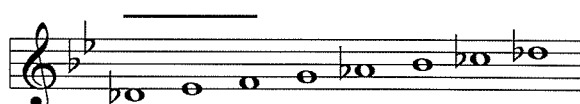
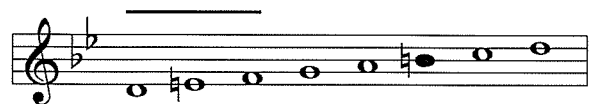
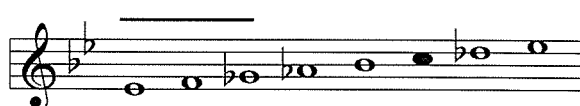
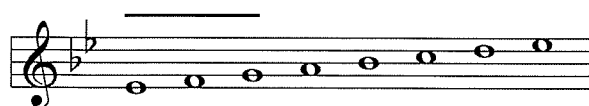
A-7(b5)



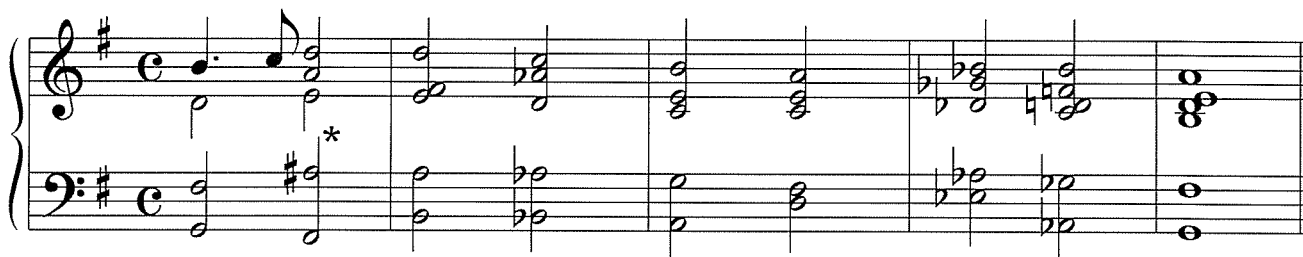
D7alt



- Fill in the chord symbols these chord scales represent. (*Observe the key signature.*)



- Write chord symbols for the following progression, then analyze. Indicate any tensions in parentheses. For example: C-7(9)

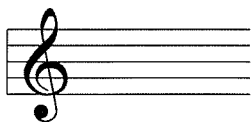


- Write the chord scale for the second chord (*) of the above progression.

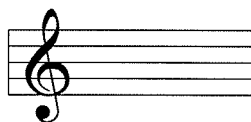


- Spell these diminished 7th chords (you may use enharmonics).

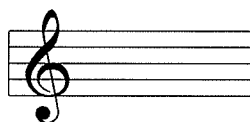
F: #IV°7



G: #I°7



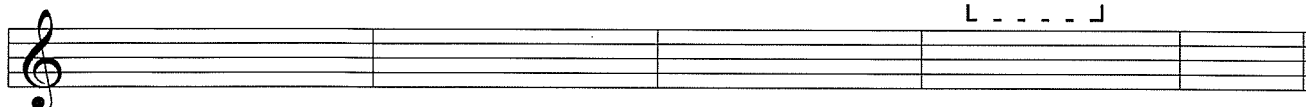
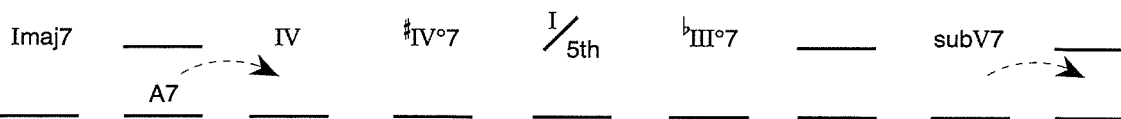
G^b: bIII°7



B^b: #V°7



- Complete the following with missing chord symbols, Roman numerals, and key signature:



NAME _____

Standard Deceptive Resolutions for V7

- Complete the following phrases (melody and harmony) by creating a deceptive resolution from the V7 chord.
- Analyze your progressions.

Note: The standard deceptive resolutions are

III-7, VI-7, \sharp IV-7(\flat 5), \flat II maj7, \flat III maj7, \flat VI maj7, \flat VII maj7, or IV-7.

①

B \flat maj7 C-7 F7 B \flat maj7

②

C G7 C

③

E maj7 B \flat 7 A maj7 B7 E maj7

④

D maj7 E-7 A7 D maj7

⑤

G C D7 G

⑥

D \flat maj7 A \flat 7 D \flat maj7

NAME _____

Deceptive Resolutions of Secondary and Substitute Dominants

- Analyze these progressions. Note that some modulate.

①

B^bmaj7 D^b7 G^bmaj7 C-7 F7 E^b-7 A^b7 B^bmaj7

②

Emaj7 B-7 Emaj7 B7(alt) B^b-7(b5) A-7 G[#]-7 G7 F[#]-7 B7 Emaj7

③

E^bmaj7 D7 G7 C7 Fmaj7 G-7 G^b7 Fmaj7

④

A^bmaj7 A^b7 G7 C7 B7 B^b7 Amaj7 G^b7 A^bmaj7

⑤

D^bmaj7 F-7 E^b-7 D^bmaj7 A^b7 D^bmaj7 F7 B^bmaj7 C-7 C^b7 B^bmaj7

⑥

Dmaj7 F^o7 E-7 E^b7 Dmaj7 B7 B^bmaj7 E^bmaj7 Dmaj7

⑦

Amaj7 B7 E-7 A7 Dmaj7 D-7 G7 Amaj7

⑧

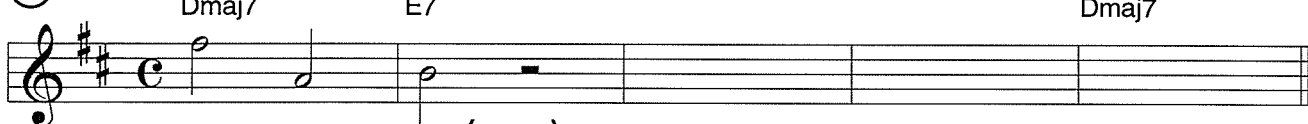
Cmaj7 G7 Cmaj7 G^b7 G^b-7 F7 B^bmaj7 C-7 F7 B^bmaj7

NAME _____

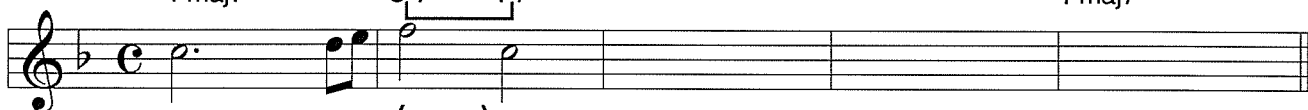
Deceptive Resolutions of Secondary and
Substitute Dominants

- Complete the following progressions creating deceptive resolutions from the given dominant chords.
- Complete each melody by writing a complementary phrase and/or using motivic manipulation.
- Analyze your completed progression.

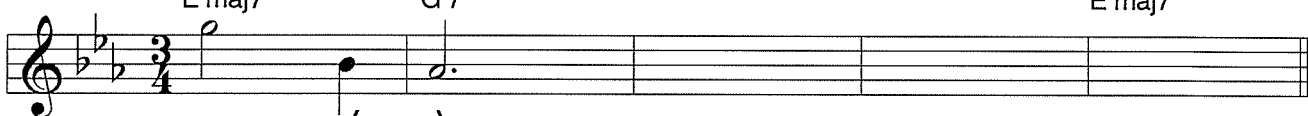
① Imaj7 ()
Dmaj7 E7 Dmaj7



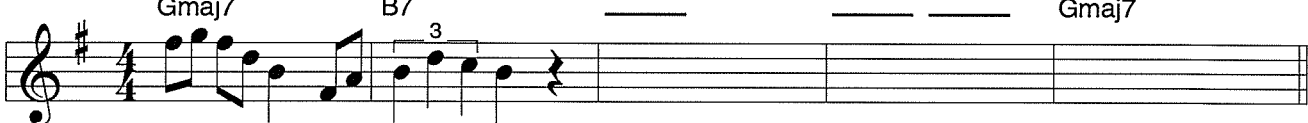
② Imaj7 ()
Fmaj7 C-7 F7 Fmaj7



③ Imaj7 ()
Ebmaj7 Gb7 Ebmaj7



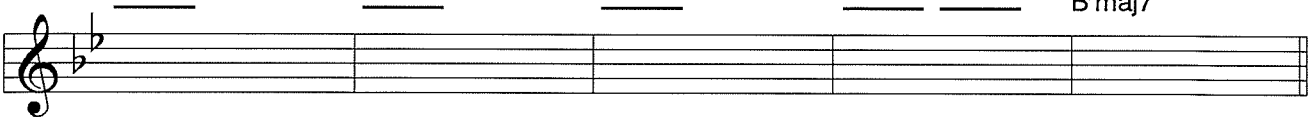
④ ()
Gmaj7 B7 3 Gmaj7



⑤ Imaj7 ()
Bbmaj7 F-7 E7 Eb F7(sus4) F7



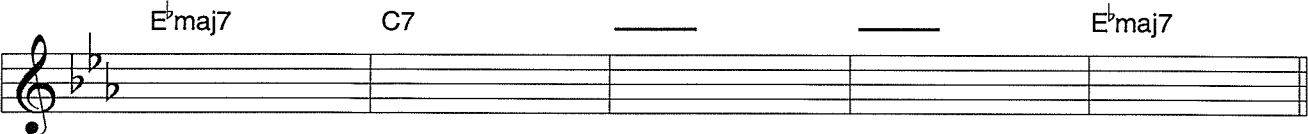
Bbmaj7



⑥ Imaj7 VI-7
Ebmaj7 C-7




()
Ebmaj7 C7 Ebmaj7



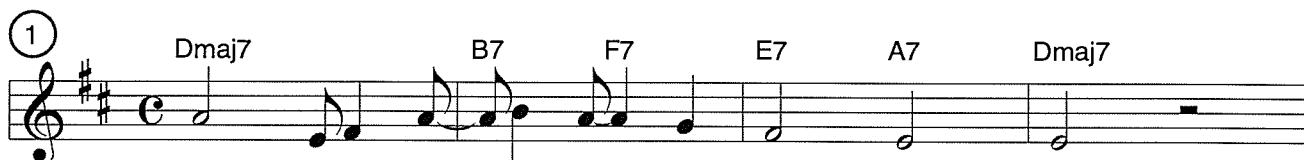

NAME _____

Deceptive Resolution of Secondary and
Substitute Dominants

- Analyze the following progressions.
- Indicate deceptive resolutions of dominant chords by enclosing them in parentheses (V7/IV).

Note: Some dominant 7ths may have an expected resolution () and an actual resolution .

①

②




③




④




This exercise continues on the next page.

NAME _____

Deceptive Resolution of Secondary and
Substitute Dominants

This exercise is continued from the previous page.

- Analyze these progressions indicating all deceptive resolutions.

⑤

D^{\flat}_9 $F7$ $C^{\flat}7$ B^{\flat}_9 $D7$ $A^{\flat}7$

$G^{maj}7$ $G^{\sharp}7$ $A-7$ $A^{\flat}7$ $G^{maj}7$

⑥

$B6$ $D^{\flat}7_3$ $D^{\sharp}7$ $G^{\sharp}7$ $G^{maj}7$ $C^{maj}7$ $B^{maj}7$ $F7$

$E-7$ $F7$ $G^{maj}7$ $A7$ $B6$

⑦

B^{\flat} $G-$ $C7(sus4)$ $G^{\flat}7$ $F-7$ $B^{\flat}7$ $E^{\flat}^{maj}7$

$E-7(^{\flat}5)$ $F7$ $G-7$ $C7$ $F^{maj}7$ $G- / D$ $C7 / E$ $F(add9)$

⑧

$D-7$ $G7$ $E-7$ $A7$ $E^{\flat}^{maj}7$ $D^{\flat}^{maj}7$ $C^{maj}7$

$G7(sus4) G7$ C / G $G^{\flat}7$ $D-7$ $A7 / C^{\sharp}$ $A^{\flat}^{maj}7 / C$ $B^{\flat}7$ C

NAME _____

Deceptive Resolution of Secondary and
Substitute Dominants

- Circle the *incorrect* chord symbols in the following progressions and write the *correct* chord symbols.
The progressions are notated with the roots in the bass and with tensions that are appropriate to the chord functions.
- Analyze these progressions which contain deceptive resolutions.

Chord symbols: Dmaj7 D7 G7 F#7 C7 F-7 Bb7(#9) E-7 A7 Dmaj7

Chord symbols: Amaj7 F7 E-7 Amaj7 D7 D-7 A⁶₉

Chord symbols: Fmaj7 A7 Abmaj7 Db7(9) Gb⁶₉ F-7(9)

Chord symbols: E-7 D7(9) Dbmaj7 E7 Gbmaj7 Ab7 D7 Dbmaj7

NAME _____

Dominant Chords Without Dominant Function
and Deceptive Resolutions

- Analyze these progressions:

① Fmaj7 E7(sus4) E7(9) Fmaj7 A^b7 D^bmaj7 C7

② Dmaj7 C[#]7 Cmaj7 B-7 E-7 B^b7 A7 E^bmaj7 Dmaj7

③ E^bmaj7 C7 C^bmaj7 Emaj7 E^bmaj7 A^b7 E^bmaj7

④ D^b G^b7 D^b7 C^b7 D^b7 A7 D^b7

⑤ Amaj7 F7 B^bmaj7 A7 Dmaj7 C[#]-7 B-7 B^b7 Amaj7

⑥ Cmaj7 F-7 B^b7 Cmaj7 E^b7 Fmaj7 G7 Cmaj7

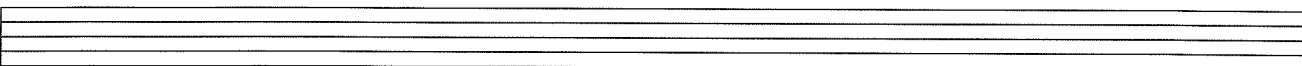
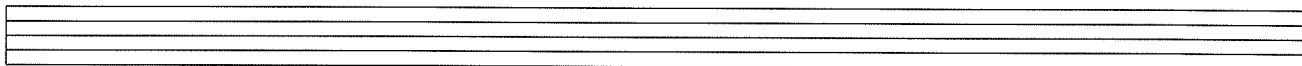
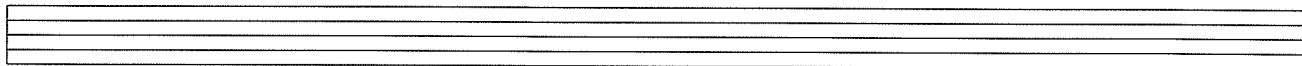
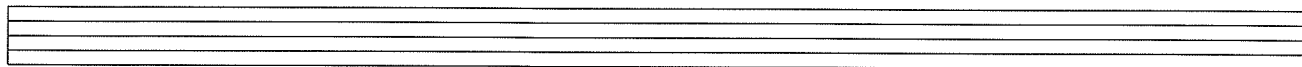
⑦ B^bmaj7 G^b7 B^bmaj7 C-7 D-7 B^b7 E^bmaj7 A^b7 B^b

⑧ B- G[#]-7(^b5) C[#]7([#]9) Dmaj7 E-7 A7 B-

⑨ Gmaj7 ~~Gmaj7~~/_{F[#]} E-7 ~~E-7~~/_D ~~A7~~/_{C[#]} C-6 B-7 B^b7 A-7 A^b7

⑩ Cmaj7 D7 D-7 D^b7 Cmaj7 B^b7 Cmaj7 A^b7

NAME _____



I7, II7, III7, IV7, \flat VI7, VI7, \flat VII7, and VII7 are dominant chord structures which the listener does not necessarily expect to resolve down a perfect fifth or half step (dominant function).

- Insert one of these chords in each of the blanks indicated in the following progressions. Consider the context (harmonic rhythm and chords preceding and following the blank) when making your choices.
- Use each of the dominant chords at least once.
- Write an original melody to go with the chords. Note the key and time signatures.
- Analyze your progressions.

①

G _____ Cmaj7 _____

G^6_9 D/F^\sharp D/F E^\flat maj7 _____ G

②

E \sharp maj7 _____ E \sharp maj7 G^\sharp 7 D7

C^\sharp -7 C^\sharp -7/B _____ A-6 G^\sharp -7 C^\sharp -7 F^\sharp -7 F7 E^6_9

③

_____ A^\flat 7 C- B^\flat 7

C9(sus4) _____ $C7/B^\flat$ A-7(\flat 5) A^\flat -7 _____ E^\flat

This exercise continues on the next page.

This exercise is continued from the previous page.

4

A

D(add9)

A

A

E7(sus4)

E7

5

B^b6

B^b6

B^b6

F7

G7(sus4)

G7 / F

E-7(^b5)

E^b-(maj7)

E^b-7

6

A-7

D7

G[#]o7

D / A

NAME _____

Contiguous II-7 V7's


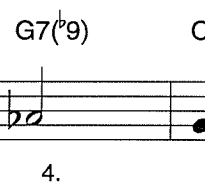
- Analyze the following tune:

Tricycles

up swing

1.  

3.  

5.  

6.  

- Write chord scales for the above numbered chords.
- Name and label each scale.

1. _____



2. _____



3. _____



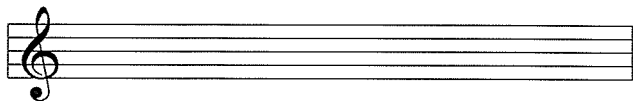
4. _____



5. _____



6. _____



NAME _____

Contiguous II-7 V7's and Dominants

- ① • Analyze this progression:

B^bmaj7 C-7 F7 D-7 G7 E-7 A7 A^b7 B^bmaj7

- ② • Supply chord symbols for the following two progressions.
• Analyze the progressions.

a.

b.

- ③ • Write a progression and melody that includes contiguous II-7 V7's.
• Analyze your progression.

Gmaj7

NAME _____

- Analyze the harmony and melody of the following tune:

D'ants

B^bmaj7 G^b7 B^bmaj7 A^b7

1. 2.

Detailed description: This block contains the first two measures of the tune 'D'ants'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. Measure 1 consists of a half note Bb4 and a half note Gb4. Measure 2 consists of a half note Bb4 and a half note Ab4. Above the staff, the chords Bbmaj7, Gb7, Bbmaj7, and Ab7 are written above measures 1, 2, 3, and 4 respectively. Below the staff, the measure numbers 1. and 2. are centered under the first and second measures.

B^bmaj7 D^b7 G^bmaj7 F7 E-7(^b5) A7 E^b7

3. 4. 5. 6. 7. 8.

Detailed description: This block contains measures 3 through 8. Measure 3: Bbmaj7 (Bb4, D5), Eb7 (Eb4, Gb4). Measure 4: Gbmaj7 (Gb4, Bb4), F7 (F4, Ab4). Measure 5: F7 (F4, Ab4), Eb7 (Eb4, Gb4). Measure 6: Eb7 (Eb4, Gb4), A7 (A4, C#5). Measure 7: A7 (A4, C#5), Eb7 (Eb4, Gb4). Measure 8: Eb7 (Eb4, Gb4). Above the staff, the chords Bbmaj7, Db7, Gbmaj7, F7, E-7(b5), A7, and Eb7 are written above measures 3 through 8 respectively. Below the staff, the measure numbers 3. through 8. are centered under each measure.

Dmaj7 G7 Dmaj7 C#7(sus4) C#7

9. 10. 11.

Detailed description: This block contains measures 9 through 11. Measure 9: Dmaj7 (D4, F#4), G7 (G4, Bb4). Measure 10: Dmaj7 (D4, F#4), C#7(sus4) (C#4, G#4). Measure 11: C#7(sus4) (C#4, G#4), C#7 (C#4, G#4). Above the staff, the chords Dmaj7, G7, Dmaj7, C#7(sus4), and C#7 are written above measures 9 through 11 respectively. Below the staff, the measure numbers 9., 10., and 11. are centered under measures 9, 10, and 11 respectively.

Dmaj7 B^b7 Ebmaj7 A7(#9) B-7 B^b7 B^b-7 A7 Dmaj7

12. 13. 14. 15. 16.

Detailed description: This block contains measures 12 through 16. Measure 12: Dmaj7 (D4, F#4), Bb7 (Bb4, D5). Measure 13: Ebmaj7 (Eb4, Gb4), A7(#9) (A4, C#5, D#5). Measure 14: A7(#9) (A4, C#5, D#5), B-7 (B4, D5). Measure 15: Bb7 (Bb4, D5), Bb-7 (Bb4, D5). Measure 16: Bb-7 (Bb4, D5), A7 (A4, C#5), Dmaj7 (D4, F#4). Above the staff, the chords Dmaj7, Bb7, Ebmaj7, A7(#9), B-7, Bb7, Bb-7, A7, and Dmaj7 are written above measures 12 through 16 respectively. Below the staff, the measure numbers 12. through 16. are centered under each measure.

NAME _____

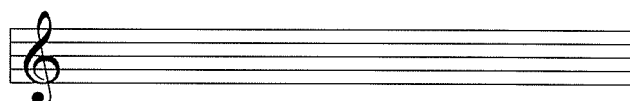
Dominant Review/Chord Scale Review

- Write chord scales for the following numbered chords from the tune "D'ants".
- Name and label each scale.

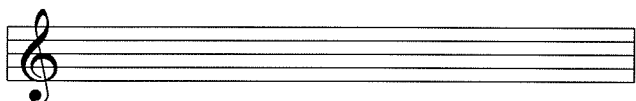
1. _____



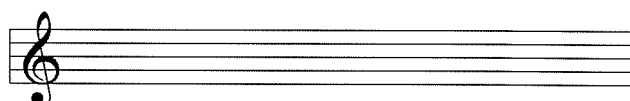
2. _____



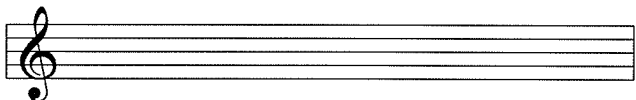
3. _____



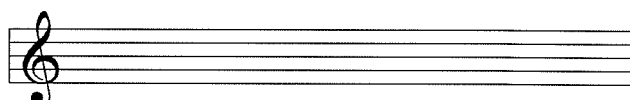
4. _____



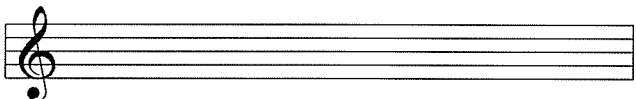
5. _____



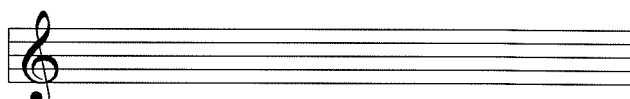
6. _____



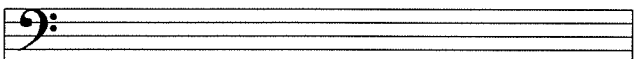
7. _____



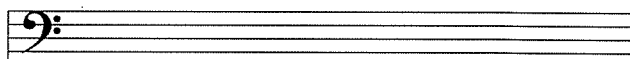
8. _____



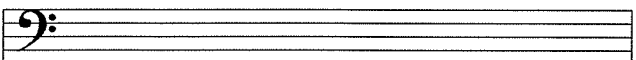
9. _____



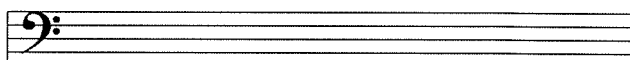
10. _____



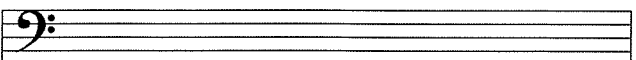
11. _____



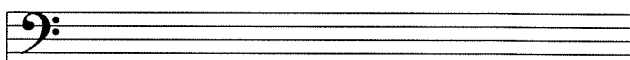
12. _____



13. _____



14. _____



15. _____



16. _____



- Analyze these three progressions:

①

ballad

E^bmaj7 G^b7 C^bmaj7 E7 E^bmaj7 F7 B^b-7 E^b7

F-7 B^b7 G-7 C7 E^b/B^b A^b7 C^bmaj7 D^b7 E^b

②

slow, bluesy

G7 E^b7 G7 F[#]7(9, 13)

G7 E7 E^bmaj7 A^b7

③

med. swing

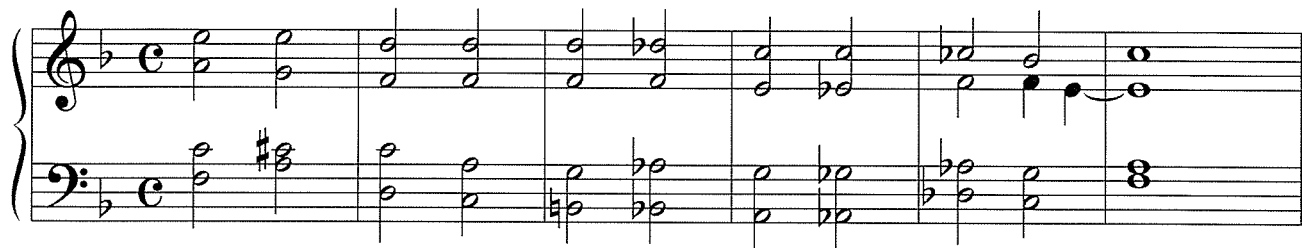
A^bmaj7 F-7 E7(#9) E^b-7 A^b7 D^bmaj7 C7

Fmaj7 G-7 A-7 D7 D^bmaj7 G^bmaj7 Fmaj7

This review continues on the next page.

- Write chord symbols and analyze #4 and #5:

(4)



A musical score for exercise 4, consisting of two staves (treble and bass clef) in common time (C). The key signature has one flat (B-flat). The score contains six measures of music, primarily using whole and half notes, with some eighth notes in the final measure.

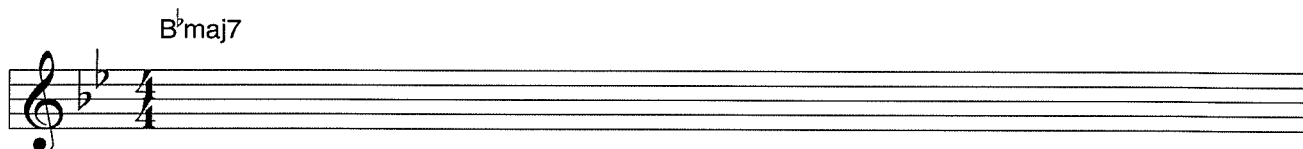
(5)



A musical score for exercise 5, consisting of two staves (treble and bass clef) in common time (C). The key signature has two sharps (F# and C#). The score contains six measures of music, primarily using whole and half notes, with some eighth notes in the final measure.

- (6a) • Write a 4 or 5 measure progression which uses a *deceptive resolution* of V7. Analyze your progression.

