Renotate on the staff below the following rhythms according to the beaming rules and rhythmic notation conventions. Identify the type of meter: simple/compound and duple/triple/quadruple.
Theory I
Assignment 2
Scales

Print First, Realize on paper in pencil.
Notate the following scales.
Use the same rhythm as the example

Sibelius Tip:
Use the keypad to select the note values you need, then press the note you want on the keyboard.

Turn in the handwritten copy and Email the completed Sibelius file to sbirch@stark.kent.edu

C Major

Sibelius Tip:
To start, click on the rest, press 4 on the number pad to change the value to a quarter note and input A from the piano keyboard, then select "3" to enter the eighth notes.

A minor natural

A minor harmonic

A minor melodic

G Major

E minor natural
E minor harmonic

E minor melodic

F Major

D minor natural

D minor harmonic
Renotate the following rhythms in the given meters. When you are done with each exercise, click on the first note of the exercise and press P. This starts playback. Each line should sound identical!

**SIMPLE**

1. \( \text{\( \frac{4}{4} \)} \) \( \text{\( \frac{8}{8} \) at 120} \)

2. \( \text{\( \frac{6}{8} \) at 120} \)

3. \( \text{\( \frac{3}{8} \) at 120} \)

4. \( \text{\( \frac{6}{16} \) at 120} \)

**COMPOUND**

2. \( \text{\( \frac{3}{4} \) at 120} \)

3. \( \text{\( \frac{3}{8} \) at 120} \)

4. \( \text{\( \frac{6}{16} \) at 120} \)
Notate the following triads given the root.
Do not change the given note.

Sibelius tip:
Select the note
Press 3 twice on the QWERTY Keyboard (Not the number pad)
This will add the other two notes of the triad
If necessary Use the number pad to add the correct accidental (7=♯ 8=∥ 9=♭)
To add a double sharp or flat press F12 then / or *
Press F8 to return to the “standard” keypad.

Notate the following triads given the third.
Do not change the given note.

Sibelius tip: press 3 to add the third above and Shift-3 to add the third below.

Notate the following triads given the fifth.
Do not change the given note.

Notate the following Seventh Chords given the root. Do not change the given note.

Notate the following Seventh Chords given the third. Do not change the given note.

Notate the following Seventh Chords given the fifth. Do not change the given note.

Notate the following Seventh Chords given the seventh. Do not change the given note.
First pencil in the notes that the figured bass symbols indicate then write the chord symbols above and the roman numerals below of the following figured bass lines.

**EXAMPLE:**

<table>
<thead>
<tr>
<th>Chord symbols</th>
<th>G</th>
<th>F♯/A</th>
<th>G/B</th>
<th>Am7/C</th>
<th>G/D</th>
<th>D7</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figured Bass</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roman Numerals</td>
<td>I</td>
<td>vii°</td>
<td>I°</td>
<td>ii°</td>
<td>i°</td>
<td>V°</td>
<td>I</td>
</tr>
</tbody