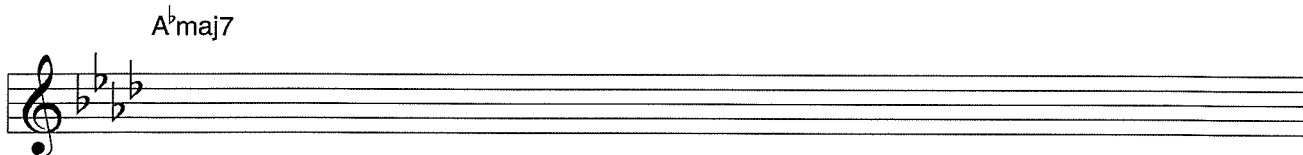
B^bmaj7



A musical staff in treble clef, key of B-flat major (two flats), and 4/4 time signature. The staff is empty, intended for a 4 or 5 measure progression.

- (6b) • Write a 4 or 5 measure progression which uses a *deceptive resolution* of a *secondary dominant*. Analyze your progression.

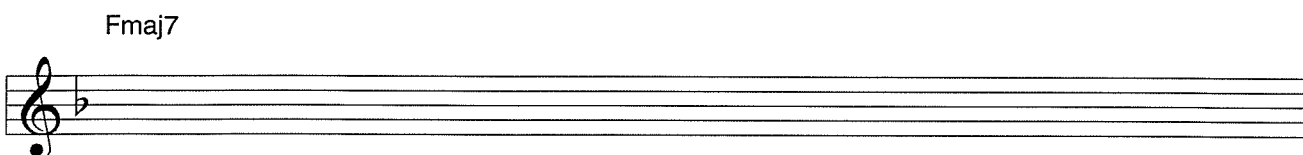
A^bmaj7



A musical staff in treble clef, key of A-flat major (three flats), and 4/4 time signature. The staff is empty, intended for a 4 or 5 measure progression.

- (6c) • Write a 4 or 5 measure progression which uses a *deceptive resolution* of a *substitute dominant*. Analyze your progression.

Fmaj7

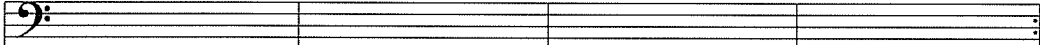


A musical staff in treble clef, key of F major (one flat), and 4/4 time signature. The staff is empty, intended for a 4 or 5 measure progression.

The modal source is the *tonic* scale or mode from which a particular Roman numeral function is derived. If a progression has *only* diatonic chords from one scale then every chord (every Roman numeral function) has the same modal source.

For example, in this progression:

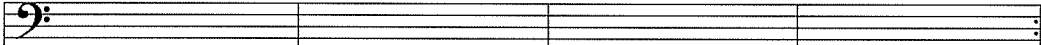
Cmaj7	A-7	Fmaj7	G7
-------	-----	-------	----



Every chord above has C ionian as it's modal source.

In the following progression:

C-6	E ^b maj7	F	B ^b maj7
-----	---------------------	---	---------------------

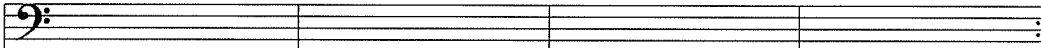


Every chord above has C dorian as it's modal source.

When *modal interchange* occurs, chords from *different* tonic modes or scales are used in the same progression, therefore the modal sources of the chords will be different. They will, of course, have the same tonic.

So, in the following progression:

Cmaj7	A-7	B ^b 7	D ^b maj7
-------	-----	------------------	---------------------



Cmaj7 and A-7 are C ionian chords, but the modal source of B^b7 is C aeolian and the modal source of D^bmaj7 is C phrygian.

Note: It is important to make the distinction between the *modal source* of a chord and it's *chord scale*. The modal source is the *tonic* scale from which a chord is derived. The chord scale begins on the *root* of the chord and represents the chord tones, available tensions, and any harmonic avoid notes. Functioning in the key of G major, ^bIImaj7's modal source is G phrygian; ^bIImaj7's chords scale would be A^b lydian.

NAME _____

Modal Source

- For the following Roman numeral functions, list the modal source(s). List key and mode (i.e.: C aeolian).

	function and chord:	modal source(s):		function and chord:	modal source(s):
1	IV-7 C-7	_____	2	\flat VI maj7 D \flat maj7	_____
3	III-7 F \sharp -7	_____	4	VII-7 G-7	_____
5	\flat II maj7 E \flat maj7	_____	6	VI-7(\flat 5) D-7(\flat 5)	_____
7	II-7(\flat 5) B \flat -7(\flat 5)	_____	8	\flat III maj7 E maj7	_____
9	V-7 C-7	_____	10	I-(maj7) A-(maj7)	_____
11	\flat VII7 E7	_____	12	II G \sharp	_____
13	IV7 E \flat 7	_____	14	IV-7 A-7	_____
15	I-6 G-6	_____	16	\flat VII-7 D \flat -7	_____
17	V7(sus4) F \sharp 7(sus4)	_____	18	II-7(\flat 5), V7(\flat 9) B \flat -7(\flat 5), E \flat 7(\flat 9)	_____
19	\flat VII maj7 D maj7	_____	20	IV-6 B-6	_____

NAME _____

Modal Interchange

- Analyze this non-modulating progression.

Ama7 E-7 Gmaj7 Amaj7 D-7 E7(^b9)

1. 2. 3. 4. 5.

A- G7 F#-7(^b5) Fmaj7 B^bmaj7

6. 7. 8. 9. 10.

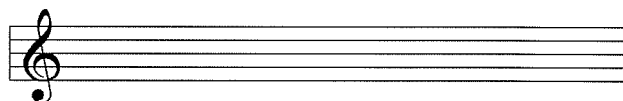
- The above progression uses one tonal center but borrows chords from parallel modal sources. List by name the modal source and the chord scale for each numbered chord above.
- Write each modal source scale and each chord scale. Label the chord scale only.

Modal Source:

Chord Scale:

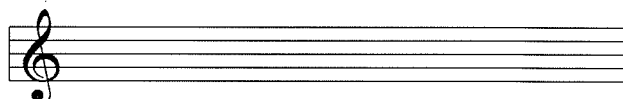
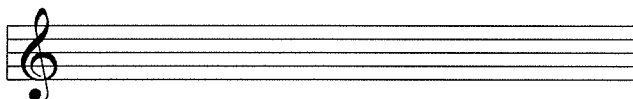
① a. _____

b. _____



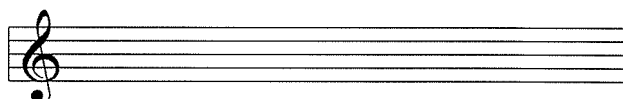
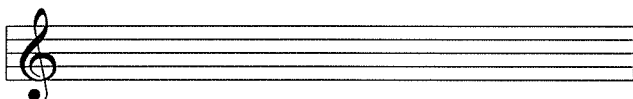
② a. _____

b. _____



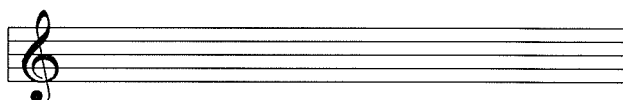
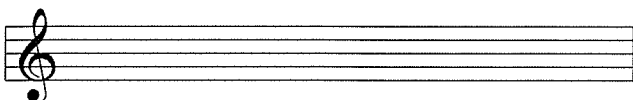
③ a. _____

b. _____



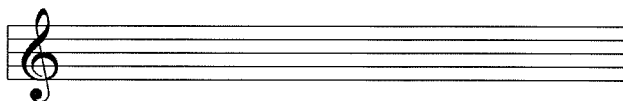
④ a. _____

b. _____



⑤ a. _____

b. _____



This exercise continues on the next page.

NAME _____

Modal Interchange

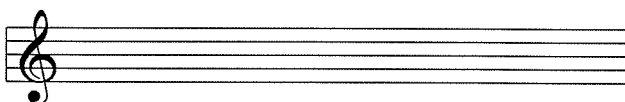
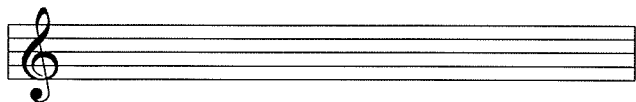
- This exercise is continued from the previous page.

Modal Source:

Chord Scale:

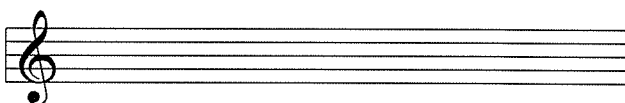
⑥ a. _____

b. _____



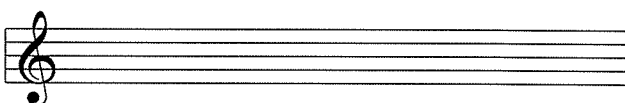
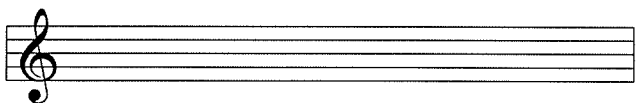
⑦ a. _____

b. _____



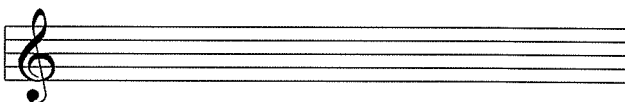
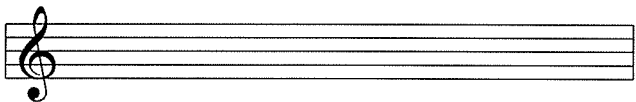
⑧ a. _____

b. _____



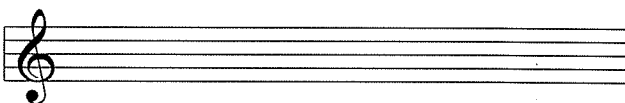
⑨ a. _____

b. _____



⑩ a. _____

b. _____



- Write a melody for the original progression, referring to the chord scales you have written for each chord.

Ama7

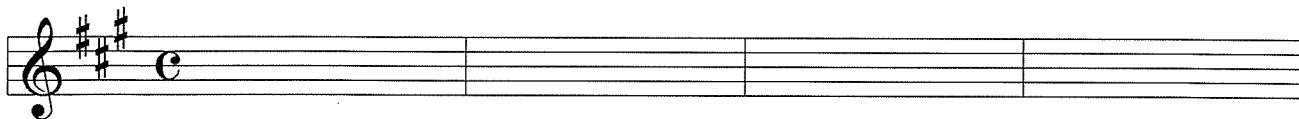
E-7

Gmaj7

Amaj7

D-7

E7(b9)



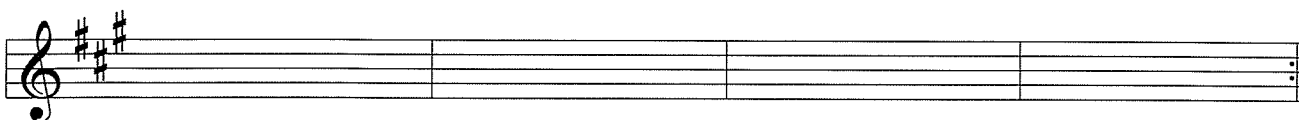
A-

G7

F#-7(b5)

Fmaj7

Bbmaj7



NAME _____

Modal Interchange

- Analyze this non-modulating progression.

E^bma7 D-7 D^bma7 C-7

1. 2. 3. 4.

C^bma7 F-7 A^b-7 D^b7 E^bma7(#11)

5. 6. 7. 8. 9.

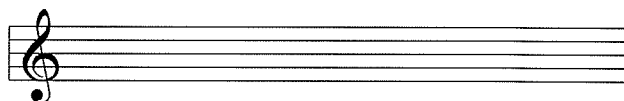
- The above progression uses one tonal center but borrows chords from parallel modal sources. List by name the modal source and the chord scale for each numbered chord above.
- Write each modal source scale and each chord scale. Label the chord scale only.

Modal Source:

Chord Scale:

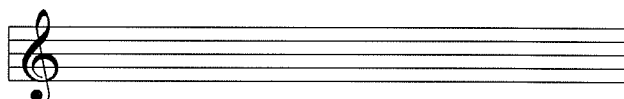
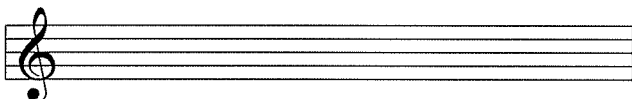
① a. _____

b. _____



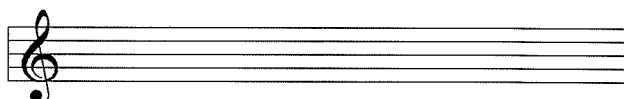
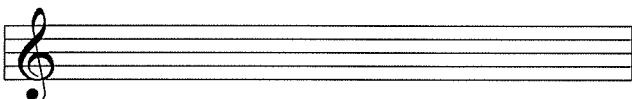
② a. _____

b. _____



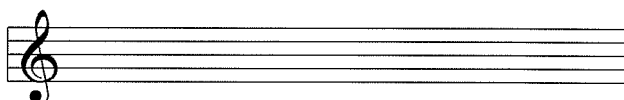
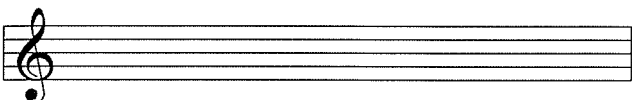
③ a. _____

b. _____



④ a. _____

b. _____



⑤ a. _____

b. _____



This exercise continues on the next page.

NAME _____

Modal Interchange

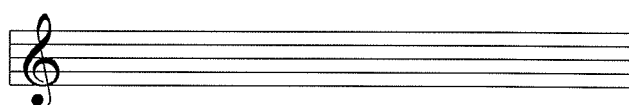
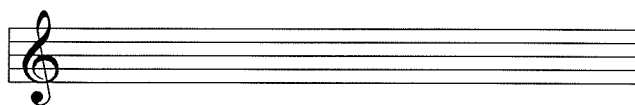
- This exercise is continued from the previous page.

Modal Source:

Chord Scale:

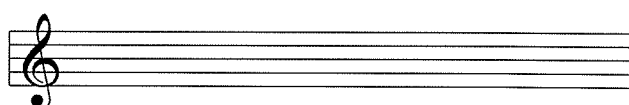
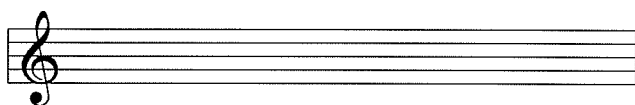
⑥ a. _____

b. _____



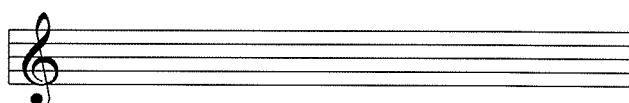
⑦ a. _____

b. _____



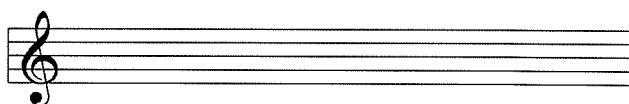
⑧ a. _____

b. _____



⑨ a. _____

b. _____



- Write a melody for the original progression, referring to the chord scales you have written for each chord.

E^bma7 D-7 D^bma7 C-7

C^bma7 F-7 A^b-7 D^b7 E^bma7(#11)

NAME _____

Modal Interchange

- Circle the modal interchange chords in the following progressions.
- Indicate the modal source for each modal interchange chord (i.e.: F aeolian). There may be more than one modal source for some chords. Consider the melody and context.
- Analyze the progressions.

①

Cmaj7 G^b7 Fmaj7 F-7 E-7 A7 A^bmaj7 D^bmaj7 C

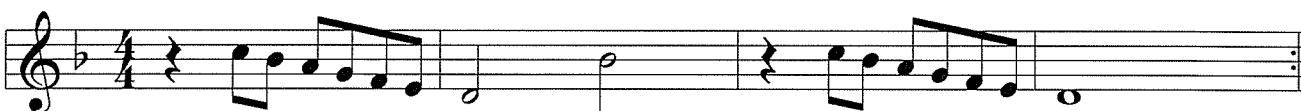
②

G- D⁻/F C/E C-7/E^b G⁻/D D7(^b9) G

③

E^bmaj7 E^b7 A^b-7 D^b7 E^bmaj7 B^b7(alt) E^b-(maj7)

④

Fmaj7 G-7 G^b7 Fmaj7 E-7 G

⑤

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

⑥

Amaj7 B-7(^b5) E7(^b9) Amaj7 E-7 Gmaj7

NAME _____

Pedal Point

- ① • The following is an example of an _____ pedal.
• Supply chord symbols and analyze the progression.

- ② • The following is an example of a _____ pedal.
• Supply chord symbols and analyze the progression.

- ③ • Write chord symbols for a tonic pedal, keeping the pedal note in the bass.
• Fully notate your progression for piano.

- ④ • Write a progression with an interior or soprano pedal. Choose your own key and time signature.
• Fully notate your progression for piano.

NAME _____

Dominant and Tonic Pedals

- Supply chord symbols for these pedals and analyze.

①

Musical notation for exercise 1: A piano piece in G major, 2/4 time. The bass line consists of a single G note held throughout. The treble line has four measures of chords: G4-B4-D5 (quarter), G4-B4-D5 (quarter), G4-B4-D5 (quarter), and G4-B4-D5 (quarter).

②

Musical notation for exercise 2: A piano piece in A major, 3/4 time. The bass line is a descending eighth-note scale: A4, G4, F#4, E4, D4, C#4, B3, A3. The treble line has four measures of chords: A4-C#5-E5 (quarter), A4-C#5-E5 (quarter), A4-C#5-E5 (quarter), and A4-C#5-E5 (quarter).

③

Musical notation for exercise 3: A piano piece in B-flat major, 4/4 time. The bass line consists of a single B-flat note held throughout. The treble line has four measures of chords: Bb4-D5-F5 (quarter), Bb4-D5-F5 (quarter), Bb4-D5-F5 (quarter), and Bb4-D5-F5 (quarter).

④

Musical notation for exercise 4: A piano piece in D major, 2/4 time. The bass line consists of a single D note held throughout. The treble line has four measures of chords: D4-F#4-A5 (quarter), D4-F#4-A5 (quarter), D4-F#4-A5 (quarter), and D4-F#4-A5 (quarter).

NAME _____

Ostinato

- Indicate the chord(s) or mode(s) each of the following ostinati could represent.
- Do an individual note analysis of each ostinato.

① _____

1 5 1 $\flat 3$
(min. 10)

② _____

③ _____

④ _____

⑤ _____

⑥ _____

NAME _____

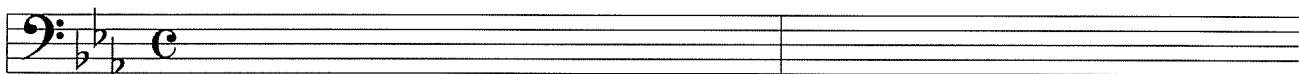
Ostinato

- Write a bass ostinato for each of the following tonic chords or scales. Each ostinato figure may be one or two measures in length. Write in a variety of styles. Note the key and time signatures.

① Dmaj7



② E^b7 (mixolydian)



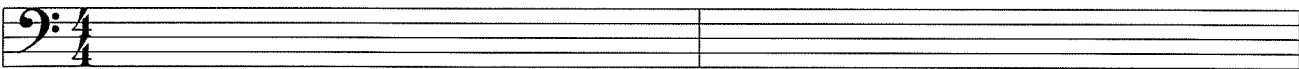
③ F#- (aeolian)



④ B^b7(sus4)



⑤ E- (dorian)



⑥ C- (phrygian)



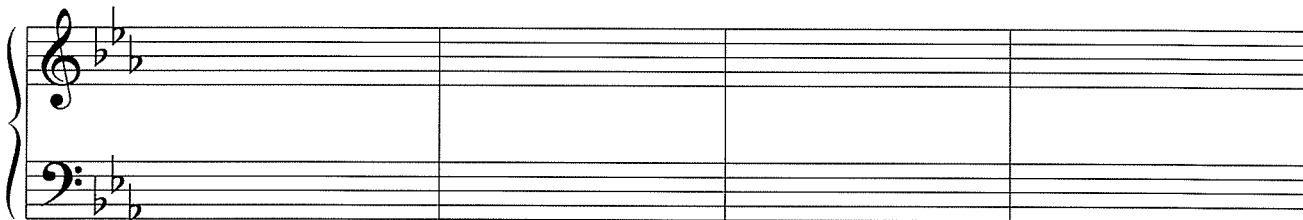
- Write the right hand figure of a layered ostinato for piano.



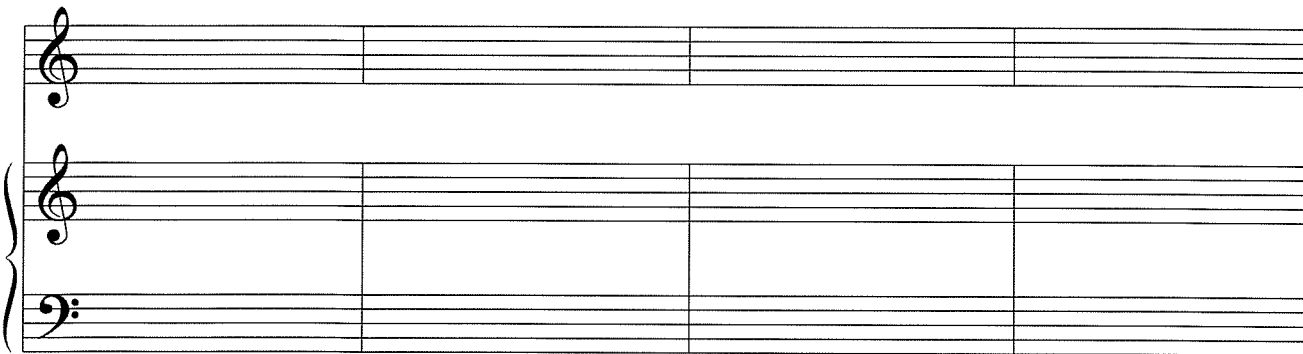
- Write a guitar figure to go with this bass ostinato $\frac{5}{4}$ time.



- Write an F dorian layered ostinato for piano. Fill in your own time signature.



- Write a layered ostinato for guitar and piano. Fill in your own time and key signatures.



Modal Harmony

To create the sound of a specific tonic mode—a single modal color—it's important to limit your harmonic and melodic activity. Keep the harmony simple. Use tonic and cadence chords (chords which contain the characteristic pitch). Chords to be avoided are the diminished triads and -7^b5 chords. Dominant seventh chords may be used carefully depending on Roman numeral function and harmonic rhythm / placement. Other diatonic chords in a specific mode may be used sparingly. They most often move by step to a cadence chord.

The *characteristic pitch* is the note that distinguishes one mode from another. For the major modes (ionian, mixolydian, lydian) the *model* is ionian whose characteristic pitch is scale degree 4. The characteristic pitch for mixolydian is _____ and the characteristic pitch for lydian is _____.

For the minor modes that we study in Harmony 4 (dorian, aeolian, phrygian) the *model* is the aeolian mode whose characteristic pitch is ^b6. For dorian the characteristic pitch is _____. For phrygian the characteristic pitch is _____.

- Fill in the characteristic pitch (by note name) for each of the following tonic modes:

- | | | | |
|------------------------------|-------|------------------------------|-------|
| 1. E dorian | _____ | 2. G aeolian | _____ |
| 3. D mixolydian | _____ | 4. C phrygian | _____ |
| 5. A ^b aeolian | _____ | 6. E ^b mixolydian | _____ |
| 7. B ^b mixolydian | _____ | 8. B dorian | _____ |
| 9. G ^b lydian | _____ | 10. D ^b lydian | _____ |
| 11. G [#] aeolian | _____ | 12. D [#] phrygian | _____ |
| 13. F [#] phrygian | _____ | 14. E ^b dorian | _____ |
| 15. B ^b dorian | _____ | 16. D ^b lydian | _____ |
| 17. B lydian | _____ | 18. A mixolydian | _____ |
| 19. F phrygian | _____ | 20. B ^b aeolian | _____ |

NAME _____

Modal Harmony/Characteristic Pitches

- Identify the tonic mode used in each of the following phrases.
- Circle any characteristic pitch in the melodies of #1 through #4, and the bass lines of #5 through #8.
- Analyze each progression. (Open key signatures are used.)

① _____



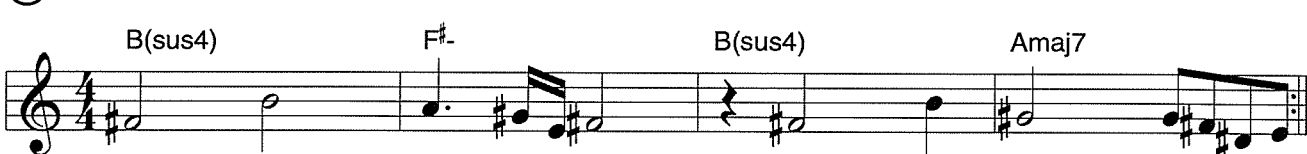
② _____



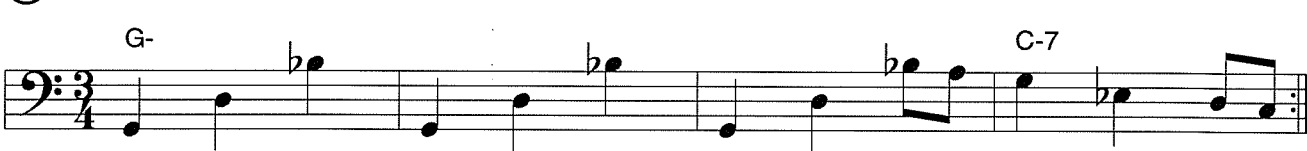
③ _____



④ _____



⑤ _____



⑥ _____



⑦ _____



⑧ _____



NAME _____

Modal Harmony

- Circle any inappropriate chords in the following tonic modal progressions. Two of the examples are fine as is, but the others contain at least one chord that disrupts the indicated modal sound.
- Adjust the harmonic rhythm or substitute another appropriate chord to create a strong modal progression.
- Analyze the final progression.

Note: The key signatures for tonic modal music are usually left *open* (no key signature), but *relative* and *parallel* key signatures may be used.

① C- B^b C- F
C dorian
(open key)

② G Fmaj7 G D- G E^b F
G mixo.
(open key)

③ B^b- B^b-7 A^b-7 B^b- B^b-7 F-7(^b5)
B^b phrygian
(relative key)

④ D- B^b C D- G-
D aeolian
(relative key)

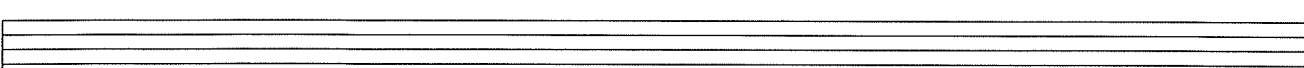
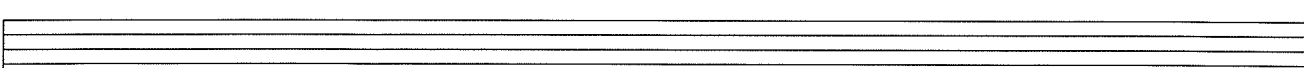
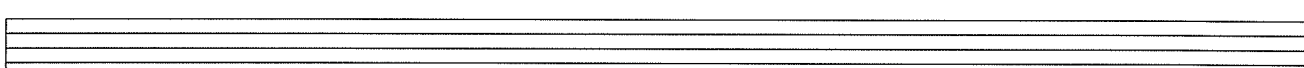
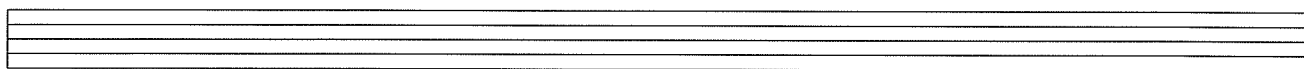
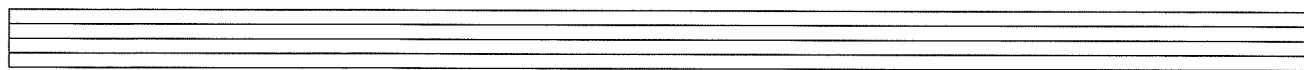
⑤ F[#] F[#]maj7 E[#]- F[#] G[#]maj7 E[#]- F[#]maj7([#]11)
F[#] lydian
(parallel key)

⑥ A^b F- G7 A^b E^b G^b7 A^b
A^b mixo.
(parallel key)

⑦ A- B^bmaj7 G-7 A- B^bmaj7 A-(add 9)
A phrygian
(open key)

⑧ F- F-7 B^b7 E^bmaj7 E^bmaj7
F dorian
(open key)

NAME _____



NAME _____

Tonic Dorian

- For each of the following tonic dorian keys, write the diatonic triads and the diatonic seventh chords.
- Label each diatonic chord with its chord symbol and Roman numeral.
- Below the chords, indicate **T** for tonic, **C** for cadence chord(s), **A** for harmonic avoid chord(s), and **C/C** for conditional cadence chords (chords that may be used depending on context).

①a G tonic dorian triads:

I-
G-

T

①b G tonic dorian 7th chords:

②a A^b tonic dorian triads:

②b A^b tonic dorian 7th chords:

③ The characteristic cadence chords for tonic dorian are:

triads: _____

7th chords: _____

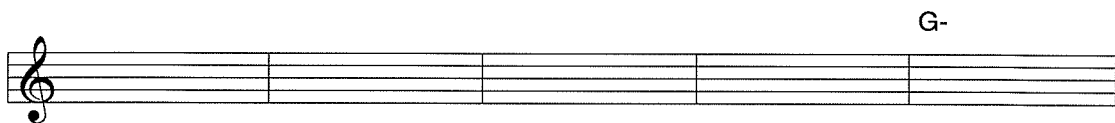
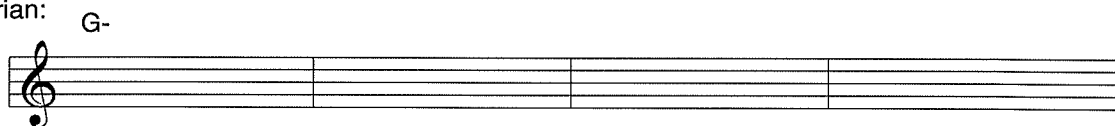
- Analyze the modal melody and chord progression of #1.
- Write a modal progression and melody for #2 and #3. Begin and end on the tonic.

Note: Refer to page 85 in this book and to pages 73 to 87 in the Harmony 4 text by Steve Rochinski. In writing modal melodies it's important to stress the chord tones of the tonic chord especially at points of melodic cadence. Generally, it is best to avoid use of chromatic pitches and the use of too many nondiatonic tensions. Keep the melodic rhythm simple as well. Using the characteristic pitch in the melody helps create the modal sound, but it should not be over used. The characteristic pitch most often moves by step.

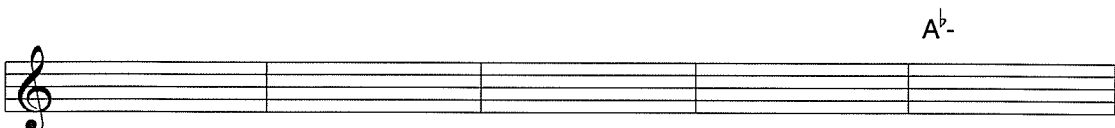
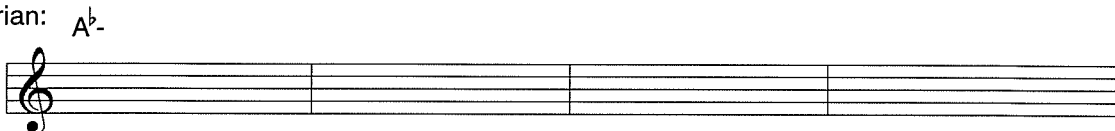
① F tonic dorian:



② G tonic dorian:



③ Ab tonic dorian:



NAME _____

Tonic Aeolian

- For each of the following tonic aeolian keys, write the diatonic triads and the diatonic seventh chords.
- Label each diatonic chord with its chord symbol and Roman numeral.
- Below the chords, indicate **T** for tonic, **C** for cadence chord(s), **A** for harmonic avoid chord(s), and **C/C** for conditional cadence chords.

①a B tonic aeolian triads:

I-
B-

T

①b B tonic aeolian 7th chords:

②a B^b tonic aeolian triads:

②b B^b tonic aeolian 7th chords:

③ The characteristic cadence chords for tonic aeolian are:

triads: _____

7th chords: _____

- Analyze the modal melody and chord progression of #1.
- Write a modal progression and melody for #2 and #3. Begin and end on the tonic.

Note: Refer to page 85 in this book and to pages 73 to 87 in the Harmony 4 text by Steve Rochinski. In writing modal melodies it's important to stress the chord tones of the tonic chord especially at points of melodic cadence. Generally, it is best to avoid use of chromatic pitches and the use of too many nondiatonic tensions. Keep the melodic rhythm simple as well. Using the characteristic pitch in the melody helps create the modal sound, but it should not be over used. The characteristic pitch most often moves by step.

① F tonic aeolian:

F- D^b maj7 E^b7

F- B^b-7 F-

② B tonic aeolian:

B-

B-

③ B^b tonic aeolian:

B^b-

B^b-

NAME _____

Tonic Phrygian

- For each of the following tonic phrygian keys, write the diatonic triads and the diatonic seventh chords.
- Label each diatonic chord with its chord symbol and Roman numeral.
- Below the chords, indicate **T** for tonic, **C** for cadence chord(s), **A** for harmonic avoid chord(s), and **C/C** for conditional cadence chords(chords that may be used depending on context).

①a D tonic phrygian triads:

I-
D-

T

①b D tonic phrygian 7th chords:

②a A tonic phrygian triads:

②b A tonic phrygian 7th chords:

③ The characteristic cadence chords for tonic phrygian are:

triads: _____

7th chords: _____

- Analyze the modal melody and chord progression of #1.
- Write a modal progression and melody for #2 and #3. Begin and end on the tonic.

Note: Refer to page 85 in this book and to pages 73 to 87 in the Harmony 4 text by Steve Rochinski. In writing modal melodies it's important to stress the chord tones of the tonic chord especially at points of melodic cadence. Generally, it is best to avoid use of chromatic pitches and the use of too many nondiatonic tensions. Keep the melodic rhythm simple as well. Using the characteristic pitch in the melody helps create the modal sound, but it should not be over used. The characteristic pitch most often moves by step.

① C[#] tonic phrygian:

C[#]- Dmaj7 C[#]- B-7

C[#]- Dmaj7 C[#]- B-7 C[#]-

② A tonic phrygian: A-

A-

A-

③ D tonic phrygian: D-

D-

D-

NAME _____

Tonic Mixolydian

- For each of the following tonic mixolydian keys, write the diatonic triads and the diatonic seventh chords.
- Label each diatonic chord with its chord symbol and Roman numeral.
- Below the chords, indicate **T** for tonic, **C** for cadence chord(s), **A** for harmonic avoid chord(s), and **C/C** for conditional cadence chords(chords that may be used depending on context).

①a B tonic mixolydian triads:

I
B

T

A musical staff in treble clef showing the diatonic triads for B tonic mixolydian. The notes are B2, C#3, D#3, E4, F#4, G#4, A5, and B5. The triads are: B2-D#3-F#4 (labeled I and B), B2-E4-G#4 (labeled T), C#3-E4-G#4, D#3-F#4-A5, E4-G#4-B5, F#4-A5-B5, and G#4-B5-C#5.

①b B tonic mixolydian 7th chords:

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a B tonic mixolydian scale. The notes are B2, C#3, D#3, E4, F#4, G#4, A5, and B5. The 7th chords are: B2-D#3-F#4-A5, C#3-E4-G#4-B5, D#3-F#4-A5-B5, E4-G#4-B5-C#5, F#4-A5-B5-C#5, G#4-B5-C#5-D#5, and A5-B5-C#5-D#5.

②a A^b tonic mixolydian triads:

A musical staff in treble clef with a key signature of one flat (Bb) and an A-flat tonic mixolydian scale. The notes are A2, Bb3, Cb3, D4, Eb4, Fb4, Gb4, and A5. The triads are: A2-Cb3-Eb4, A2-D4-Fb4, Bb3-D4-Fb4, Cb3-Eb4-Gb4, D4-Fb4-A5, Eb4-Gb4-A5, and Fb4-A5-Bb5.

②b A^b tonic mixolydian 7th chords:

A musical staff in treble clef with a key signature of one flat (Bb) and an A-flat tonic mixolydian scale. The notes are A2, Bb3, Cb3, D4, Eb4, Fb4, Gb4, and A5. The 7th chords are: A2-Cb3-Eb4-Fb5, A2-D4-Fb4-A5, Bb3-D4-Fb4-A5, Cb3-Eb4-Gb4-A5, D4-Fb4-A5-Bb5, Eb4-Gb4-A5-Bb5, and Fb4-A5-Bb5-Cb6.

③ The characteristic cadence chords for tonic mixolydian are:

triads: _____

7th chords: _____

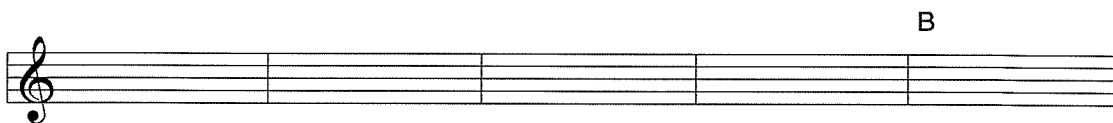
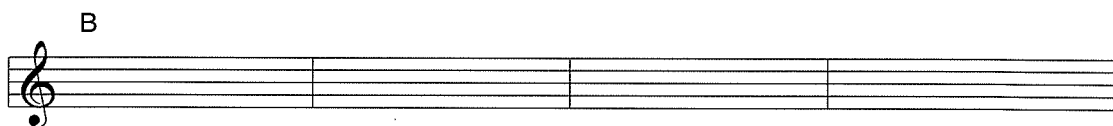
- Analyze the modal melody and chord progression of #1.
- Write a modal progression and melody for #2 and #3. Begin and end on the tonic.

Note: Refer to page 85 in this book and to pages 73 to 87 in the Harmony 4 text by Steve Rochinski. In writing modal melodies it's important to stress the chord tones of the tonic chord especially at points of melodic cadence. Generally, it is best to avoid use of chromatic pitches and the use of too many nondiatonic tensions. Keep the melodic rhythm simple as well. Using the characteristic pitch in the melody helps create the modal sound, but it should not be over used. The characteristic pitch most often moves by step.

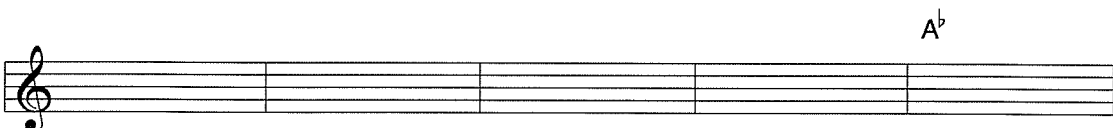
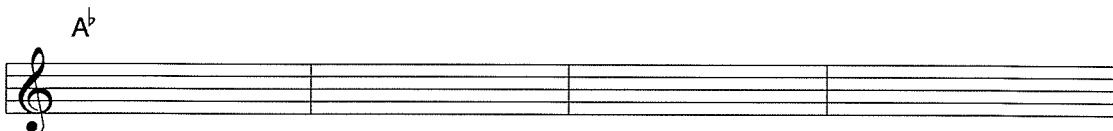
- ① B^b tonic
mixolydian:



- ② B tonic
mixolydian:



- ③ A^b tonic
mixolydian:



NAME _____

Tonic Lydian

- For each of the following tonic lydian keys, write the diatonic triads and the diatonic seventh chords.
- Label each diatonic chord with its chord symbol and Roman numeral.
- Below the chords, indicate **T** for tonic, **C** for cadence chord(s), **A** for harmonic avoid chord(s), and **C/C** for conditional cadence chords(chords that may be used depending on context).

①a E^b tonic lydian triads:

I
E^b

T

①b E^b tonic lydian 7th chords:

②a D tonic lydian triads:

②b D tonic lydian 7th chords:

③ The characteristic cadence chords for tonic lydian are:

triads: _____

7th chords: _____

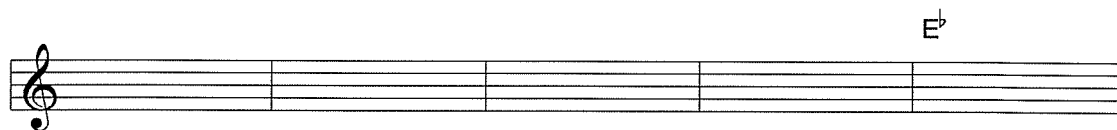
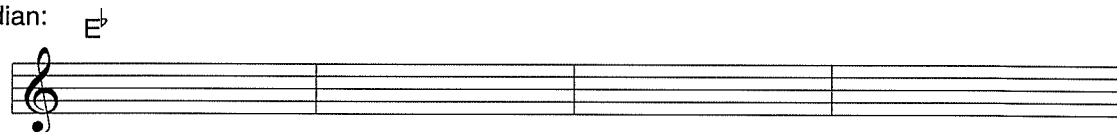
- Analyze the modal melody and chord progression of #1.
- Write a modal progression and melody for #2 and #3. Begin and end on the tonic.

Note: Refer to page 85 in this book and to pages 73 to 87 in the Harmony 4 text by Steve Rochinski. In writing modal melodies it's important to stress the chord tones of the tonic chord especially at points of melodic cadence. Generally, it is best to avoid use of chromatic pitches and the use of too many nondiatonic tensions. Keep the melodic rhythm simple as well. Using the characteristic pitch in the melody helps create the modal sound, but it should not be over used. The characteristic pitch most often moves by step.

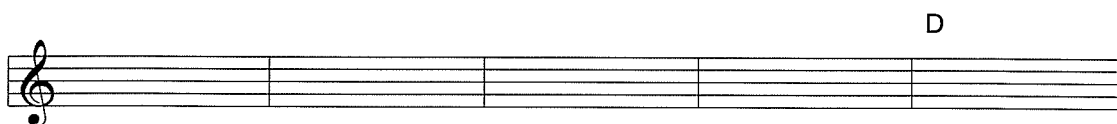
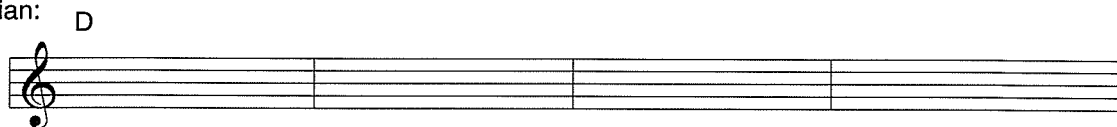
① A tonic lydian:



② E^b tonic lydian:



③ D tonic lydian:



NAME _____

Compound Chords

- Write the chord scale for the Roman numeral function in the given keys.
- Write a voicing for each type of compound chord, referring to the chord scale.
- Write the appropriate chord symbol above each of your voicings.

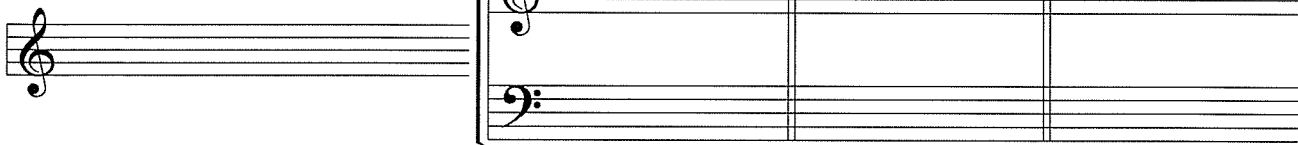
Chord Scale

Inversion

Hybrid

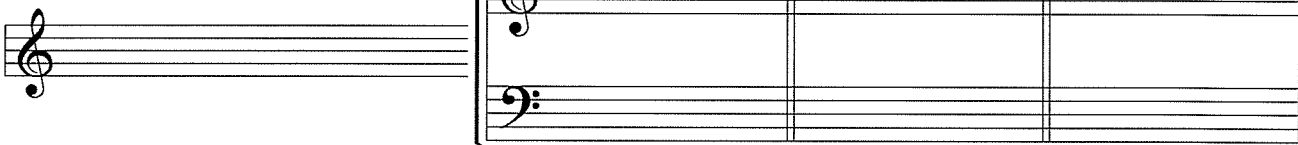
Polychord

① G: II-7



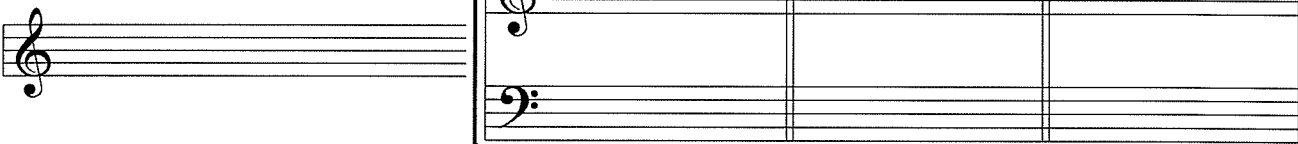
A musical staff with a treble clef and a key signature of one sharp (F#). The staff is divided into three measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the chord scale. The second and third measures are empty, intended for the student to write a voicing for the G: II-7 chord.

② F: subV7



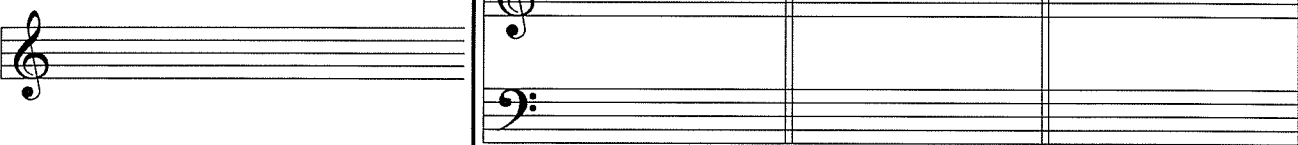
A musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into three measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the chord scale. The second and third measures are empty, intended for the student to write a voicing for the F: subV7 chord.

③ E: ^bIII maj7



A musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into three measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the chord scale. The second and third measures are empty, intended for the student to write a voicing for the E: ^bIII maj7 chord.

④ B^b: V7



A musical staff with a treble clef and a key signature of two flats (Bb, Eb). The staff is divided into three measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the chord scale. The second and third measures are empty, intended for the student to write a voicing for the B^b: V7 chord.

This exercise continues on the next page.

NAME _____

Compound Chords

- Write the chord scale for the Roman numeral function in the given keys.
- Write a voicing for each type of compound chord, referring to the chord scale.
- Write the appropriate chord symbol above each of your voicings.

Chord Scale

Inversion

Hybrid

Polychord

⑤ E^b: IVmaj7

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the start of the chord scale. The remaining three measures are empty for the student to write a voicing.

⑥ E dorian: I-7

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the start of the chord scale. The remaining three measures are empty for the student to write a voicing.

⑦ A^b: subV7 / IV

A musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the start of the chord scale. The remaining three measures are empty for the student to write a voicing.

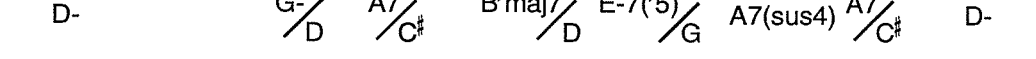
⑧ D^b: Imaj7

A musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff is divided into four measures by vertical lines. The first measure contains a treble clef and a bass clef, indicating the start of the chord scale. The remaining three measures are empty for the student to write a voicing.

- ①

- ②

D- G-/D A7/C# B^b maj7/D E-7(^b5)/G A7(sus4) A7/C# D-



Handwritten musical notation on a staff with two systems of five measures each. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and a key signature of one flat (B-flat). The notes in the first system are: D4, E4, F4, G4, A4. The notes in the second system are: D3, E3, F3, G3, A3. The notes are written as whole notes.

- ③

101

- ④ • Analyze this progression indicating inversions by writing the Roman numeral over the Arabic chord tone that is in the bass voice (i.e.: IV / 3).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of five measures.

- ⑤ • Analyze the following progression then voice lead. (Refer to guidelines on page 105 of the Harmony 4 text.)

A^bmaj7 C7/G F-7 F-7/E^b B^b7/D D^b7 C-7 F7/C F-7/C B^b7/D E^bmaj7

- ⑥ • Write an original 5 measure progression beginning and ending on the tonic. Use at least 2 inversions. Voice lead and analyze your progression.

A musical score for a piece titled "I". The score is written for two staves, Treble and Bass, in common time (C). The key signature is one flat (B-flat). The score is divided into five measures by vertical bar lines. The first measure contains a single eighth note G4 in the Treble staff and a single eighth note B3 in the Bass staff. The second measure contains a single eighth note A4 in the Treble staff and a single eighth note A3 in the Bass staff. The third measure contains a single eighth note G4 in the Treble staff and a single eighth note G3 in the Bass staff. The fourth measure contains a single eighth note F4 in the Treble staff and a single eighth note F3 in the Bass staff. The fifth measure contains a single eighth note E4 in the Treble staff and a single eighth note E3 in the Bass staff. The score is written in a simple, clean style with black ink on a white background.

- ① • Analyze this progression:

- ② • Write a chord scale for each of the chords above.
 • Put an **X** through the root and 3rd of each scale because hybrid voicings do not contain 3rds and their roots should not be repeated in the upper structures.
 • Put an **X** through S4 in the ionian chord scale.

- ③ • List all the possible triad and 7th chords that could function as upper structures for hybrid voicings for each chord above. Do not list diminished chords or -7(b5) chords.

triads:

7th chords:

1. _____
 2. _____
 3. _____
 4. _____
 5. _____
 6. _____

1. _____
 2. _____
 3. _____
 4. _____
 5. _____
 6. _____

- ④ • From the possibilities you listed in #3, choose a hybrid voicing for each chord and write the new hybrid chord symbol above the melody pitch. The melody pitch *must* be a chord tone of your upper structure.
 • Voice lead the progression with the hybrids you selected. Keep the given melody as the top note and the original roots in the bass voice.

NAME _____

Hybrids

• Write an appropriate hybrid chord symbol for each of the following Roman numerals in the given progressions.

• Voice lead the hybrids for piano.

① C major:

with modal interchange

Imaj7

(V7(alt))

IV-7

\flat VII7

Imaj7(\sharp 11)

G/C

② D lydian:

I

II

VII-

I

Tonic pedal

③ F \sharp aeolian:

I-7

IV-7

\flat VIImaj7

\flat VII7

I-7

C \sharp /F \sharp

- ① • Write compound chord symbols for this progression of polychords.
• Analyze the progression.

- ② • Rewrite the chord symbols in this progression as polychords and then fully notate for piano.

D^bmaj7 G7 G^bmaj7 G^b-7 F-7 B^b7 E^b-7 D7 D^bmaj7(#11)

A^b
D^bmaj7 _____ _____ _____ _____ _____ _____ _____ _____

- ③ • Write compound chord symbols for the following polychords.
• List the chord scale source for each chord.

Chord scale source:

_____ F dor. _____

NAME _____

Compound Chords

- First, write chord symbols for these progressions—most of the chord voicings are compound chords which will require a slash in the symbol.
- Under the appropriate compound chords write I for inversion, H for hybrid, or P for polychord.
- Analyze the progressions.

1

Exercise 1, measures 1-5. The key signature is one sharp (F#). The time signature is common time (C). The notation shows a piano accompaniment with a treble and bass staff. The chords are: Measure 1: F#m (treble), F#m (bass); Measure 2: F#m (treble), F#m (bass); Measure 3: F#m (treble), F#m (bass); Measure 4: F#m (treble), F#m (bass); Measure 5: F#m (treble), F#m (bass).

2

Exercise 2, measures 1-5. The key signature is one flat (Bb). The time signature is 4/4. The notation shows a piano accompaniment with a treble and bass staff. The chords are: Measure 1: Bbm7 (treble), Bbm7 (bass); Measure 2: Bbm7 (treble), Bbm7 (bass); Measure 3: Bbm7 (treble), Bbm7 (bass); Measure 4: Bbm7 (treble), Bbm7 (bass); Measure 5: Bbm7 (treble), Bbm7 (bass).

3

Exercise 3, measures 1-5. The key signature is two flats (Bb, Eb). The time signature is 4/4. The notation shows a piano accompaniment with a treble and bass staff. The chords are: Measure 1: Bbm7 (treble), Bbm7 (bass); Measure 2: Bbm7 (treble), Bbm7 (bass); Measure 3: Bbm7 (treble), Bbm7 (bass); Measure 4: Bbm7 (treble), Bbm7 (bass); Measure 5: Bbm7 (treble), Bbm7 (bass).

4

Exercise 4, measures 1-5. The key signature is two flats (Bb, Eb). The time signature is 4/4. The notation shows a piano accompaniment with a treble and bass staff. The chords are: Measure 1: Bbm7 (treble), Bbm7 (bass); Measure 2: Bbm7 (treble), Bbm7 (bass); Measure 3: Bbm7 (treble), Bbm7 (bass); Measure 4: Bbm7 (treble), Bbm7 (bass); Measure 5: Bbm7 (treble), Bbm7 (bass).

NAME _____

Constant Structures

- Supply chord symbols for the following five progressions which contain constant structures.
- Analyze the melody and harmony of each progression using Roman numerals (where appropriate) and descriptive analysis.

①

Exercise 1, measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is in grand staff (treble and bass clefs). Measure 1: Treble clef has a half note chord of F#4 and C#5; Bass clef has a half note chord of F#2 and C#3. Measure 2: Treble clef has a half note chord of G#4 and D#5; Bass clef has a half note chord of G#2 and D#3. Measure 3: Treble clef has a half note chord of A5 and E5; Bass clef has a half note chord of A2 and E3. Measure 4: Treble clef has a half note chord of B5 and F#5; Bass clef has a half note chord of B2 and F#3. Measure 5: Treble clef has a half note chord of C#6 and G#5; Bass clef has a half note chord of C#3 and G#2.

Descriptive Analysis: _____

②

Exercise 2, measures 1-5. The key signature is one sharp (F#), and the time signature is 3/4. The notation is in grand staff (treble and bass clefs). Measure 1: Treble clef has a half note chord of F#4 and C#5; Bass clef has a half note chord of F#2 and C#3. Measure 2: Treble clef has a half note chord of G#4 and D#5; Bass clef has a half note chord of G#2 and D#3. Measure 3: Treble clef has a half note chord of A5 and E5; Bass clef has a half note chord of A2 and E3. Measure 4: Treble clef has a half note chord of B5 and F#5; Bass clef has a half note chord of B2 and F#3. Measure 5: Treble clef has a half note chord of C#6 and G#5; Bass clef has a half note chord of C#3 and G#2.

Descriptive Analysis: _____

This exercise is continued on the next page.

NAME _____

Constant Structures

③



Descriptive Analysis: _____

④



Descriptive Analysis: _____

⑤



Descriptive Analysis: _____

- Write chord symbols (one per measure except measure 5) for "Cloud Patterns".
- Analyze the melody and harmony using Roman numerals (where appropriate) and a descriptive analysis.

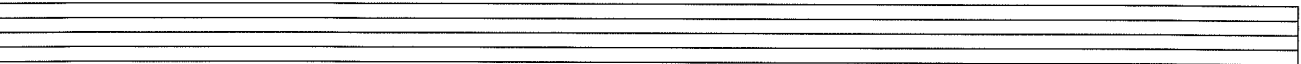
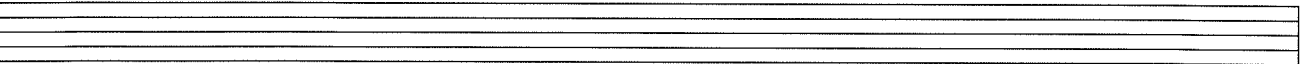
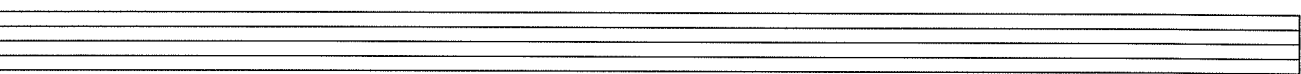
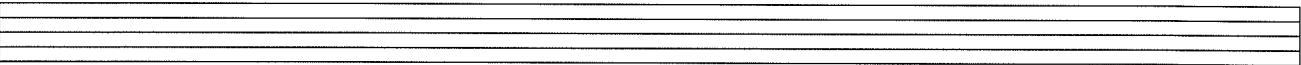
Cloud Patterns

Rubato

The musical score for "Cloud Patterns" is written for piano in 3/4 time, marked "Rubato". It consists of four systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The melody is primarily in the treble clef, with some accompaniment in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The piece concludes with a double bar line and repeat dots.

Descriptive Analysis: _____

NAME _____



- Write chord symbols for the following progessions which contain constant structures.
- Write a melody of the requested type for each progression.
- Be prepared to give a descriptive analysis in class.

① non-parallel melody

Musical score for exercise 1: non-parallel melody. The score is in 3/4 time. The treble staff is empty. The grand staff (treble and bass) contains a 4-measure chord progression. The chords are D major, E major, F# major, and G major. The bass line consists of quarter notes: D, E, F#, and G.

② parallel melody

Musical score for exercise 2: parallel melody. The score is in 4/4 time. The treble staff is empty. The grand staff (treble and bass) contains a 4-measure chord progression. The chords are D major, E major, F# major, and G major. The bass line consists of quarter notes: D, E, F#, and G. The treble line consists of quarter notes: D, E, F#, and G.

③ static or sustained melody

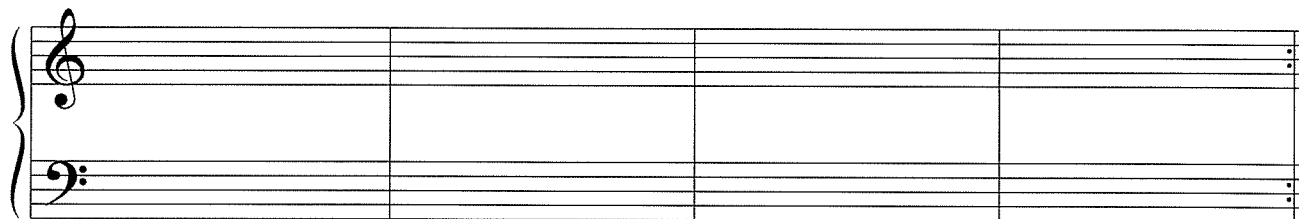
Musical score for exercise 3: static or sustained melody. The score is in 2/4 time. The treble staff is empty. The grand staff (treble and bass) contains a 5-measure chord progression. The chords are D major, E major, F# major, G major, and D major. The bass line consists of half notes: D, E, F#, and G. The treble line consists of half notes: D, E, F#, and G.

NAME _____

Constant Structures

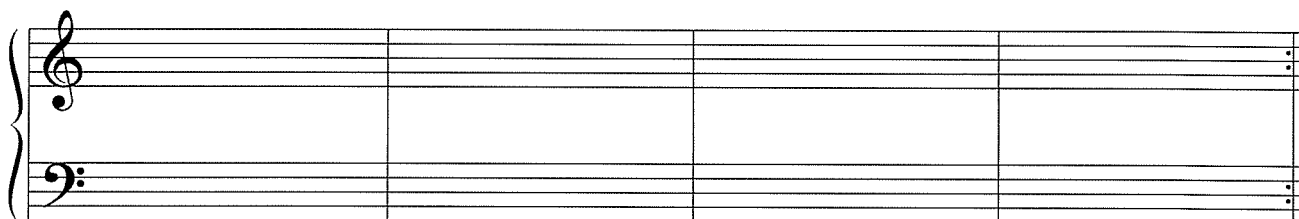
- Compose three different constant structure progressions with the requested type of melody.
- Fully notate your progression for piano keeping the melody on top.
- Write chord symbols where appropriate.
- Provide a descriptive analysis.

① constant structures with a static or sustained melody



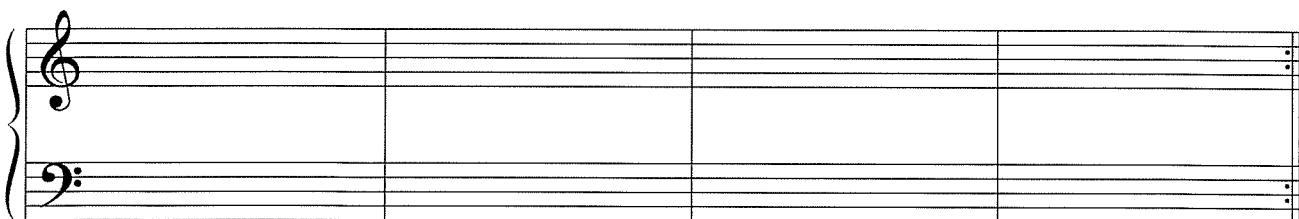
Descriptive Analysis: _____

② constant structures under a parallel melody



Descriptive Analysis: _____

③ constant structures under a non-parallel melody



Descriptive Analysis: _____

NAME _____

Review for Final

- ① • Analyze the tune “Final Bossa” on the next page.
- Write compound chord symbols for the intro and tag.
 - The following questions refer to “Final Bossa”:

a. Describe what is going on in the

intro: _____

b. Describe what is going on in the

bridge: _____

c. List two inversions and the measures they are in: _____

d. List two hybrids and the measures they are in: _____

e. List two polychords and the measures they are in: _____

f. List the modal source (note and scale name) for each of the following chords:

A/G (measure 19) _____

F/G (measure 21) _____

○ The chord in measure 32 _____

The chord in measure 33 _____

The chord in measures 34-35

g. What chord scale is being used in the melody of measure 13? _____

h. What chord scale is being used in the melody of measure 14? _____

i. List any dominant chords that do not have dominant func-

Final Bossa

Intro

The score is written for piano and guitar in 4/4 time, key of B-flat major. It consists of an Intro, two main sections (A and B), and a Tag. The piano part features a rhythmic accompaniment with chords, while the guitar part features a melodic line. Measure numbers 1 through 35 are indicated throughout the score.

A med. bossa

Chord symbols: B^b maj7, B^b 6, A7, B^b 7 / D, E^b maj7, G7, C7, E7, A-7(°5), D7(°9), G maj7, C / G, G maj7, A / G, G-7, F / G, G-7, C-7, F7, B^b maj7, B^b 6, A7, B^b maj7, F[#] / E7, E^b maj7, C-7 / E^b, F7.

B

Tag

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

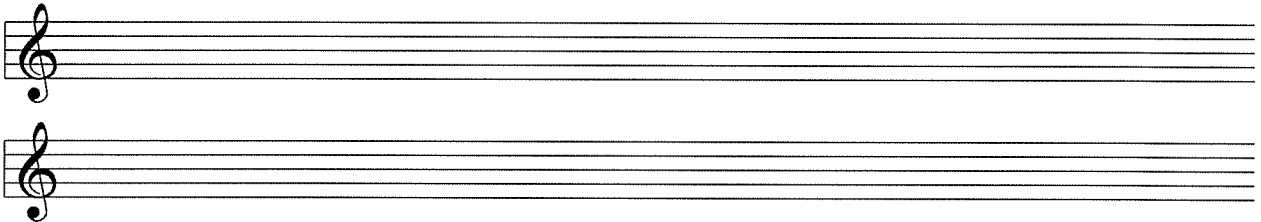
Personnel: _____

Tonality (major, minor): _____ Form: _____

Relevant Harmony 3 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

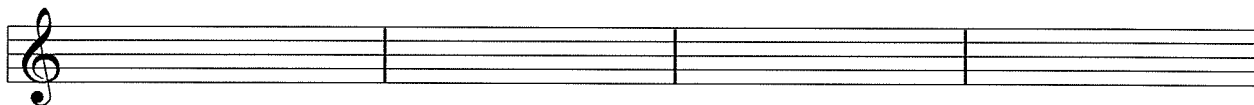
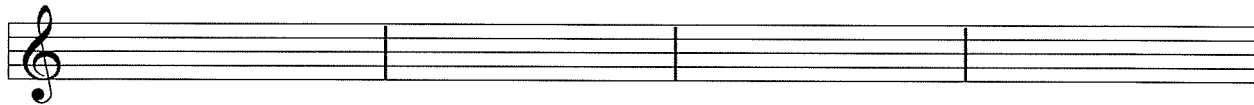
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality: _____

Harmonic Rhythm

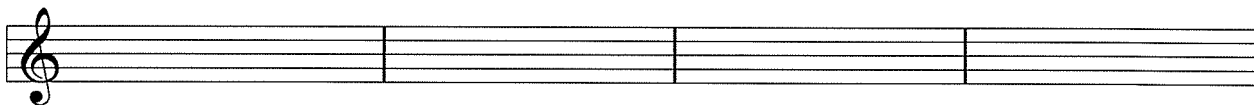
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ **A** or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ **B** or chorus

**Harmony**

- ① Is the harmony mostly: diatonic? _____ nondiatonic? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ What diatonic related chords are present (secondary/extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑥ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑦ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

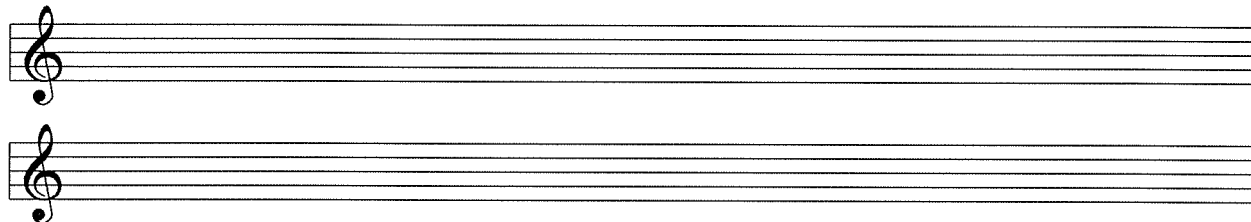
Personnel: _____

Tonality (major, minor): _____ Form: _____

Relevant Harmony 3 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____
-
- _____

- ③ Describe the phrasing: _____
-
- _____

- ④ Describe the melodic rhythm: _____
-
- _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____
-
- _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____
-
- _____
-
- _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____
-
- _____

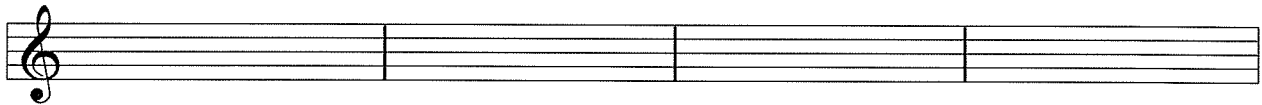
- ③ Describe the types of melodic approach notes: _____
-
- _____

- ④ Explain how specific melodic tensions function in the tonality: _____
-
- _____
-
- _____

Harmonic Rhythm

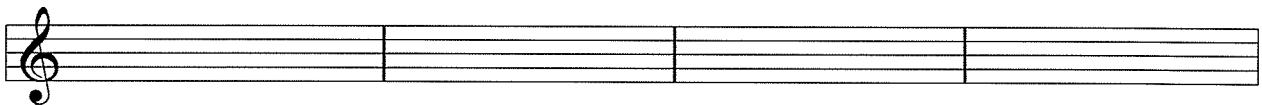
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark X where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark X where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly: diatonic? _____ nondiatonic? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑥ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑦ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

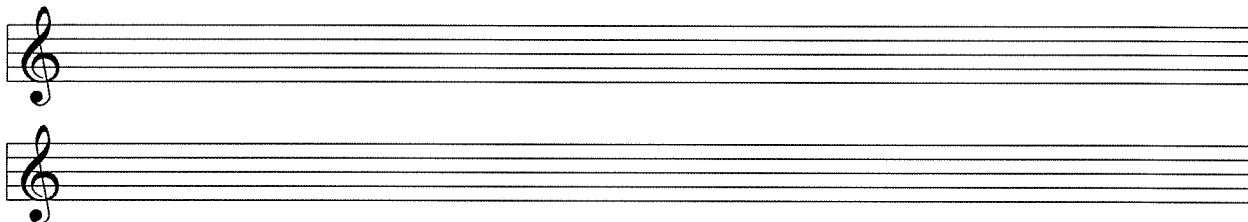
Personnel: _____

Tonality (major, minor): _____ Form: _____

Relevant Harmony 3 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

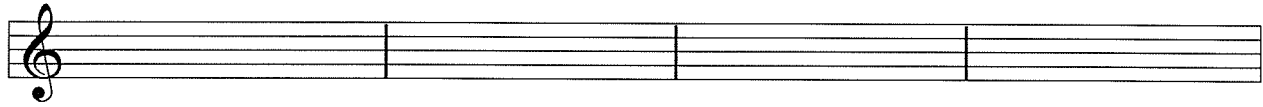
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality: _____

Harmonic Rhythm

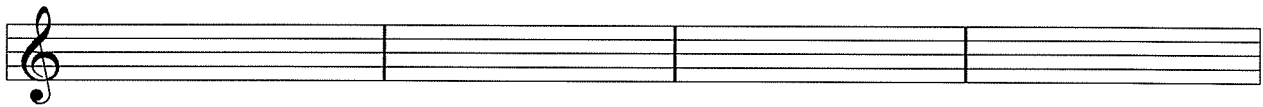
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly: diatonic? _____ nondiatonic? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑥ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑦ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

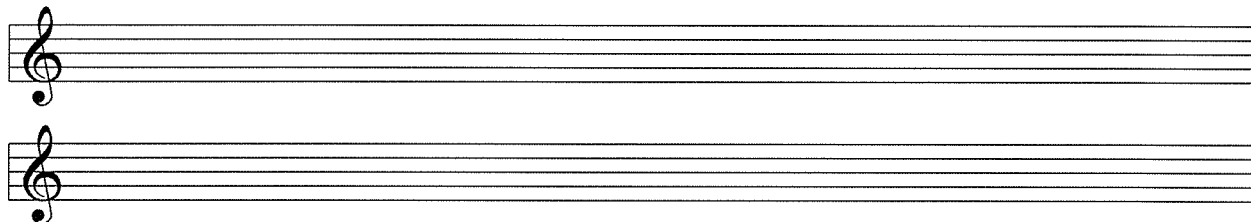
Personnel: _____

Tonality (major, minor): _____ Form: _____

Relevant Harmony 3 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

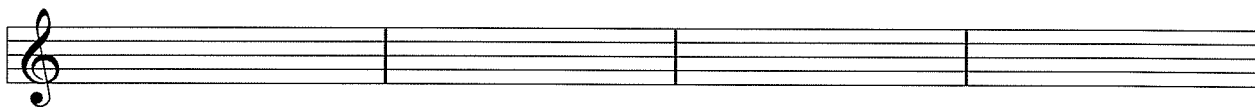
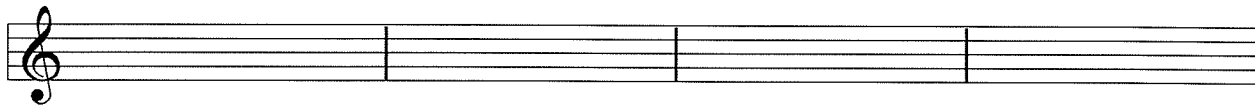
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality: _____

Harmonic Rhythm

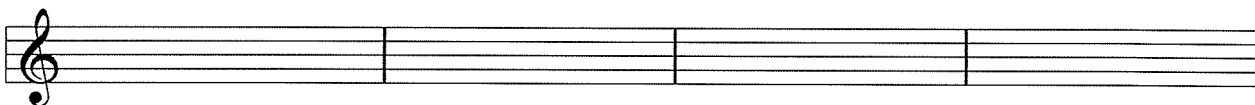
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly: diatonic? _____ nondiatonic? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑥ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑦ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

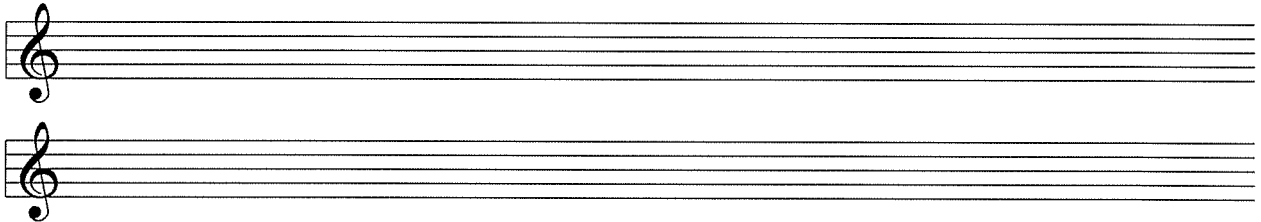
Personnel: _____

Tonality (major, minor): _____ Form: _____

Relevant Harmony 3 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

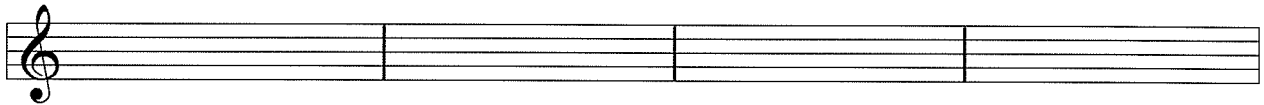
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality: _____

Harmonic Rhythm

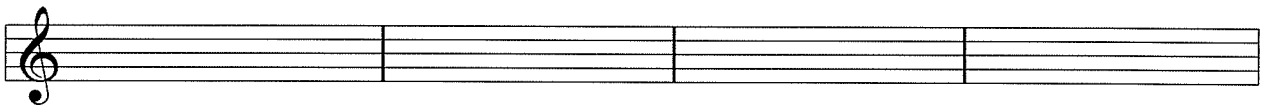
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

B or chorus

**Harmony**

- ① Is the harmony mostly: diatonic? _____ nondiatonic? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑥ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑦ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

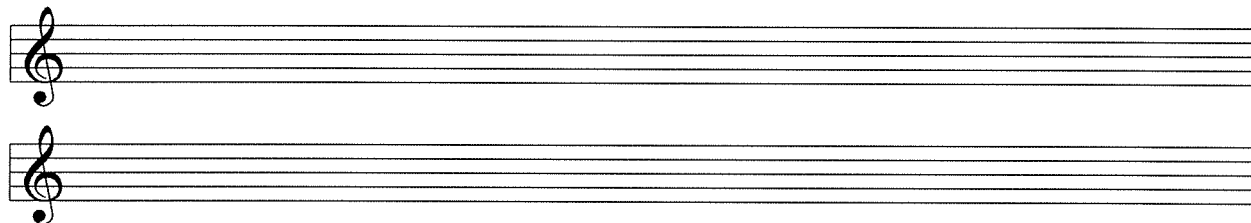
Personnel: _____

Tonality (major, minor, modal): _____ Form: _____

Relevant Harmony 4 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____
-
- _____

- ③ Describe the phrasing: _____
-
- _____

- ④ Describe the melodic rhythm: _____
-
- _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____
-
- _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____
-
- _____
-
- _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____
-
- _____

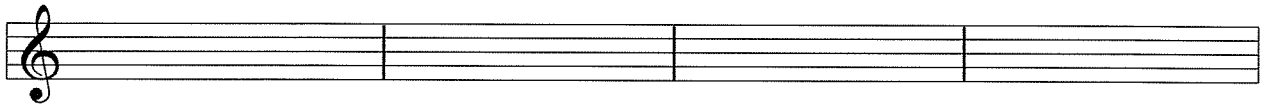
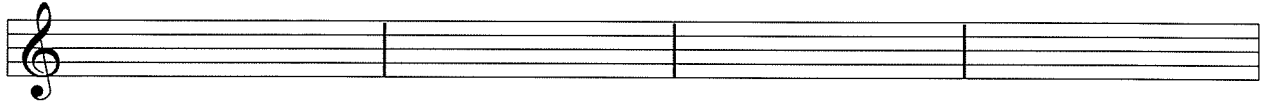
- ③ Describe the types of melodic approach notes: _____
-
- _____

- ④ Explain how specific melodic tensions function in the tonality / modality: _____
-
- _____
-
- _____

Harmonic Rhythm

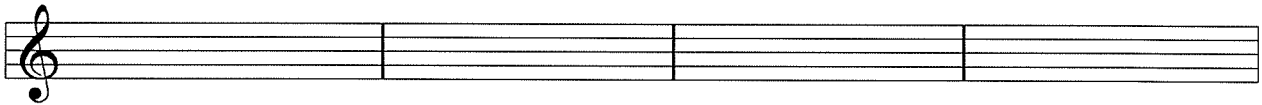
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly functional? _____ nonfunctional? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ Are the harmonies mostly diatonic? _____
- ⑥ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑦ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑧ Are there compound chords? _____ What type (inversions, hybrids, polychords)? _____
- ⑨ Are there constant structures? _____ Are there contiguous dominants? _____
- ⑩ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

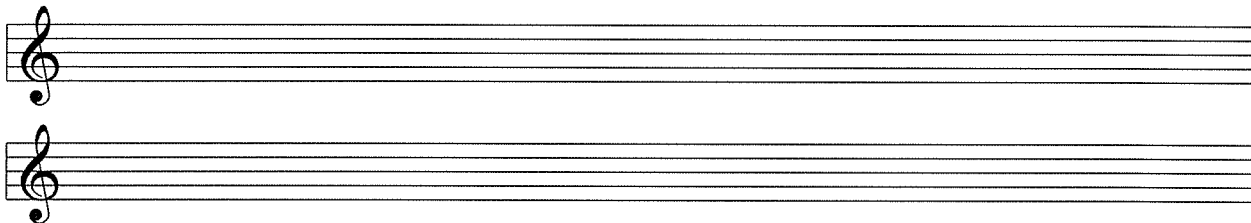
Personnel: _____

Tonality (major, minor, modal): _____ Form: _____

Relevant Harmony 4 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

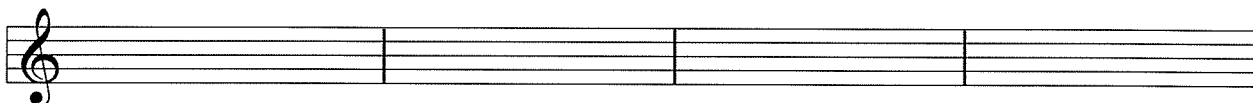
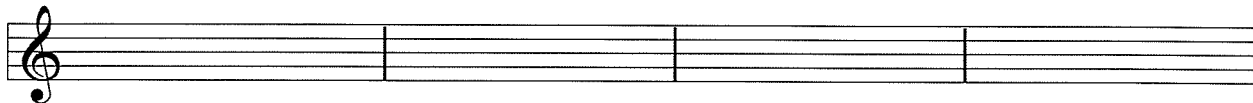
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality/modality: _____

Harmonic Rhythm

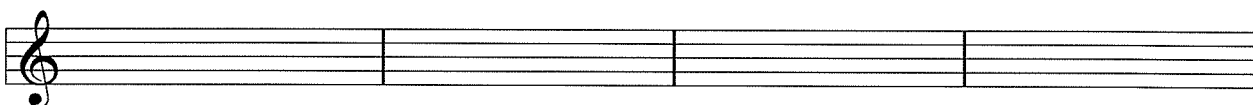
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

B or chorus

**Harmony**

- ① Is the harmony mostly functional? _____ nonfunctional? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ Are the harmonies mostly diatonic? _____
- ⑥ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑦ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑧ Are there compound chords? _____ What type (inversions, hybrids, polychords)? _____
- ⑨ Are there constant structures? _____ Are there contiguous dominants? _____
- ⑩ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

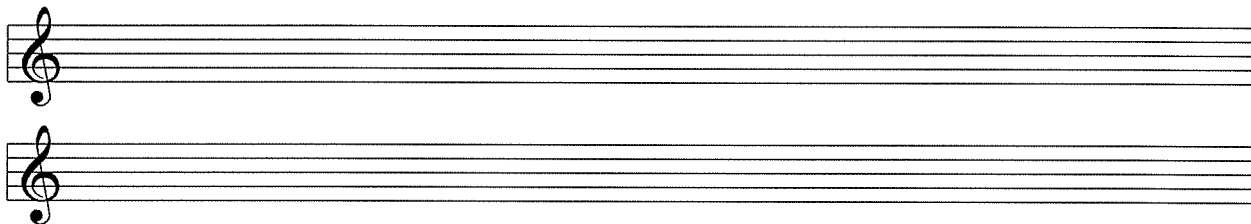
Personnel: _____

Tonality (major, minor, modal): _____ Form: _____

Relevant Harmony 4 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

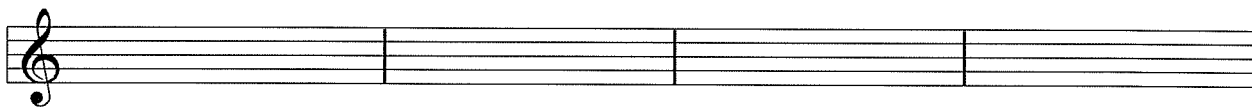
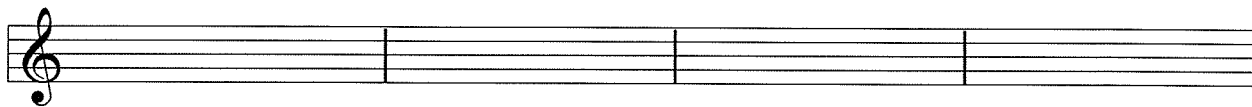
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality / modality: _____

Harmonic Rhythm

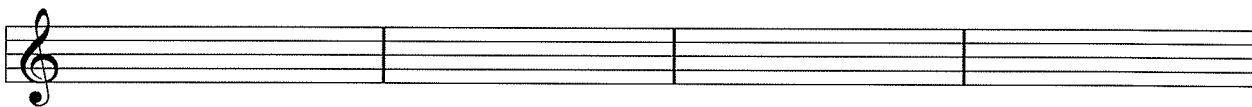
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly functional? _____ nonfunctional? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ Are the harmonies mostly diatonic? _____
- ⑥ What diatonic related chords are present (secondary/extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑦ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑧ Are there compound chords? _____ What type (inversions, hybrids, polychords)? _____
- ⑨ Are there constant structures? _____ Are there contiguous dominants? _____
- ⑩ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

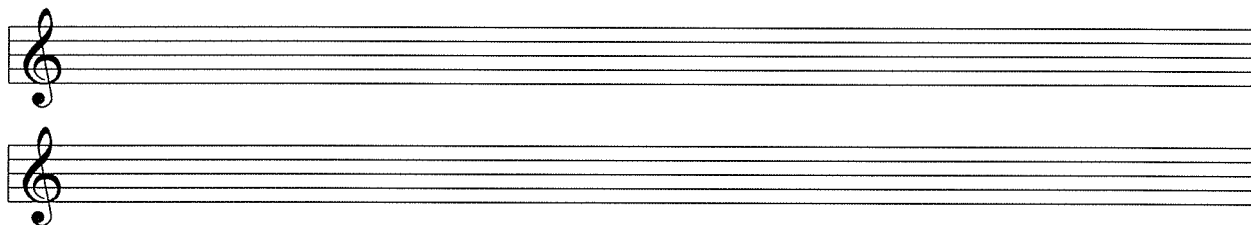
Personnel: _____

Tonality (major, minor, modal): _____ Form: _____

Relevant Harmony 4 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

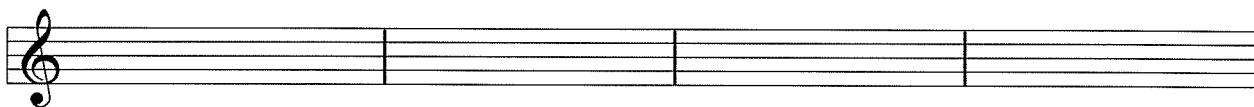
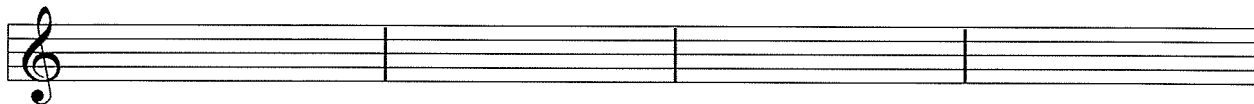
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality/modality: _____

Harmonic Rhythm

- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark X where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark X where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly functional? _____ nonfunctional? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ Are the harmonies mostly diatonic? _____
- ⑥ What diatonic related chords are present (secondary / extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑦ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑧ Are there compound chords? _____ What type (inversions, hybrids, polychords)? _____
- ⑨ Are there constant structures? _____ Are there contiguous dominants? _____
- ⑩ On the above staves, fill in the Roman numeral functions.

Other Observations:

Composition: _____ Composer/Arranger: _____

Recording: _____ Style/Rhythmic feel: _____

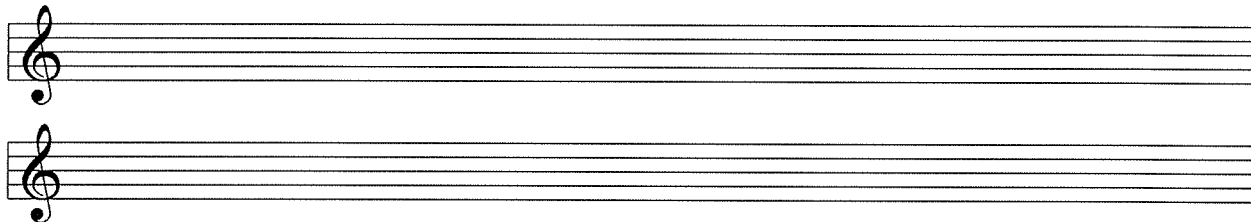
Personnel: _____

Tonality (major, minor, modal): _____ Form: _____

Relevant Harmony 4 topics: _____

Melody

- ① Notate the primary motif(s) below:



- ② Describe the motivic development: _____

- ③ Describe the phrasing: _____

- ④ Describe the melodic rhythm: _____

- ⑤ Is the melody sung? _____ If not, would it be easy to sing? _____

- ⑥ Are there any prominent reoccurring intervals? _____ What interval(s)? _____

- ⑦ What instrument or voice presents the melody? _____

- ⑧ What other observations can be made about the melody? _____

Melody/Harmony Relationship

- ① Are the melody pitches mostly chord tones? _____ tensions? _____

- ② Describe the frequency and the type of tensions used in the melody: _____

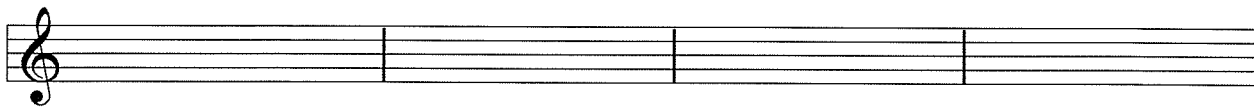
- ③ Describe the types of melodic approach notes: _____

- ④ Explain how specific melodic tensions function in the tonality/modality: _____

Harmonic Rhythm

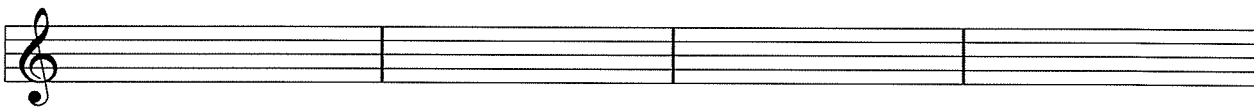
- ① What is the predominant harmonic rhythm? _____
- ② Is the harmonic rhythm symmetrical? _____ asymmetrical? _____
- ③ On the following staves, mark **X** where the chords change in the first 8 measures of the A section (or verse) of the tune:

☐ A or verse



- ④ Mark **X** where the chords change in the first 4 measures of the bridge (or chorus) of the tune:

☐ B or chorus

**Harmony**

- ① Is the harmony mostly functional? _____ nonfunctional? _____
- ② Are there mostly triads? _____ 7th chords? _____
- ③ Are there many tensions in the harmony? _____
- ④ Describe the basic root motions: _____
- ⑤ Are the harmonies mostly diatonic? _____
- ⑥ What diatonic related chords are present (secondary/extended dominants, substitute dominants, modal interchange chords, diminished chords, etcetera)? _____

- ⑦ Where are the above chords occurring in the harmonic rhythm (stressed, weak beats)? _____

- ⑧ Are there compound chords? _____ What type (inversions, hybrids, polychords)? _____
- ⑨ Are there constant structures? _____ Are there contiguous dominants? _____
- ⑩ On the above staves, fill in the Roman numeral functions.

Other Observations:

NAME _____

Handwriting practice lines (first set).

Handwriting practice lines (second set).

Handwriting practice lines (third set).

Handwriting practice lines (fourth set).

Handwriting practice lines (fifth set).

Handwriting practice lines (sixth set).

Handwriting practice lines (seventh set).

Handwriting practice lines (eighth set).

Handwriting practice lines (ninth set).

Compositional Templates

Introduction

The following section of the Supplement gives you an opportunity to apply the topics you are studying in Harmony 3 and 4. The pages in this section are *templates* for common compositional forms. These templates provide a structure for your creative ideas and are only meant to be worksheets or guides. It is important to keep in mind that there are a variety of approaches to the application of theoretical topics to musical composition.

Composition

Composing involves a long series of creative choices. There are many ways to begin a composition, including writing a melody or a motif, writing a bass line (root motion), writing a harmonic progression, or writing a groove. Often composers start with one of these, for example, a chord progression which then suggests an opening motif. The remainder of the harmony, melody, and rhythm might roll out together in a cyclical fashion. When lyrics are involved, the composer may create a melody to the lyrics, or the lyricist may write the lyrics to a given melodic line. All approaches yield infinite possibilities. Another way to begin the process is to decide up front what form you want to use as the overall structure of the piece. The following templates will provide you with such a ready structure.

Important melodic skills to develop include writing motives, developing motives, creating effective phrasing, refining melody/harmony relationships, and developing or varying the melodic rhythm. Much can be learned from your instructors and texts, but you must practice and experiment, the same way you practice your instrument.

When gaining knowledge and control of the vast harmonic palette which includes chords of different color and function, it can be a challenge for students to know not only which chords to use, but *where* to put them. It can be helpful to practice composing using historically common forms and to study common placement of chords as well as typical harmonic rhythm patterns for different styles. Learning how to compose is *experimenting*—putting chords together in different combinations and orders and trying different harmonic rhythms. It's a good idea to play common progressions (such as I, VI-7, II-7, V7) and alter them in as many ways as you can (i.e.: I, subV/II, II-7, V7) while listening to the obvious and subtle changes.

In Harmony 3 and most of Harmony 4, we are still examining tonally functional diatonic and modal music—we can hear “do”, even when it modulates. Functional music often uses common forms like AABA, ABAC, blues, and popular song forms like Verse-Chorus-Verse-Chorus-Bridge-Chorus. For now, it makes good sense to practice creatively using these common forms. You will gain control by practicing and manipulating the elements of music within a structure.

As you continue to compose and listen to a variety of contemporary music you will keep experimenting with *more* and *less* structure. You will find other ways to build continuity besides repeating sections of

music. Some of these ways include motivic development; melodic, harmonic, and rhythmic patterning; reharmonization; and arranging techniques. In Harmony Department electives and other advanced Professional Writing Division courses you will experiment with many compositional approaches, some of which break the “rules” or “historical tendencies”. These approaches may abandon common techniques and try the opposite. In addition, instead of thinking about functional relationships, you may experiment with non-functional harmonies by creating a series of different patterns; or by choosing random melodic pitches, combining those with random bass notes, and then adding the middle notes to create chord qualities, voicings, and voicing leading.

It’s important when using any techniques or mechanical devices to remember that composition is a combination of craft, creative intuition, and adventure. There are an infinite number of possibilities for creative choices in every piece. Techniques are just tools for your compositional tool chest. Once you are in the middle of a composition, you may find it develops a “mind of its own” and it “needs” an extension here or alteration there. Keep your ears and mind open!

Form

The form of a composition is the “macro view”. It describes the structure within which musical ideas are repeated and contrasted. Form will be discussed in nearly all of your Professional Writing Division courses. Sections of music may be repeated exactly (both the melody and the harmony stay the same), may change slightly (as when an A section becomes A’ because the melody cadences differently), or may be contrasted with new sections which have a different melody, and/or harmony, and/or rhythm.

There are several common forms in popular music and there are variations of these forms created every day. Instrumental music often uses letters for the sections of the music: AB, AABA, ABAC, or ABAB’, ABCD, or AABBBCCA.

Songs with lyrics often use words to describe the sections. These words include:

Verse: Tells the story or sets the scene; melody and harmony stay the same but the lyrics usually change each verse.

Refrain: Provides the closing part of the verse; it contains the main idea or the title. (In some styles and to some authors, refrain is synonymous with chorus.)

Chorus: Contains the central statement or idea; the same melody, harmony, and lyrics repeat each time.

Bridge: Provides a connecting and contrasting section (melodically, harmonically, and/or rhythmically; it often modulates, especially in AABA tunes.

(At Berklee we distinguish between the *transitional bridge* which is considered a part of the verse, usually leading into the chorus and rarely standing on its own, and the *primary bridge* which is a main contrasting section.)

Like other dimensions of music, form can be manipulated in *many* ways—by changing the number and repetitions of sections, changing the length of sections, or manipulating the melody, harmony, meter, harmonic rhythm,

and/or phrase length within the sections. Much of our popular instrumental and vocal music uses 4, 8, and 16 bar phrases and sections. Songs are more likely to have odd phrase lengths (9 or 11 bar phrases) when the music is lyric-driven. When working with common forms such as 12 bar blues or 32 bar AABA tunes, changes in form can be jarring to the listener who expects the norm. For example, adding a one measure turnaround to 8 bars, creating a 9 bar phrase may or may not work, depending on the context and style. In the final analysis, it is a matter of musical taste and how skillfully the composer melds the musical elements. For our purposes we focus primarily on the main form of the song as opposed to the form considerations in arranging which would include introductions, solo sections, interludes, extended endings, codas, etcetera. However, these are very important components to a final version.

Using the Compositional Templates

The templates are worksheets. After you write a series of rough drafts and complete your composition, copy it neatly onto manuscript paper to submit to your instructor.

For the templates, complete Roman numeral analysis of well known tunes could have been given. In order to give you a more general guidance, functional areas have been sketched in grey. By giving you possible tonic, subdominant, and dominant locations, you can still make choices as to what chord to use. (For example, SD could be II-, IV, IVmaj7, IV6, etcetera.) You may disregard or change the location of a given function. You also could make a T function TM, or a SD function SDM. The idea is to sketch in the main diatonic chords and, depending on the style and tempo, to add other diatonically related chords around them.

Example pages follow these directions.

Suggested Steps for Using These Templates

General Suggestions

1. Use a pencil with an eraser and prepare to experiment.
2. Play or sequence everything you write.
3. Choose a key. Write the key signature on each line.
4. Choose a meter. Fill in the time signature after the key signature on the first staff *only*, unless there are time changes in your piece.
5. It's a good idea to decide on the tempo and style up front because it will influence your choices regarding harmonic rhythm, melodic shape, and chord types.
6. Indicate the tempo/style in the upper left corner, i.e.: "rock ballad" or "medium swing".

Approach 1

1. Referring to the given functions, sketch in the chord symbols you want to use. You may refer to the list of functions on the introductory pages to each template and to the lists of cadences and turn-arounds that follow. Experiment with different chords, listening to everything you think may be a good possibility.
2. In the spaces, depending on the style of your piece, add diatonically related passing and approaching chords such as secondary dominants, substitute dominants, modal interchange chords, etcetera. These chords provide harmonic interest.
3. After you have a harmonic structure sketched, create a melodic line. Try to sing the melodic line to the changes you have written. Again experiment with different notes, melodic contours, rhythm, and phrase lengths. Refer if necessary to the chord scales for the chords.
4. Edit and rework as necessary.

Approach 2

1. Write a melodic phrase, motif, or even an entire melody, whose main notes fall into the functions given. (You can fine tune later.)
2. Harmonize your melodic sketch. You could first fill in diatonic chords in the given function areas, then add diatonically related chords.
3. Make necessary adjustments to the melody *or* harmony to honor the melody/harmony relationship.
4. Edit and rework as necessary.

Reminder. You may disregard or change the placement of the given functions !!

Have fun with the world of possibilities!

Example Page: Approach #1

- This example uses the first A section of template #17 — an AABA form.
- Let's say you have chosen the key of $G\frac{4}{4}$ time, and are writing a medium bossa nova.

Step 1

- Experiment, then write in your chord choices for the given functions. Use a pencil.

medium bossa

Imaj7
Gmaj7
T

II-7
A-7
SD

(V7)
D7
(D) dec.

VI-7
E-7
T sub.

IV-7
C-7
Cadence

\flat VII7
F7

Step 2

- Add diatonically related chords.

medium bossa

Imaj7
Gmaj7

\sharp I $^{\circ}$ 7
G \sharp $^{\circ}$ 7

II-7
A-7

subV7/V
E \flat 7

V7(sus4)
D7(sus4)

(V7(\flat 9))
D7(\flat 9)

VI- line cliché
E- E-(maj7) E-7 E-6

IV-7
C-7

\flat VII7
F7

Step 3

- Sing motivic ideas to your progression. Sketch possible phrasing.
- Write your motif and develop it. Circle any melody/harmony problems you hear.

medium
bossa

Gmaj7 G#°7 A-7 E♭7 D7(sus4) D7(♭9)

E- E-(maj7) E-7 E-6 C-7 F7

intervallic variation of motif

Step 4

- Edit and rewrite, making adjustments to melody and/or harmony.

medium
bossa

Gmaj7 G#°7 A-7 E♭7 D7(sus4) D7(♭9)

E- E-(maj7) E-7 E-6 C-7 F7

rewritten

melodic rhythm changed

Example Page: Approach #2

- This example uses the first A section of template #17 — an AABA form.
- Let's say you have chosen the key of $D \frac{4}{4}$ time, and are writing a pop ballad.

Step 1

- Experiment, then write in your melodic ideas, adhering roughly to the given functions.
- Use a pencil. Sketch possible phrasing.

pop
ballad

The first staff shows a melodic line starting on D4, moving up stepwise to G4, then down to F#4, E4, D4, C#4, B3, and finally A3. Above the staff are labels 'T' and 'SD'. The second staff continues the melody from A3, moving up to B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5, and finally E5. Above the staff are labels 'T sub.' and 'Cadence'.

Step 2

- Harmonize your melody in the main function and cadence areas. Play and listen!
- Add diatonically related chords. Listen! Circle harmonic areas you want to rewrite.

The first staff shows the melody with chords I D, IV G, and (V7) A7 (circled) with an arrow pointing to 'add sus4'. The second staff shows the melody with chords VI-B- Tsub., A-7, D7, IV G, and V7 A7 (circled) with an arrow pointing to 'change to SDM'. Other annotations include 'simplify, keep tonic function - use F#-' and 'same cadence as bars 3 and 4'.

Step 3

- Make harmonic adjustments. Listen!
- Circle melodic areas to rewrite. Consider melodic rhythm as well as pitches.

pop
ballad

Two staves of music in 4/4 time, key of D major. The top staff has a D chord above the first measure, a G chord above the fifth measure, and Gmaj7/A and A7 chords above the eighth and ninth measures. The bottom staff has a B- chord above the first measure, an F# chord above the third measure, a G chord above the fifth measure, and a G-7 chord above the eighth measure. Annotations include: 'add syncopation' pointing to the first measure of the bottom staff; 'repeated note' pointing to the G note in the fifth measure of the top staff; 'F# better' pointing to the F# note in the third measure of the bottom staff; 'add approach notes' pointing to the G and F# notes in the eighth measure of the top staff; 'add rests' pointing to the eighth measure of the bottom staff; 'vary melodic rhythm' pointing to the eighth measure of the bottom staff; and '13 on -7' pointing to the G-7 chord in the eighth measure of the bottom staff.

Step 4

- Edit and rewrite, making adjustments to melody and/or harmony.

pop
ballad

Two staves of music in 4/4 time, key of D major. The top staff has a D chord above the first measure, a Gmaj7 chord above the fifth measure, and Gmaj7/A and A7 chords above the eighth and ninth measures. The bottom staff has a B- chord above the first measure, an F# chord above the third measure, a Gmaj7 chord above the fifth measure, and a G-7 chord above the eighth measure. Annotations include: 'inversion' pointing to the F# chord in the third measure of the bottom staff; 'triplet 3' pointing to the eighth measure of the bottom staff; and 'indirect resolution' pointing to the G-7 chord in the eighth measure of the bottom staff.

Partial List of Cadences

Cadences usually occur within one or two measures. But depending on the style, meter, and harmonic rhythm, they can occur within four or more measures. For demonstration purposes, the following cadences move or resolve to tonic. However, deceptive cadences are an important compositional device. Possibilities for deceptive movement are covered extensively in both the Harmony 3 and 4 texts. See the bottom line below.

Subdominant or Subdominant Minor				Subdominant – Subdominant Minor			
IV		I		IVmaj7	IV-7	I	✗
IVmaj7		I		II-7	^b IImaj7	I	✗
IV7		I					
IV-7		I		Subdominant Minor – Subdominant Minor			
^b VII7		I		IV-7	^b VII7	I	✗
^b IImaj7		I		^b VI	^b VII7	I	✗
				^b VI	^b IImaj7	I	✗
Dominant				Other			
V		I		V7	IV7	I	✗
V7		I		V7/V	V7	I	✗
subV7		I		subV7/V	V7	I	✗
V7(sus4)		I		(subV7/V)	subV7	I	✗
				^b VI	^b II	I	✗
Subdominant – Dominant							
IV	V	I	✗				
II-7	V7	I	✗				
IVmaj7	V7	I	✗				
II-7(^b 5)	V7(^b 9)	I	✗				
IV-7	V7(alt)	I	✗				
II-7	subV7	I	✗				
	^b bV7	I	✗				
	V7	I	✗				
</							

Partial List of Turnarounds

For demonstration purposes the turnarounds are shown here starting from tonic but it is also very common to begin a turnaround after a deceptive resolution of the V7 chord. Turnarounds usually occur in one or two measures and involve one or two cadence chords which are often preceded by an approach or preparatory chord.

I				V7	
I				IVmaj7 (or IV, IV7)	
I				\flat VII	
I				\flat VII7	
I				\flat VIImaj7	
I				\flat IImaj7	
I				\flat VI7	
I				II-7	V7
I				II-7(\flat 5)	V7(\flat 9)
I				IVmaj7	V7
I				V7/V	V7
I				(V7/V)	subV7
I				II-7	subV7
I				(subV7/V)	subV7
I		VI-7		II-7	V7
I		V7/II		II-7	V7
I		(V7/II)		V7/V	V7
I		subV7/II		II-7	subV7
I		subV7/V		II-7	V7
I		subV7/IV		IVmaj7	\flat VII7
I		\flat IIImaj7		\flat VIImaj7	\flat IIImaj7
I		\sharp IV $^{\circ}$ 7		I/5	V7
I		IV		\sharp IV $^{\circ}$ 7	V7
I		\flat III $^{\circ}$ 7		II-7	V7
I		\sharp I $^{\circ}$ 7		II-7	V7
III-7		VI-7		II-7	V7
III-7		subV7/II	→	II-7	subV7
VI-7		(subV7/II)			subV7
I	I/3rd	IV	\sharp IV $^{\circ}$	I/5th	V7

Other possibilities including: extended dominants, substitute extended dominants, constant structures, contiguous dominants, etcetera.

For general directions, turn to pages 136 - 143.

About the AB form

1. Although the AB form is used for instrumental music, its most common usage is for vocal songs in which the A section is the verse and the B section is the chorus.
2. As an instrumental form, AB is often 16 bars (8-8) or 32 bars (16-16.) Songs often have a less symmetrical structure: a 16 bar verse and an 8 to 12 bar chorus. There may be odd phrase lengths to accommodate lyrics.
3. Modulation is uncommon.
4. The verse usually has the same melody and harmony each time except for slight melodic rhythm adjustments for different lyrics. The melody, harmony, and lyrics of the chorus remain the same each time.
5. There may be two different motives, one in A and one in B, or the main opening motif in the verse (A) may be transformed rhythmically and/or intervallically in the chorus (B).

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, ^b IIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, ^b VII7, II-7 (^b 5), IV-6, IV-(maj7), ^b VIImaj7
	(Altered SDM):	^b IIImaj7, ^b VI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I°7, [#] I°7, [#] II°7, ^b III°7, [#] IV°7, V°7, [#] V°7, (^b VI°7)
Modal Interchange Chords:	^b IIImaj7, ^b IIIImaj7, IV-7, V-7, ^b VIImaj7, ^b VIIImaj7, II-7(^b 5) V7(^b 9), etcetera
	[#] IV-7(^b 5) (Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

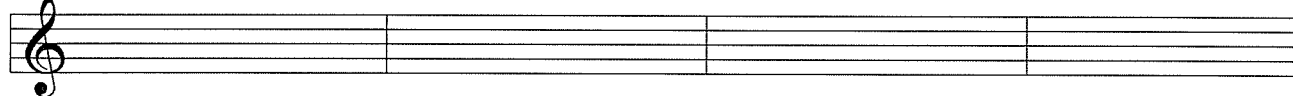
Template #1:

AB


Tempo: _____ Title: _____

Style: _____

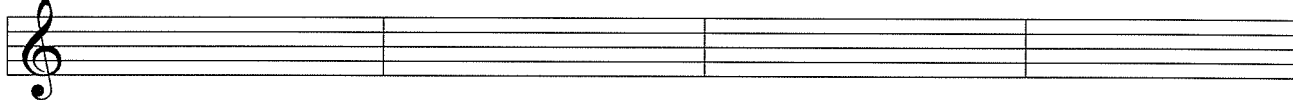
A T SD T

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'A' in a box. Above the staff, the letters 'T', 'SD', and 'T' are positioned over the first, second, and third measures respectively.

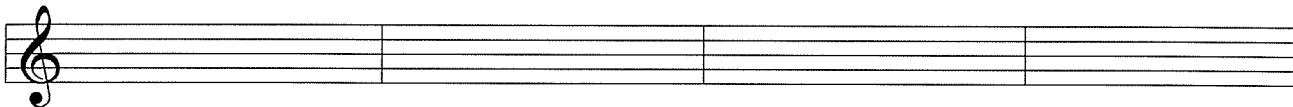
SD Cadence _____

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'SD'. Above the staff, the word 'Cadence' is followed by a horizontal line.

B T sub. SD T

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'B' in a box. Above the staff, the letters 'T sub.', 'SD', and 'T' are positioned over the first, second, and third measures respectively.

SD D T (Turnaround _____)

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'SD'. Above the staff, the letters 'D', 'T (Turnaround', and a closing parenthesis are positioned over the second, third, and fourth measures respectively, followed by a horizontal line.

NAME _____

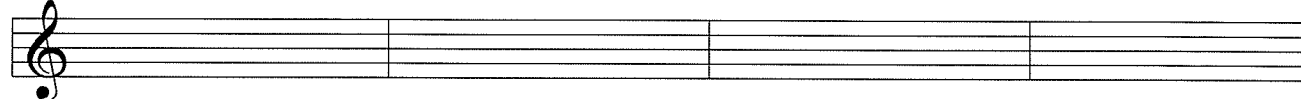
Template #2:

AB

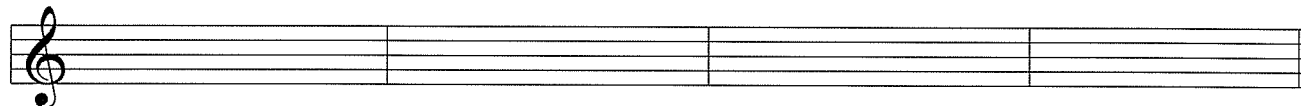
Tempo: _____ Title: _____

Style: _____

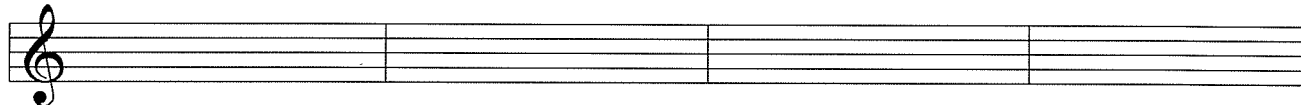
A T D T

A musical staff with a treble clef, divided into four measures. Above the staff, the letters T, D, and T are positioned above the first, second, and third measures respectively. The fourth measure is empty.

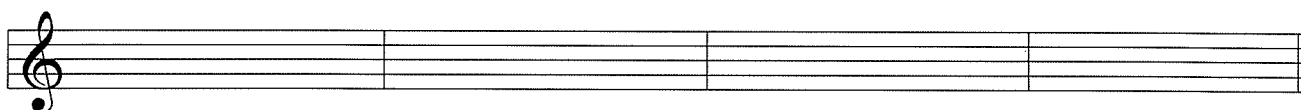
SD Cadence _____ T

A musical staff with a treble clef, divided into four measures. Above the staff, the text "SD" is above the first measure, "Cadence" followed by a line is above the second measure, and "T" is above the third measure. The fourth measure is empty.

B SD D T

A musical staff with a treble clef, divided into four measures. Above the staff, the letters SD, D, and T are positioned above the first, second, and third measures respectively. The fourth measure is empty.

Cadence _____ T (Turnaround _____)

A musical staff with a treble clef, divided into four measures. Above the staff, the text "Cadence" followed by a line is above the first measure, "T (Turnaround" followed by a line is above the second measure, and ")" is above the third measure. The fourth measure is empty.

Options:

- Use tonic minor and subdominant minor in place of major chords.
- Modulate to a new key at **B**.
- Change the location or disregard a given function.

NAME _____

Template #3: AB modal

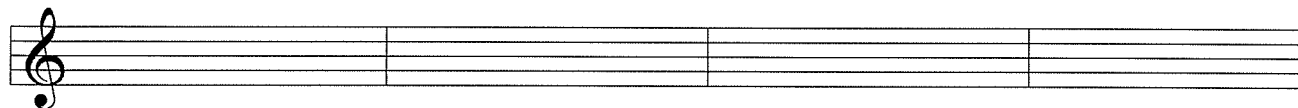
Tempo: _____ Title: _____

Style: _____

A tonic mixolydian

T

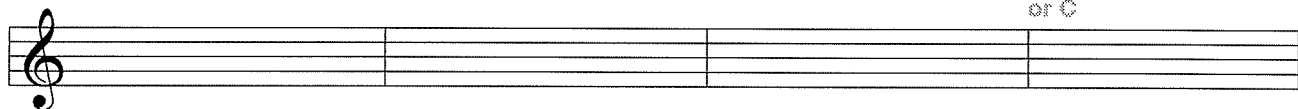
C



T

C

or C

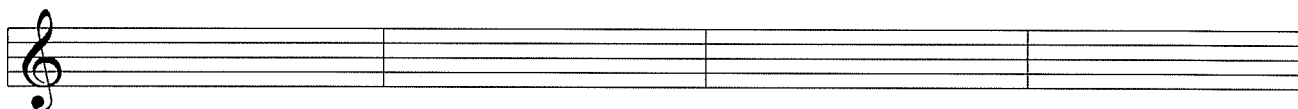


or :||

B tonic dorian

T

C

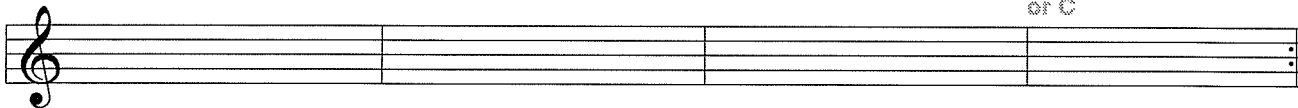


T

C

T

or C



T=Tonic modal chord, C = modal Cadence chord(s).

Options:

- Substitute other tonic modalities.
- Repeat **A** and/or **B**.

NAME _____

Template #4:

AB modal
32 bars

Tempo: _____ Title: _____

Style: _____

tonic mode

A T C

T C T C

T C

T C T

different tonic mode

B T C

T C

T C T C

T C T

T=Tonic modal chord, C = modal Cadence chord(s).

Suggestions / options:

- Use a *parallel* tonic mode at **B**, or choose a *nonrelative* new key at **B**.
- Add other diatonic modal chords (except avoid chords) *sparingly*; they usually move by step to the cadence chords.

NAME _____

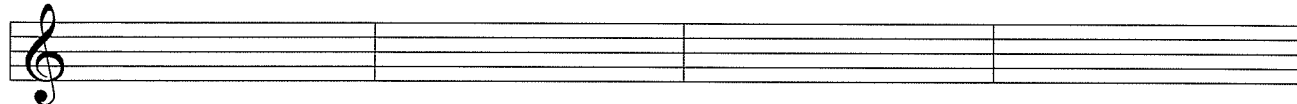
Template #5: Verse/Chorus

Tempo: _____ Title: _____

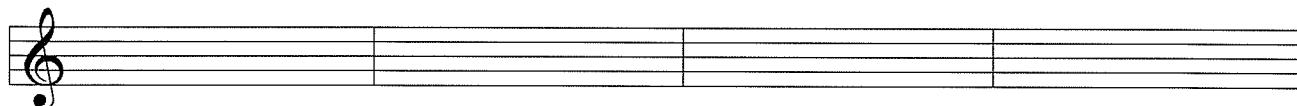
Style: _____

Verse

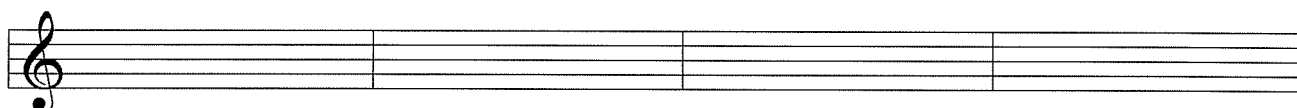
A T SD



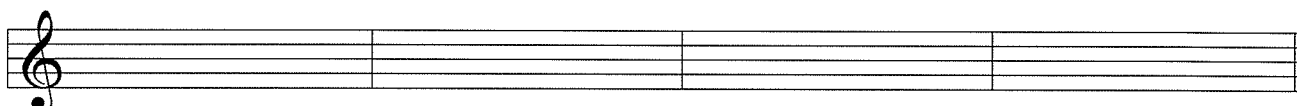
T Cadence _____



T sub. SD

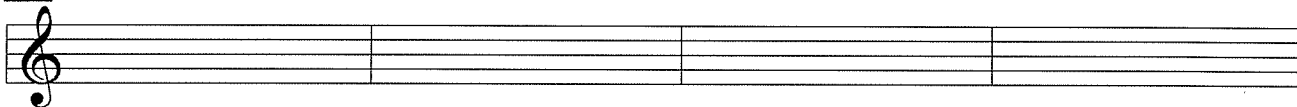


T SD (D)



Chorus

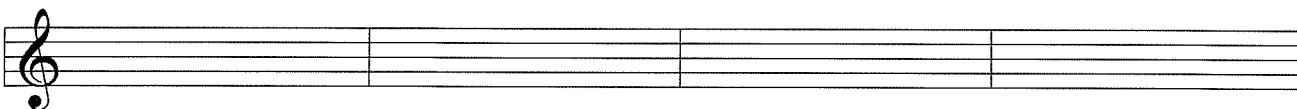
B SD D T



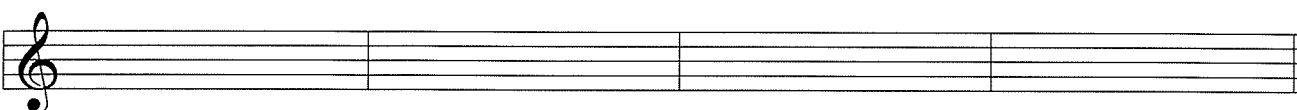
Cadence _____ T



SD D T



Cadence _____ T



Options:

- Repeat the verse before going onto the chorus.
- Add or delete bars, depending on the melodic, harmonic, and lyric structure you choose.
- Change the location or disregard a given function.

NAME _____


Template #6: Verse/Chorus

Tempo: _____ Title: _____

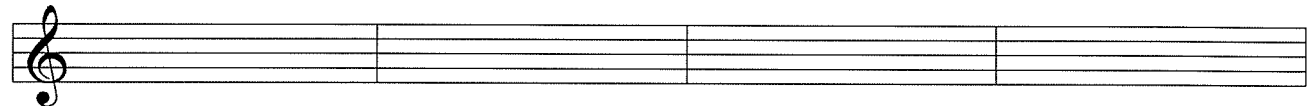
Style: _____

Verse

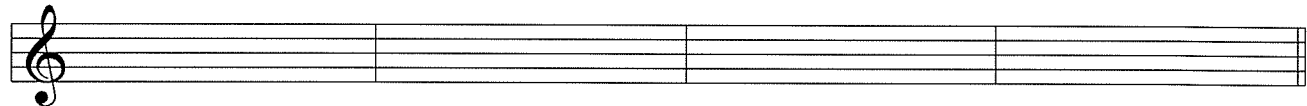
A T T sub. SD

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'A' in a box, followed by 'T', 'T sub.', and 'SD'.

T T sub. SD

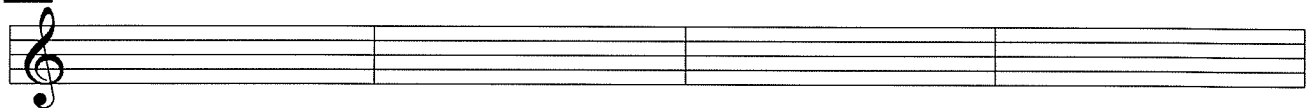
A musical staff with a treble clef, divided into four measures. The first measure is labeled 'T', followed by 'T sub.', and 'SD'.

Cadence T


A musical staff with a treble clef, divided into four measures. The first measure is labeled 'Cadence', followed by 'T'.

Chorus

B (D) dec. T

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'B' in a box, followed by '(D) dec.', and 'T'.

(D) dec. T

A musical staff with a treble clef, divided into four measures. The first measure is labeled '(D) dec.', followed by 'T'.

Options:

- Repeat the verse before going onto the chorus.
- Add or delete bars, depending on the melodic, harmonic, and lyric structure you choose.
- Change the location or disregard a given function.

NAME _____

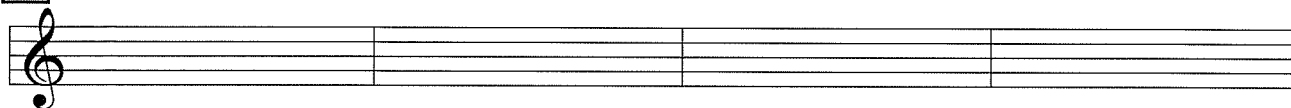
Template #7: Verse/Chorus

Tempo: _____ Title: _____

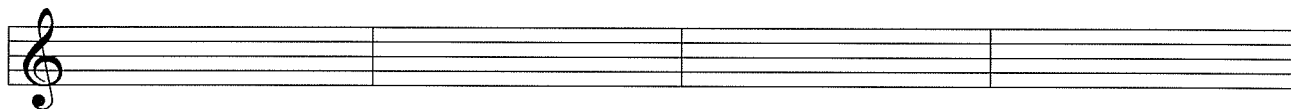
Style: _____

Verse

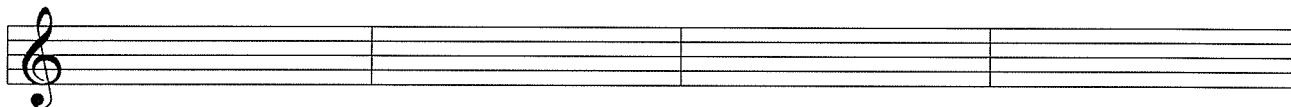
A T D T SD T D T SD



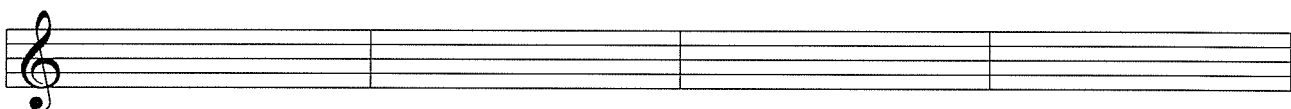
T D T SD T Cadence _____



T D T SD T D T SD



T D T SD T D T

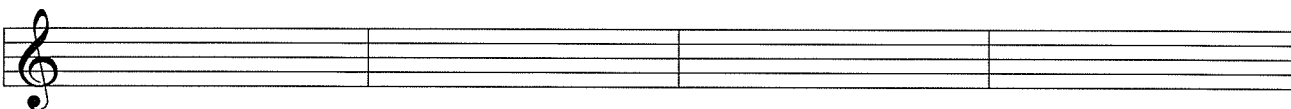


Chorus

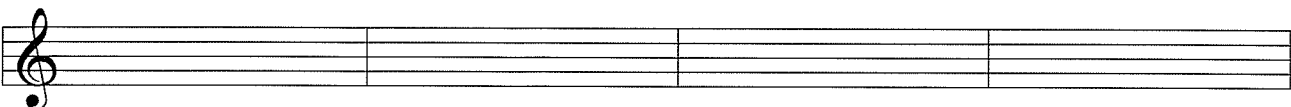
B SD T



SD T



SD D T (Turnaround _____)



Options:

- Use inversions, for example $\text{V}/_{3\text{rd}}$ to I.
- Change the number of measures in the verse or chorus.
- Use a minor key.
- Change the location or disregard a given function.

NAME _____

Template #8: Verse/Chorus

Tempo: _____ Title: _____

Style: _____

Verse

A ^T SD SDM



(D) dec. SDM SDM



^T SD SDM

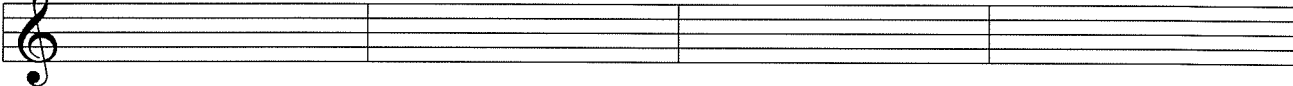


(D) dec. SDM Cadence _____

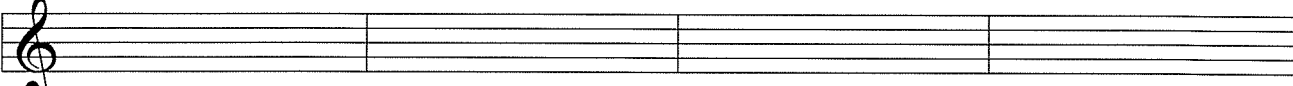


Chorus

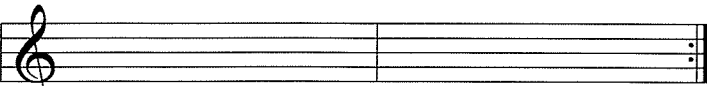
B ^T SD



SD D T SDM D



^T SD D



Options:

- Create a descending bass line, for example: I $\frac{V7}{IV_{b7}}$ $\frac{IV}{3}$ $\frac{IV_{b3}}{3}$, or use a line cliché.
- Change the number of measures in the verse or chorus.
- Use a minor key.
- Change the location or disregard a given function.

NAME _____

Template #9: Verse/Chorus

Tempo: _____ Title: _____

Style: _____

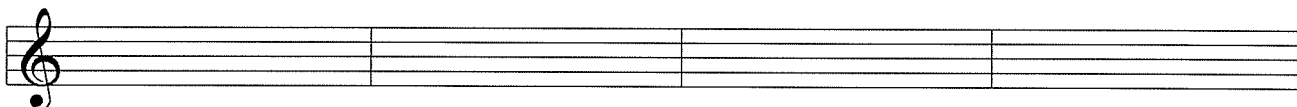
Verse

A T (17)



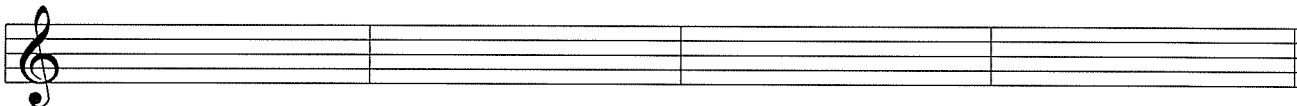
SD (IV7)

T (17)



D

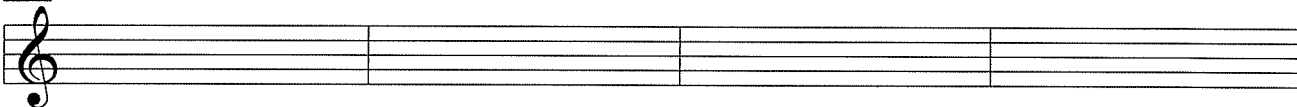
T (17)



Chorus

B SD

T



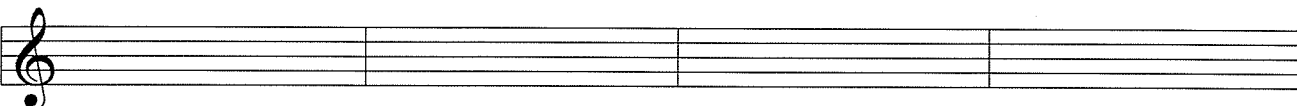
D

T



SD

T



D

T



For general directions, turn to pages 136 - 143.

About the Blues form

1. Historically there have been many variations in the blues form: 8 bar, 16 bar, and even 11 bar blues. Today we tend to think of the blues as 12 bars.
2. Within the 12 bar form, the harmonic placement and rhythm have become more standardized than in other forms. The templates show the standard placements for the tonic, subdominant, cadence, and turn-around chords for major and minor blues.
3. The tonic chord quality is usually I, I7, or I7(#9) for major blues and I- or I-7 for minor blues.
The subdominant chord quality is usually IV, or IV7 for major and IV- or IV-7 for minor.
4. This form does not modulate, but often uses modal interchange, diminished chords (#IV°7), and substitute dominant chords.
5. Depending on the style, there are several motivic possibilities which usually fall into the 4-4-4 bar phrasing: AAA (riff blues), AAB, or a more through-composed line as in a bebop blues. Call and response plays an important part. Often the call is sung and the answer is played on guitar or keyboard.

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, bIIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, bVII7, II-7 (b5), IV-6, IV-(maj7), bVIImaj7
	(Altered SDM):	bIIImaj7, bVI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I°7, #I°7, #II°7, bIII°7, #IV°7, V°7, #V°7, (bVI°7)
Modal Interchange Chords:	bIIImaj7, bIIIImaj7, IV-7, V-7, bVIImaj7, bVIIImaj7, II-7(b5) V7(b9), etcetera
	(Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

Template #10: 12 Bar Blues

Tempo: _____ Title: _____

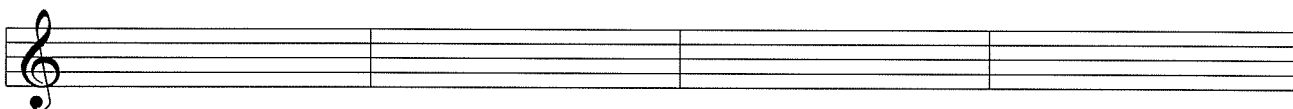
Style: _____

① T (usually I7 or I)

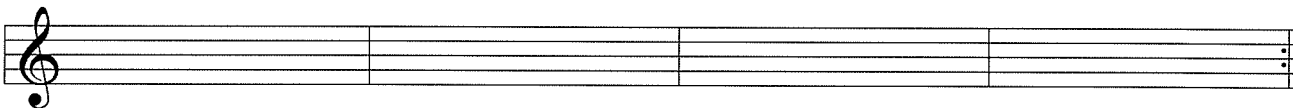


SD (usually IV7 or IV)

T



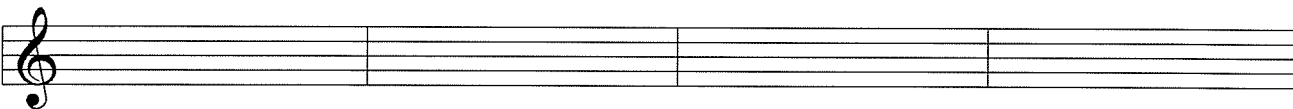
Cadence _____ T (Turnaround _____)



Tempo: _____ Title: _____

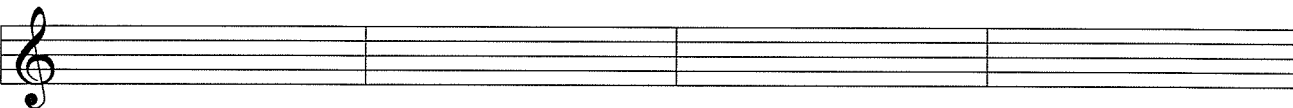
Style: _____

② T SD T

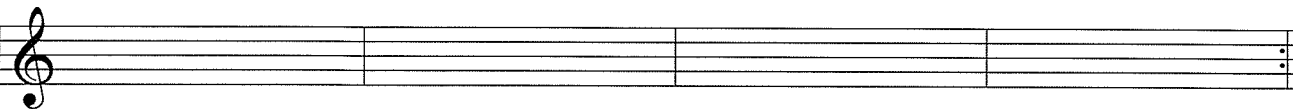


SD

T or T sub.



Cadence _____ T (Turnaround _____)



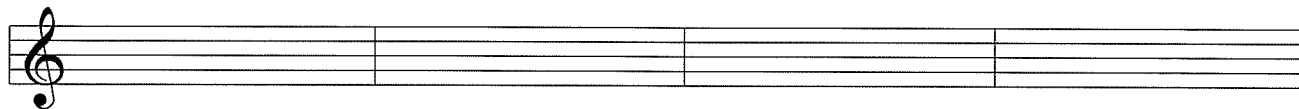
NAME _____

Template #11: 12 Bar Minor Blues

Tempo: _____ Title: _____

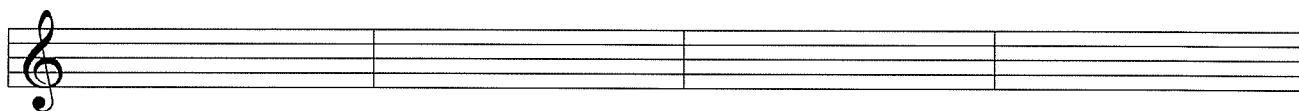
Style: _____

① TM

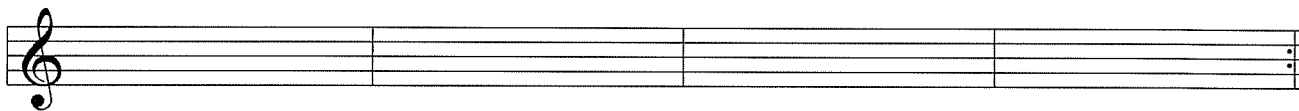


SDM (usually IV-7 or IV-)

TM



Cadence _____ TM (Turnaround _____)



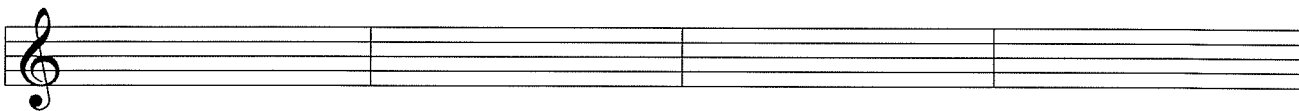
Tempo: _____ Title: _____

Style: _____

② TM

SDM

TM



SDM

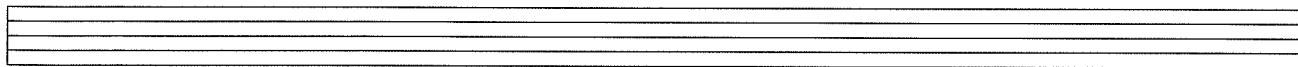
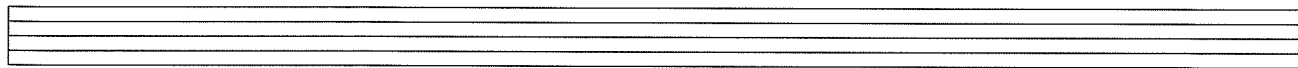
TM



Cadence _____
subV7 / V V7 TM (Turnaround _____)



NAME _____



For general directions, turn to pages 136 - 143.

About the ABAC form

1. This form is usually 32 bars. Variations often involve the C section which may extend to 12 bars. Sometimes C is closer to a B¹.
2. This form does not usually modulate. It traditionally uses primarily diatonic and diatonically related chords.
3. The A sections have the same melody and harmony each time except for the cadences or when there is a slight variation creating an A¹. One way to think of this form is: statement—response—statement—different response.
4. Usually there are two main motives, one motif in A, and a second motif introduced in B, and then developed in C (or B¹). There is usually a melodic climax in C. Other motivic arrangements are possible.

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, ^b IIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, ^b VII7, II-7 (^b 5), IV-6, IV-(maj7), ^b VIImaj7
	(Altered SDM):	^b IIImaj7, ^b VI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I ^o 7, [#] I ^o 7, [#] II ^o 7, ^b III ^o 7, [#] IV ^o 7, V ^o 7, [#] V ^o 7, (^b VI ^o 7)
Modal Interchange Chords:	^b IIImaj7, ^b IIIImaj7, IV-7, V-7, ^b VIImaj7, ^b VIIImaj7, II-7(^b 5) V7(^b 9), etcetera
[#]IV-7(^b5)	(Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

Template # 12: ABAC—
Non-modulating

Tempo: _____ Title: _____

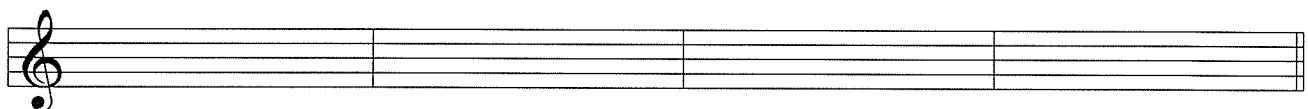
Style: _____

A T SD T D SD

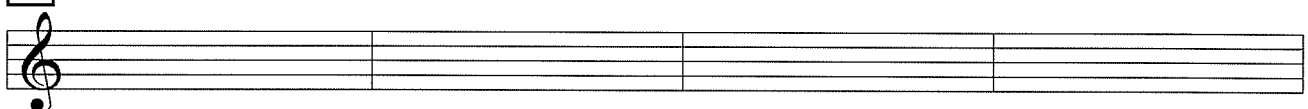


T sub.

Cadence _____

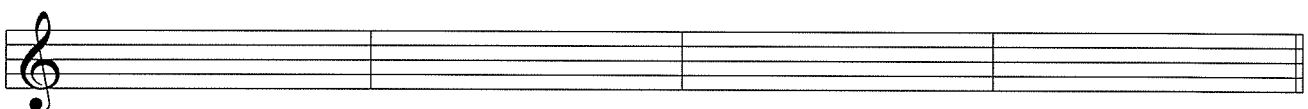


B T SD

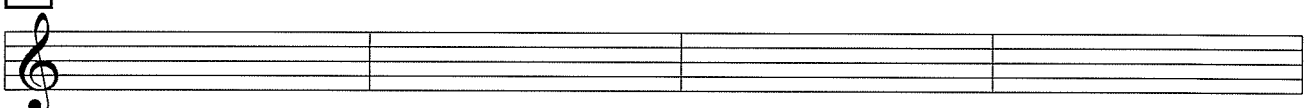


T sub.

Cadence _____

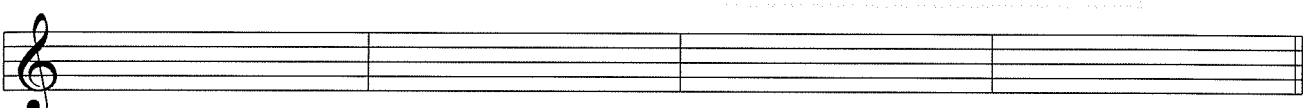


A T SD T D SD

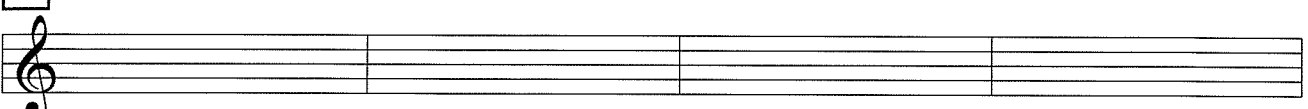


T sub.

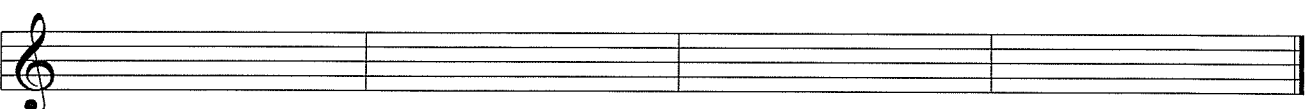
Cadence _____



C T sub. SDM T SD



Cadence _____ T (Turnaround _____)



NAME _____

Template # 13: ABAC—

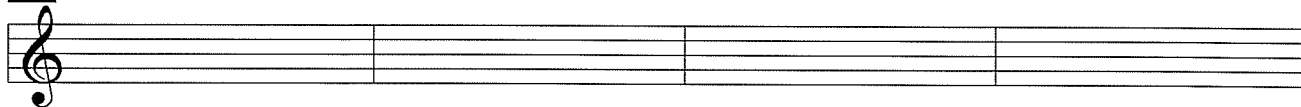
Non-modulating

Tempo: _____ Title: _____

Style: _____

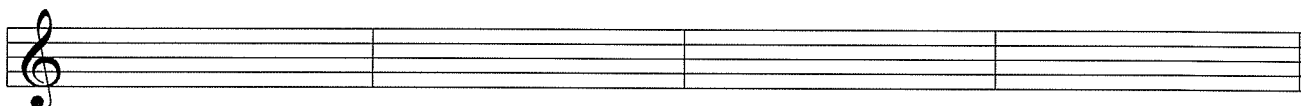
A Motif A
T

(D) dec.



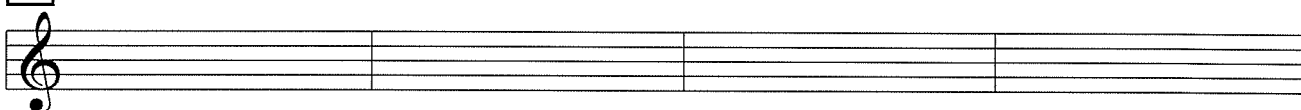
T sub.

Cadence _____



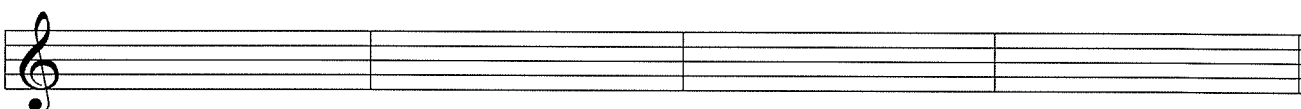
B Motif B
T

Cadence _____



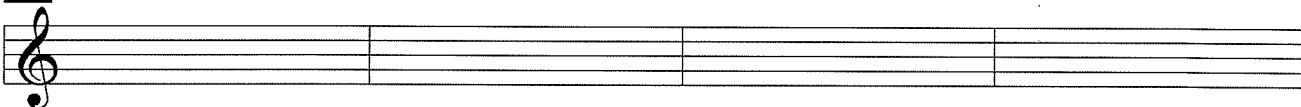
T sub.

Turnaround _____



A T

(D) dec.



T sub.

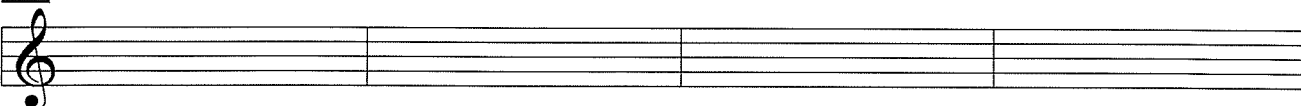
Cadence _____



C Develop Motif B
T

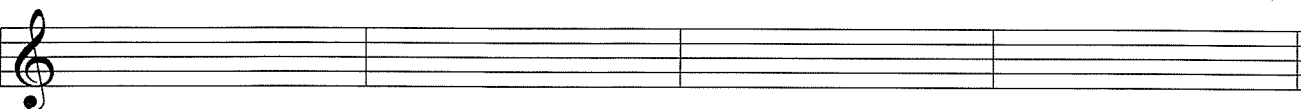
Melodic Climax _____

SD



T sub.

Cadence _____ T (Turnaround _____)



NAME _____

Template # 14:

ABAC

Tempo: _____ Title: _____

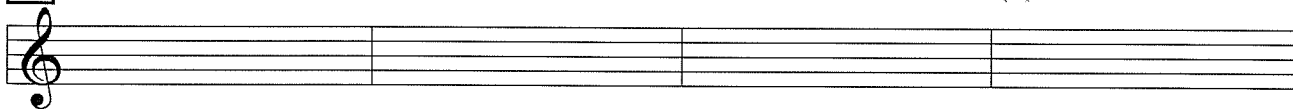
Style: _____

A Motif A
SDM

T

SDM

(D) dec.

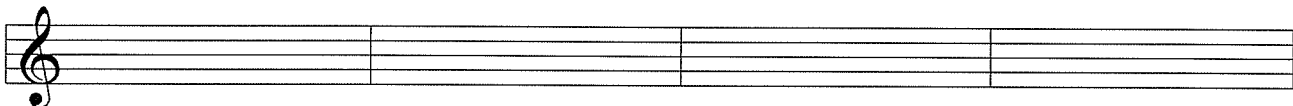


SDM

T

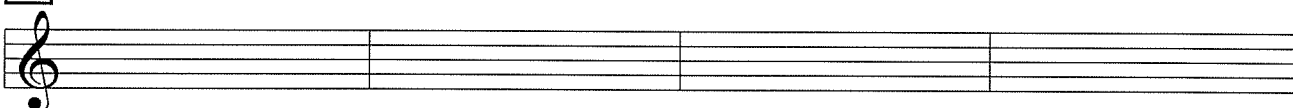
SDM

D



B Develop Motif A
T

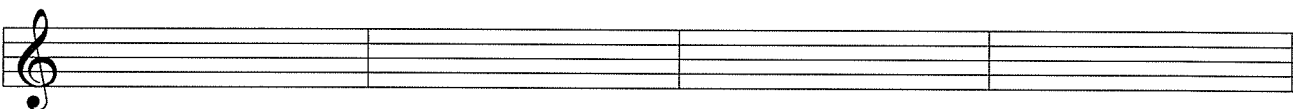
Cadence _____



T

SD

(D) dec.

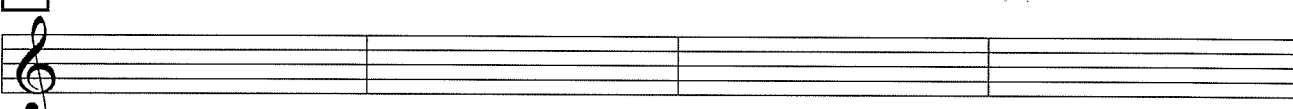


A SDM

T

SDM

(D) dec.



SDM

T

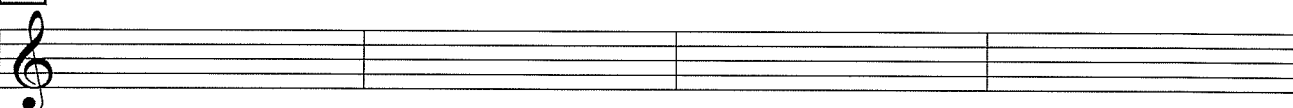
SDM

(D) dec.

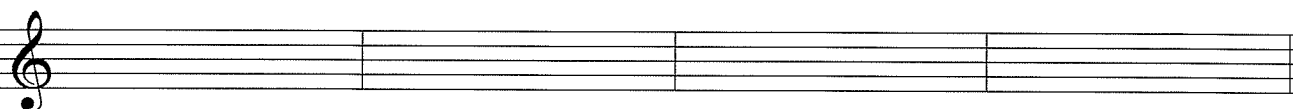


C Motif B _____ Melodic Climax _____
SD

T sub.



Cadence _____ T (Turnaround _____)



For general directions, turn to pages 136 - 143.

About the AABA Form

1. This form is usually 32 bars (8-8-8-8) although variations can be 16-16-16-16, 12-12-8-12, or 8-8-8-12 (A').
2. There is often a deceptive cadence in bar 6 leading into a turnaround at the end of the first A. The second A usually cadences to tonic in bar 15 or 16.
3. The A sections have the same melody and harmony each time except for the cadences or when there is a slight variation creating an A¹.
4. Direct or pivot modulations often occurs into B. There may be one or two new keys or a series of keys each in 2 bars.
5. There may be one motif developed throughout the piece, but more commonly there are two main motives, one in A and one in B.

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, ^b IIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, ^b VII7, II-7 (^b 5), IV-6, IV-(maj7), ^b VIImaj7
	(Altered SDM):	^b IIImaj7, ^b VI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I ^o 7, [#] I ^o 7, [#] II ^o 7, ^b III ^o 7, [#] IV ^o 7, V ^o 7, [#] V ^o 7, (^b VI ^o 7)
Modal Interchange Chords:	^b IIImaj7, ^b IIIImaj7, IV-7, V-7, ^b VIImaj7, ^b VIIImaj7, II-7(^b 5) V7(^b 9), etcetera
[#]IV-7(^b5)	(Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

Template #5:

AABA

Tempo: _____ Title: _____

Style: _____

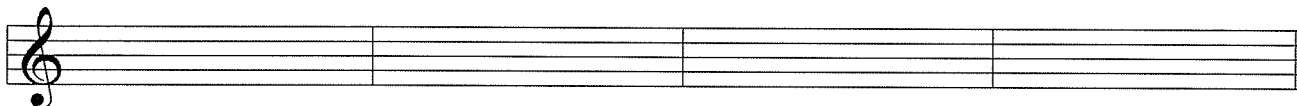
A^T

T sub.



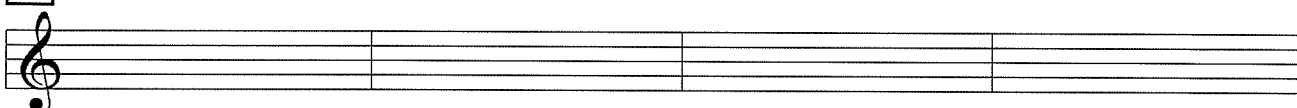
SD

Cadence _____



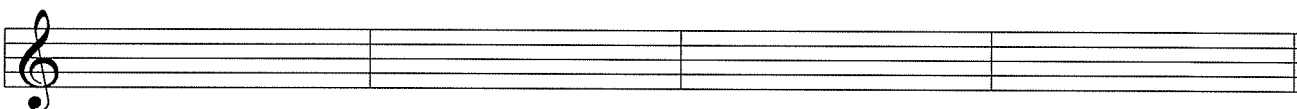
A²^T

T sub.



SD

Cadence _____ T

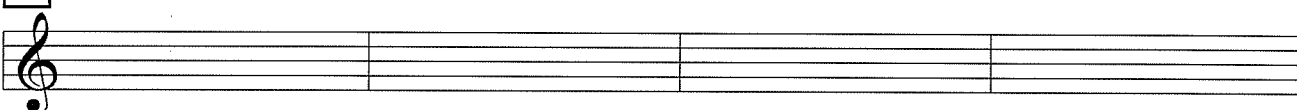


mod. ↑

B^{SD}

D

New T



mod. ↓

^{SD}

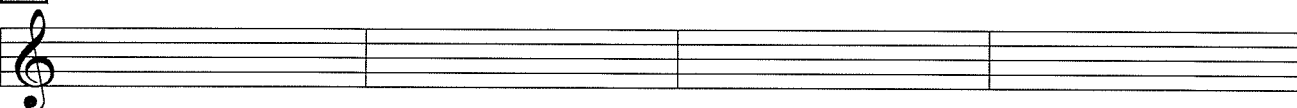
D

New T



A³^{T (Original)}

T sub.



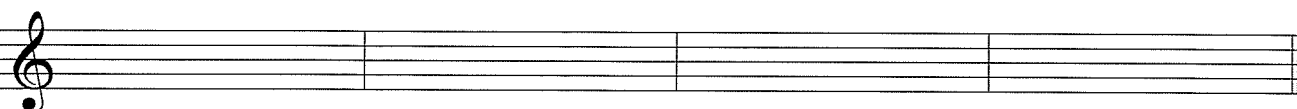
SD

or: SD

D

Cadence _____ T (Turnaround _____)

T (Turnaround _____)



NAME _____

Template # 16: AABA—Minor
Non-modulating

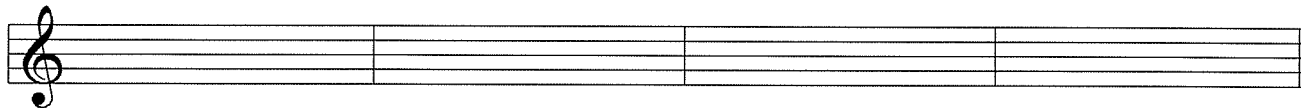
Tempo: _____ Title: _____

Style: _____

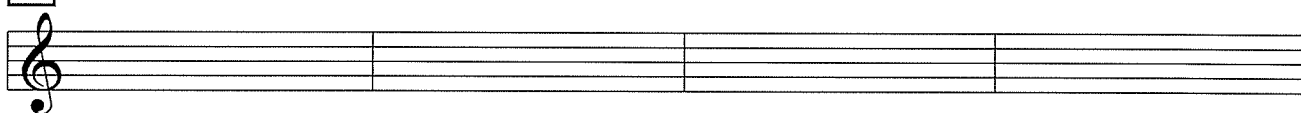
A TM SDM D TM



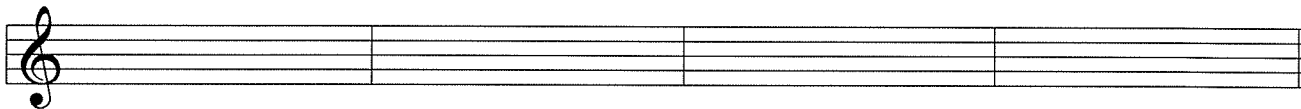
SDM TM Turnaround _____



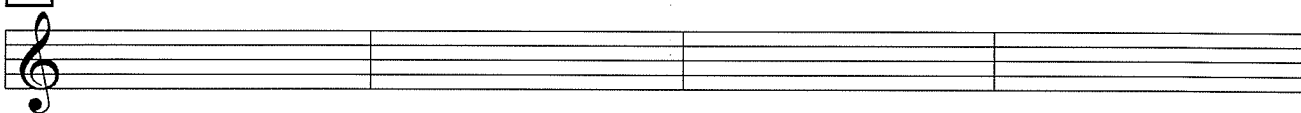
A² TM SDM D TM



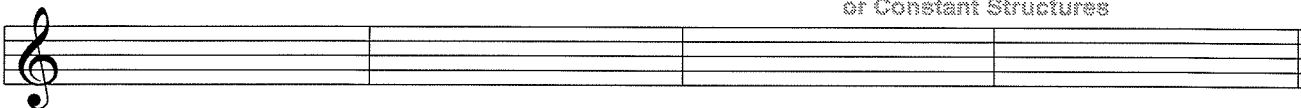
SDM TM Cadence _____ TM



B TM SDM D TM SDM D



SD (D) dec. Cadence _____
or Constant Structures



A³ TM SDM D TM



SDM TM Cadence _____ TM



NAME _____

Template #17: AABA—

Modulations in
Bridge

Tempo: _____ Title: _____

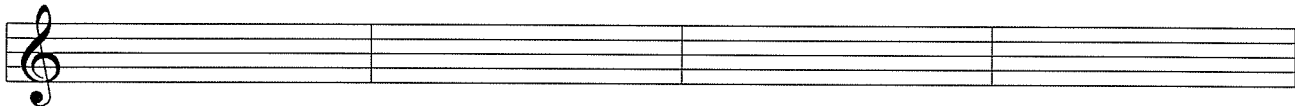
Style: _____

A^T SD (D) dec.

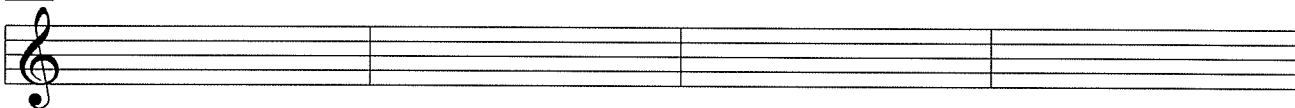


T sub.

Cadence _____

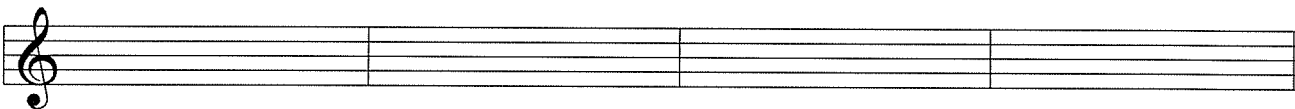


A²^T SD (D) dec.



T sub.

Cadence _____ T Pivot

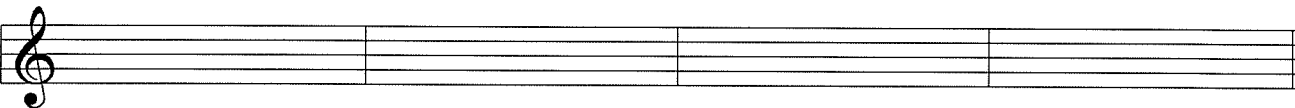


B New T New T

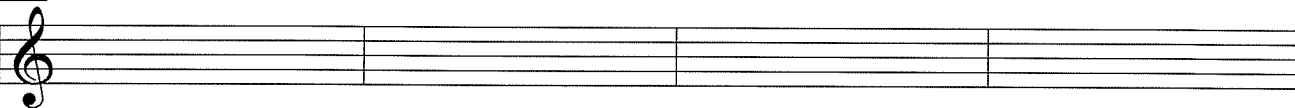


New T

New T



A³ Original T SD (D) dec.



T sub.

Cadence _____ T



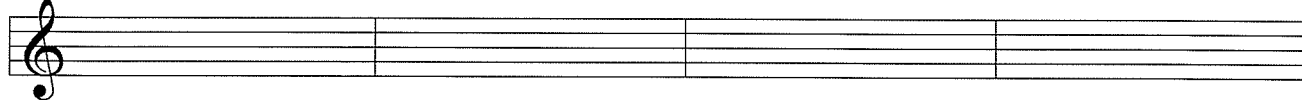
NAME _____

Template # 18: AABA—
Modulation in
Bridge

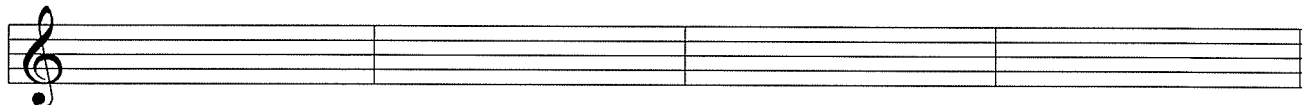
Tempo: _____ Title: _____

Style: _____

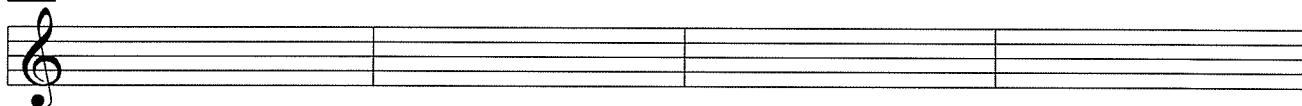
A T SD T SD

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'A' in a box, followed by 'T'. The second measure is labeled 'SD'. The third measure is labeled 'T'. The fourth measure is labeled 'SD'.

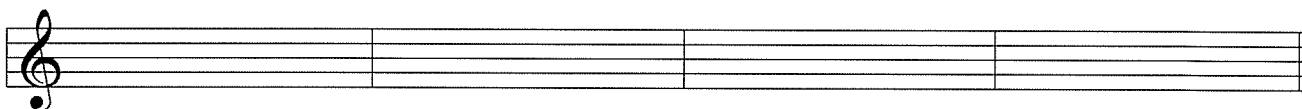
T Cadence (dec.) Turnaround

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'T'. The second measure is labeled 'Cadence (dec.)'. The third measure is labeled 'Turnaround'.


A² T SD T SD

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'A²' in a box, followed by 'T'. The second measure is labeled 'SD'. The third measure is labeled 'T'. The fourth measure is labeled 'SD'.


T Cadence T Pivot or Transitional Modulation

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'T'. The second measure is labeled 'Cadence'. The third measure is labeled 'T'. The fourth measure is labeled 'Pivot or Transitional Modulation'.

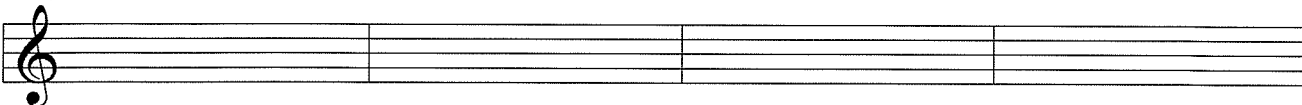
B 3 New T SD D T SD D

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'B' in a box, followed by '3 New T'. The second measure is labeled 'SD'. The third measure is labeled 'D'. The fourth measure is labeled 'T SD D'.


T T sub. D of Original Key

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'T'. The second measure is labeled 'T sub.'. The third measure is labeled 'D of Original Key'.

A³ Original T SD T SD

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'A³' in a box, followed by 'Original T'. The second measure is labeled 'SD'. The third measure is labeled 'T'. The fourth measure is labeled 'SD'.

T Cadence T (Turnaround)

A musical staff with a treble clef, divided into four measures. The first measure is labeled 'T'. The second measure is labeled 'Cadence'. The third measure is labeled 'T (Turnaround)'.

NAME _____

Template # 19: AABA—Modal

A Sections,
Constant Structures in **B** Sections

Tempo: _____ Title: _____

Style: _____

tonic modal

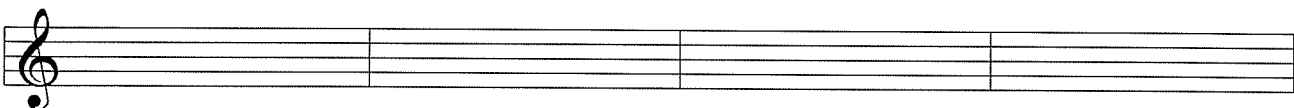
A Modal T

Optional _____
Modal Cadence



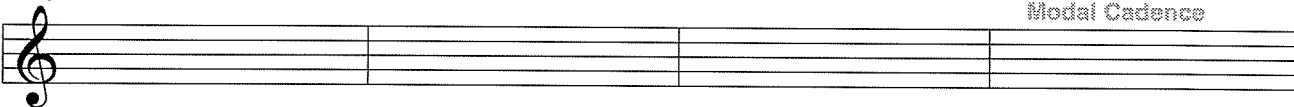
T

Modal Cadence _____



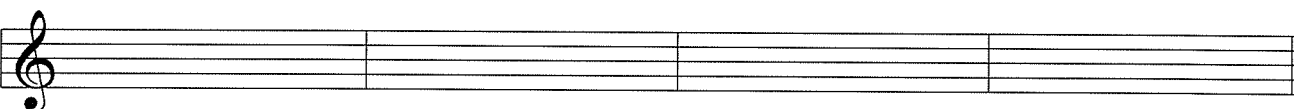
A² Modal T

Optional _____
Modal Cadence



T

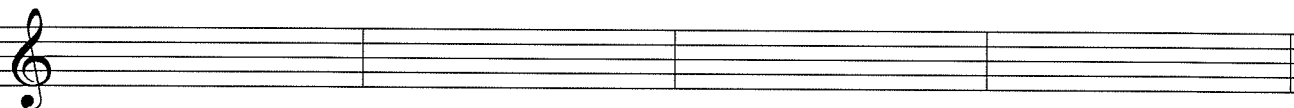
Modal Cadence _____



B Constant Structures _____



(Constant Structures) _____



tonic modal

A³ Modal T

Optional _____
Modal Cadence

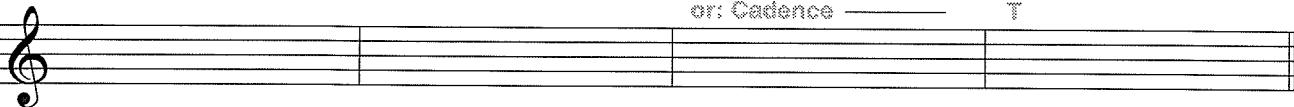


T

Modal Cadence _____

or: Cadence _____

T



For general directions, turn to pages 136 - 143.

About the Verse—Transitional Bridge—Chorus form

1. This form is commonly used for popular songs.
2. There are no standard phrase lengths for the sections. The verse is usually symmetrical. Often the second half of the verse repeats the phrase structure established by the first half. The transitional bridge is usually a shorter section often 4, 6, or 8 bars. It extends the verse and leads into the chorus. The chorus tends to balance the verse plus the transitional bridge.
3. The verse has the same melody and harmony each time except for slight melodic rhythm adjustments to accommodate different lyrics. The chorus has the same melody, harmony, and lyrics each time. Often the transitional bridge does, as well.
4. Modulation within the form is not common, although possible. Most modulations are direct modulations towards the end of the piece and involve moving the chorus up a half or whole step for climactic effect.
5. There may be new motives in each section or the main opening motif in the verse may be transformed rhythmically and/or intervallically in the transitional bridge and chorus.

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, ^b IIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, ^b VII7, II-7 (^b 5), IV-6, IV-(maj7), ^b VIImaj7
	(Altered SDM):	^b IIImaj7, ^b VI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I°7, [#] I°7, [#] II°7, ^b III°7, [#] IV°7, V°7, [#] V°7, (^b VI°7)
Modal Interchange Chords:	^b IIImaj7, ^b IIIImaj7, IV-7, V-7, ^b VIImaj7, ^b VIIImaj7, II-7(^b 5) V7(^b 9), etcetera
[#]IV-7(^b5)	(Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

Template #20: Verse —

Transitional Bridge

— Chorus

Tempo: _____ Title: _____

Style: _____

Verse

A T sub. SD T (D) dec. T sub. SD T (D) dec.

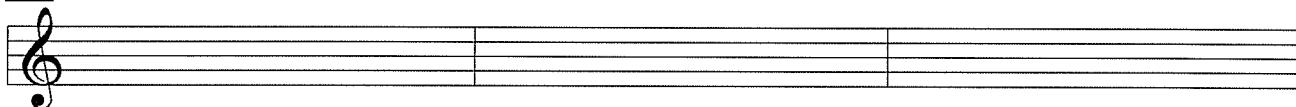


T sub. SD T (D) dec. T sub. SD T D



Transitional Bridge

B SD D SD

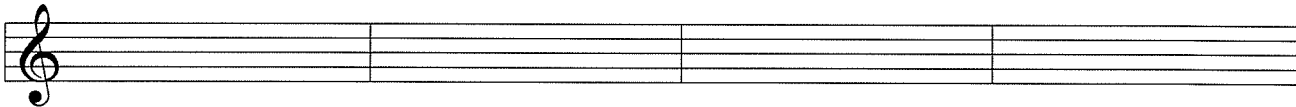


D SD (D) dec.



Chorus

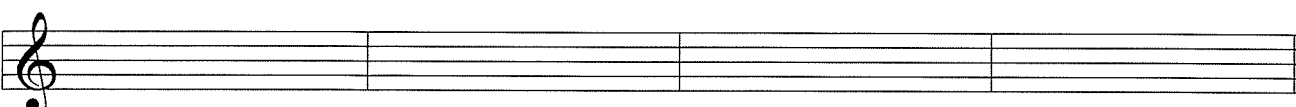
C T sub. SD T (D) dec. T sub. SD T (D) dec.



T sub. SD (D) dec. Cadence _____



(See options)



Options:

- Vary the number of measures in any section.
- Repeat the second line of the chorus to make a 12 measure chorus.
- Note: This form is usually repeated from the top. The third time through there is often an instrumental solo in the verse

NAME _____

Template #21: Verse —

Transitional Bridge

— Chorus

Tempo: _____ Title: _____

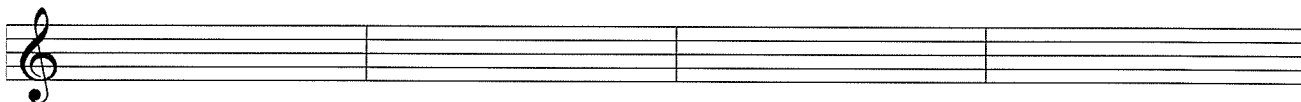
Style: _____

Verse

A T

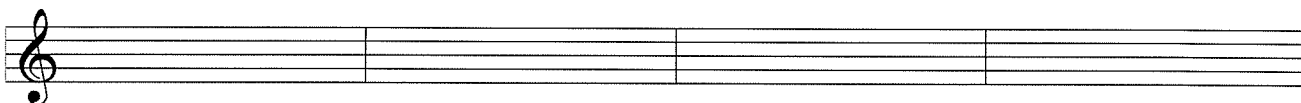


SD



T

T sub.



Transitional Bridge

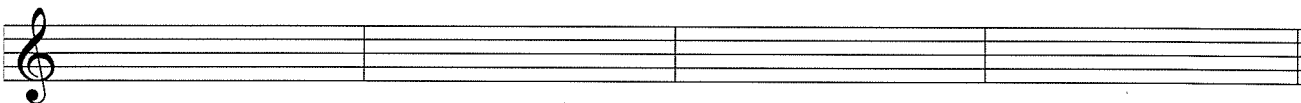
B D



SD

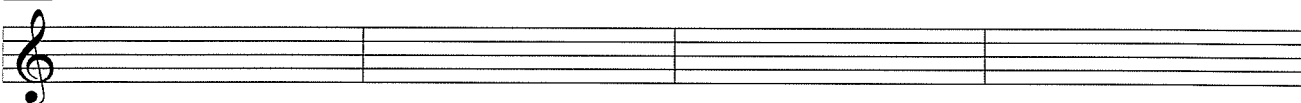
D

T



Chorus

C T sub.



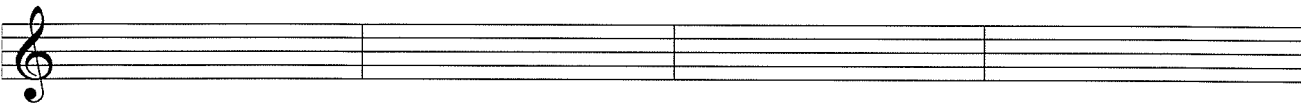
SDM

T

T sub.

SD

(D)

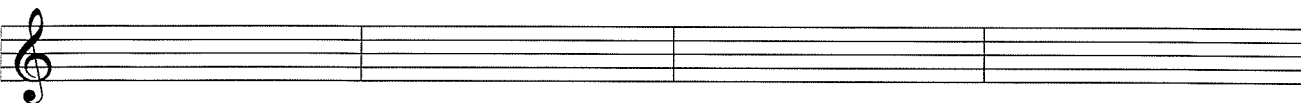


T sub.

SD

SDM

T

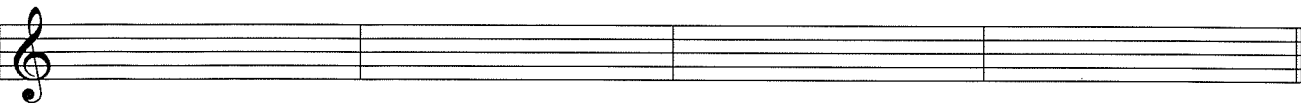


T sub.

SD

D

T



NAME _____

Template #22: Verse —

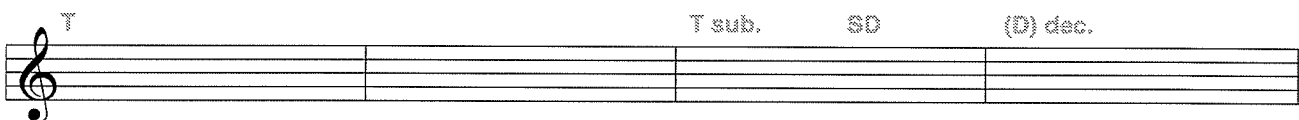
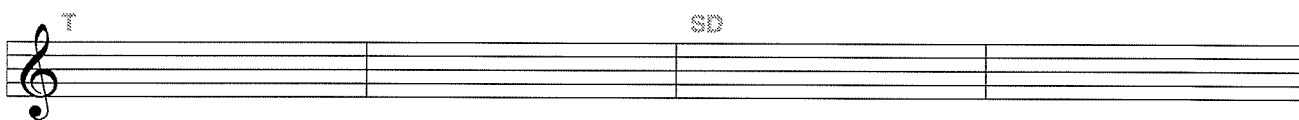
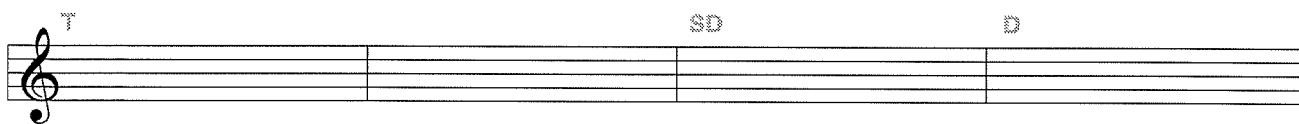
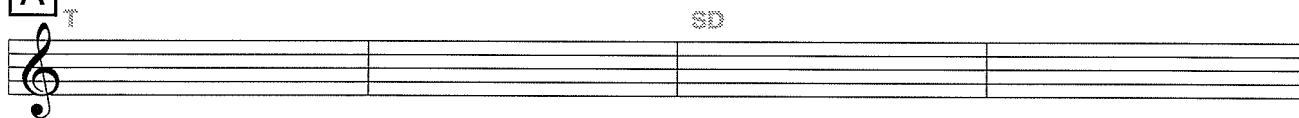
Transitional Bridge

— Chorus

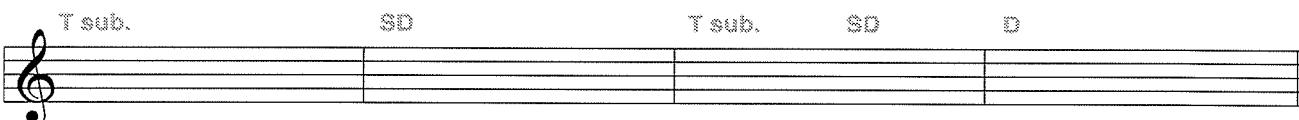
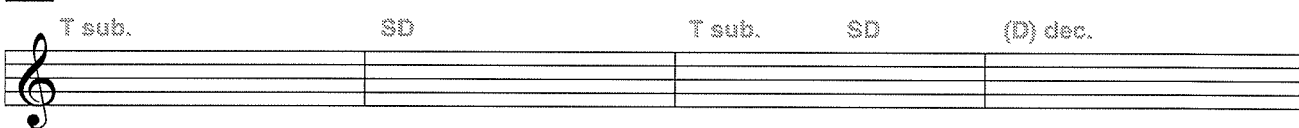
Tempo: _____ Title: _____

Style: _____

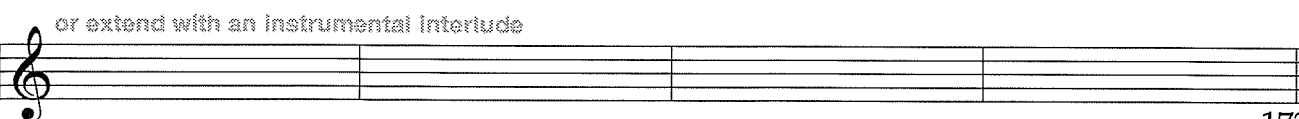
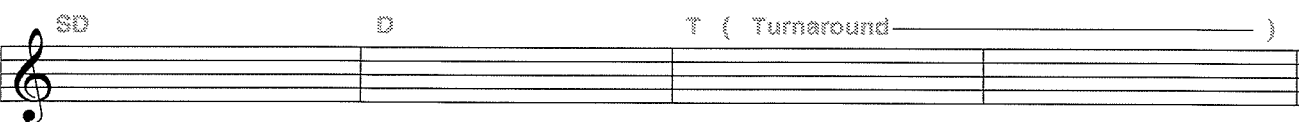
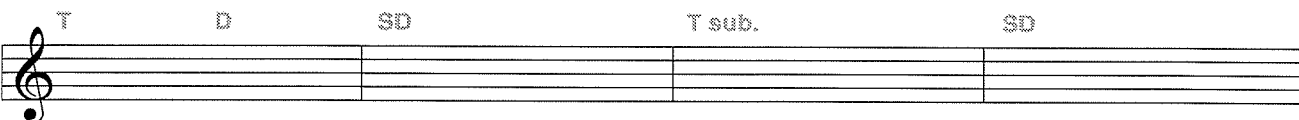
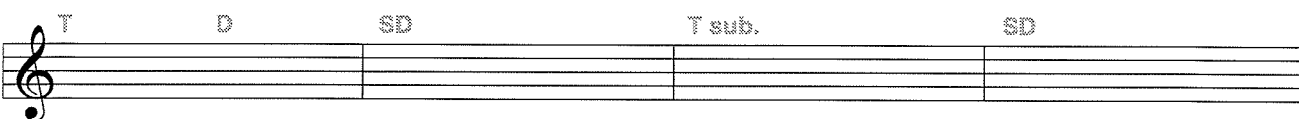
A Verse



B Transitional Bridge



C Chorus



For general directions, turn to pages 136 - 143.

About the Verse—Chorus—Primary Bridge—Chorus form

1. This form is commonly used for popular songs.
2. There are no standard phrase lengths for the sections. Common verse lengths are 8, 12, and 16 bars. The chorus and bridge can be 8, 12, 16, or an odd number of bars depending on the lyrics.
3. The verse has the same melody and harmony each time except for slight melodic rhythm adjustments to accommodate different lyrics. The chorus has the same melody, harmony, and lyrics each time.
4. Modulation *within* the form is not common, but would most often occur in the chorus or within the primary bridge. If a modulation does occur in the primary bridge, it often modulates back to the original key to return to the chorus. Most modulations are direct modulations towards the end of the piece, and involve moving the chorus up a half or whole step for climactic effect.
5. There may be new motives in each section, or the main opening motif in the verse may be transformed rhythmically and/or intervallically in the bridge and chorus.
6. The primary bridge usually occurs once and is both a connecting and contrasting section that leads back into the verse and chorus or directly to a repeat of the chorus.

Function Choices

T	(Tonic):	I, I6, Imaj7, I7, I(sus2)
TM	(Tonic Minor):	I-, I-6, I-7, I-(maj7)
T sub.	(Tonic Substitute):	III-7, VI-7, ^b IIIImaj7
SD	(Subdominant):	IV, IVmaj7, II-, II-7, IV7, IV(sus2), IV(sus4)
SDM	(Subdominant Minor):	IV-, IV-7, ^b VII7, II-7 (^b 5), IV-6, IV-(maj7), ^b VIImaj7
	(Altered SDM):	^b IIImaj7, ^b VI7
D	(Dominant):	V, V7, V(sus4), V7(sus4), subV, subV7

Diatonically Related Chords

Secondary Dominants:	V7/II, V7/III, V7/IV, V7/V, V7/VI
Substitute Dominants:	subV7/II, subV7/IV, subV7/V, (subV7/III, subV7/VI)
Diminished Chords:	I°7, [#] I°7, [#] II°7, ^b III°7, [#] IV°7, V°7, [#] V°7, (^b VI°7)
Modal Interchange Chords:	^b IIImaj7, ^b IIIImaj7, IV-7, V-7, ^b VIImaj7, ^b VIIImaj7, II-7(^b 5) V7(^b 9), etcetera
[#]IV-7(^b5)	(Other chords borrowed from parallel scales.)
Other Dominant Chords Without Dominant Function (i.e.: II7, VII7, etcetera)	

Non-diatonic Related Chords

Extended Dominants and Extended Substitute Dominants

Non-diatonically Related II-7 Chords

Constant Structures

Contiguous II-7 V7's and Dominants

Note: The above list is not inclusive of all Roman numeral functions.

See Pg. 144 for the list of Cadences. See Pg. 145 for the list of Turn-arounds.

NAME _____

Template # 23: Verse —

Chorus —Primary

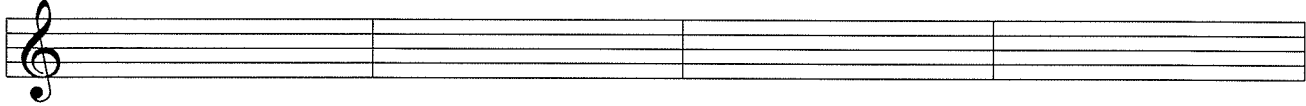
Bridge — Chorus

Tempo: _____ Title: _____

Style: _____

Verse

A T (or modal tonic)
Bass Ostinato

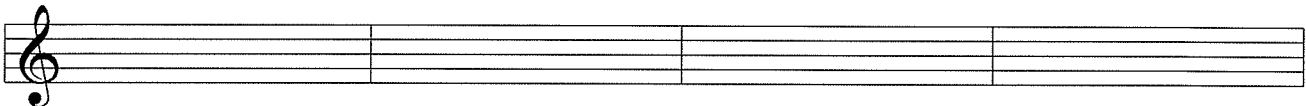


Cadence _____

or Cadence _____



T
Bass Ostinato



Cadence _____

or Cadence _____



Chorus

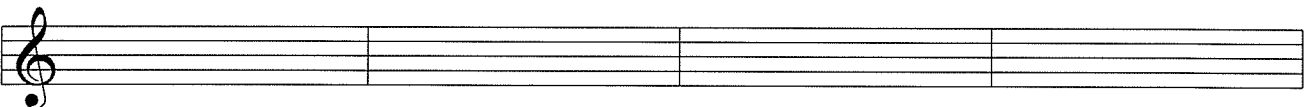
% **B** SD

T



D

T

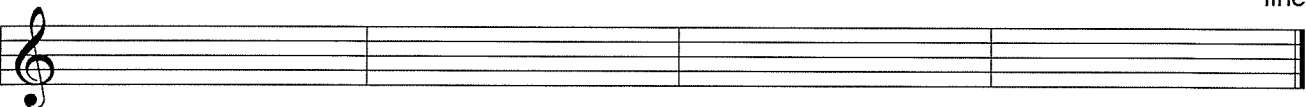


SD

D

T

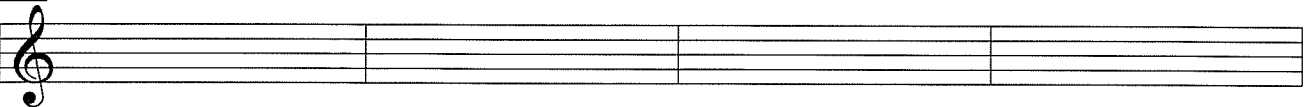
fine



Primary Bridge optional modulation ↑

C SDM

T

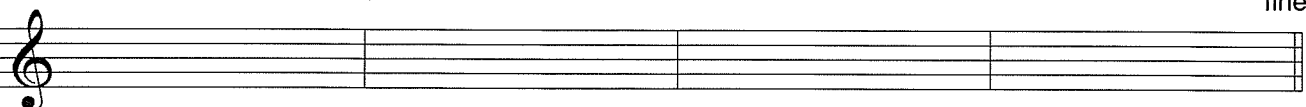


SDM

or constant structures in cycle of fourths or fifths

D

D.S. al
fine



NAME _____

Template #24: Verse —

Chorus — Primary

Bridge — Chorus

Tempo: _____ Title: _____

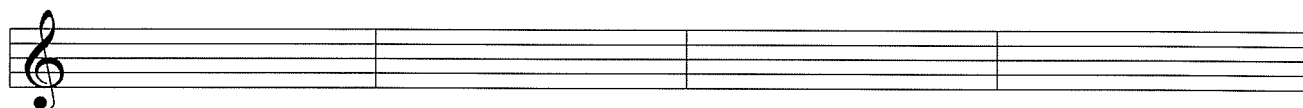
Style: _____

Verse

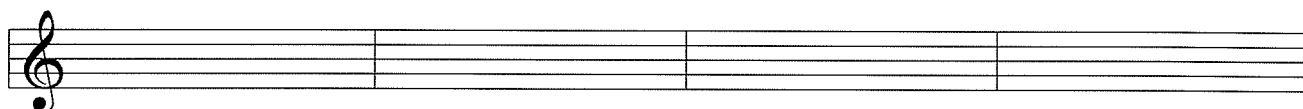
A Cadence _____ T



Same Cadence _____ T

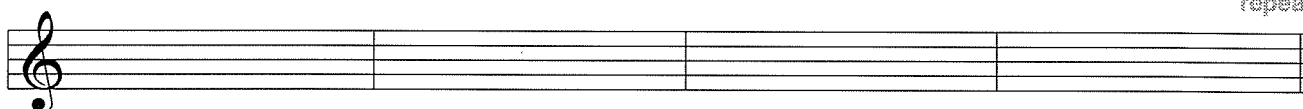


SD _____ SDM _____ T



Same Cadence _____ T

optional
repeat



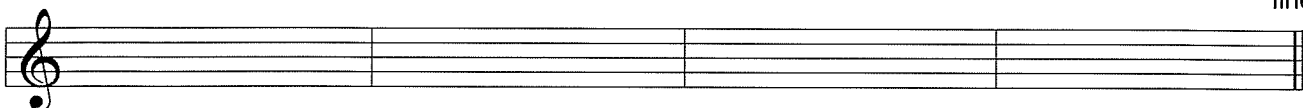
Chorus

§ **B** T _____ Teub.



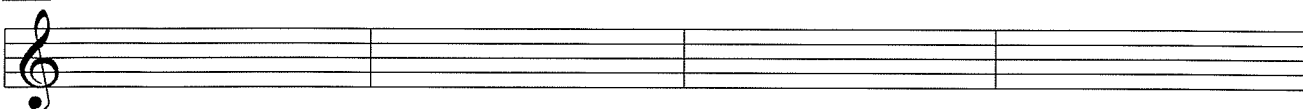
SD _____ SDM _____ TM

fine



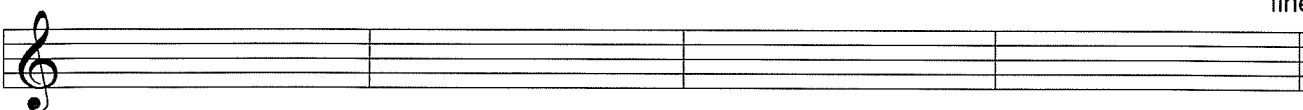
Primary Bridge

C SD _____ T



SD _____ D _____ T

D.S. al
fine



NAME _____

Template #25: Verse —

Chorus — Primary

Bridge Without

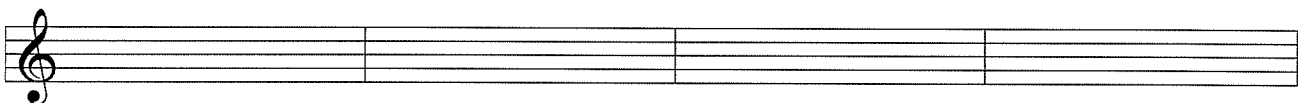
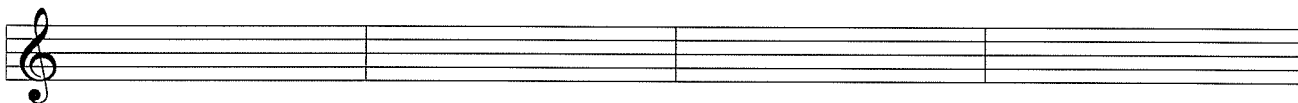
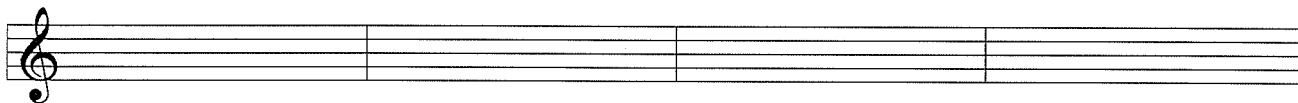
Functions

Tempo: _____ Title: _____

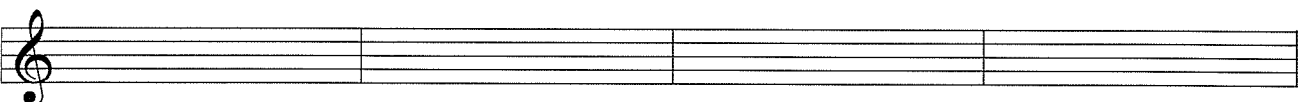
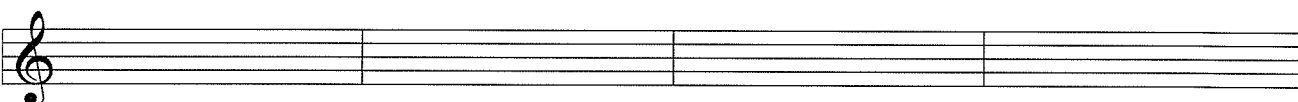
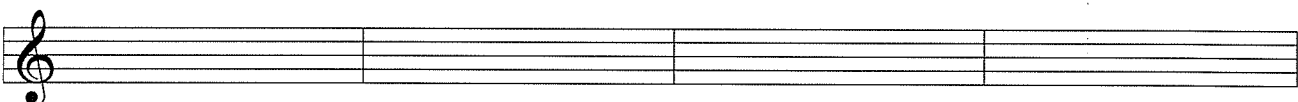
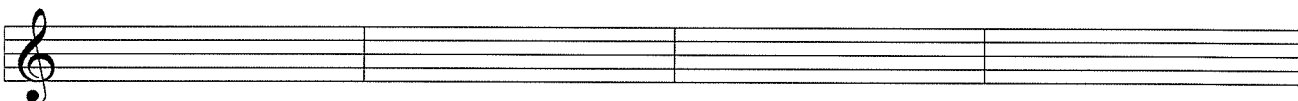
Style: _____

SKETCH IN YOUR OWN FUNCTIONS

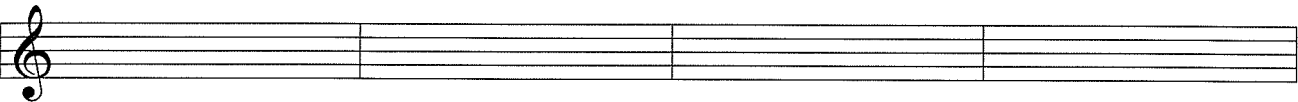
A Verse 8-16



B Chorus 8-16



C Primary Bridge 8 or more



Checklist for Midterm and Final Projects

MELODY

- Do you have one or two clear motifs? Did you develop the motif(s)?
- Do you have clear phrasing? Are there *rests*, places to breathe?
- Do you have a melodic climax?
- Is your melody singable? Why? Why not?

HARMONY

- Does the progression reflect understanding of class topics?
- Did you consider the harmonic rhythm and the appropriateness to the style you chose?
- Does the harmony make “harmonic sense” by itself?
- Did you consider the root motion? Do you have a balance of strong and subtle root motion?
- Do you have any backwards II V’s (incorrect harmonic rhythm)?

MELODY/HARMONY RELATIONSHIP

- Did you examine your melody/harmony relationship in each measure carefully?
- Do you have a bass line in the melody?
(A series of melodic roots on beat one of each chord change is undesirable.)
- Do you have the correct chord tones?
- Are your tensions available to the chord?
- Are harmonic avoid notes in approach note patterns?
- Do you have a balance of chord tones, tensions, and approach notes?

ANALYSIS

- Have you carefully analyzed your composition?
- Have you analyzed your piece according to your instructor’s directions?
- Have you kept a copy for yourself? Very important!
- Did you write the Roman numerals above the chord symbols, and brackets and arrows with the
chord symbols?

DIRECTIONS TO ASSIGNMENT

- Have you followed any specific directions given by your instructor?
- Were you supposed to use a particular form, or use certain chords or topics covered in class?
- Have you gathered all the materials for the project, including a recording, and placed them in an
envelope with your name and class section clearly written?

NEATNESS/NOTATION

- Is your tune neat and legible? Did you use a pen for the final manuscript? (No erasures, please.)
- If you used music notation software, do you have *correct* notation of rhythms, beaming, etcetera?
- Did you write the *tempo/style* in upper left corner?
- Did you write clef signs and key signature on every line?
- Did you adhere to imaginary bar line, and other notation rules?
- Did you position chord symbols above the point where chords change?

CREATIVE USE OF MATERIALS

- Did you challenge yourself to stay within the assignment, *and* write something musical, creative,
and interesting?
- Do you like your composition? (If not, ask for feedback from your teacher, tutor, and classmates
and make adjustments.)

...be contained in
Specific close
melody notes in

64-Fusion
11-120 Dm17

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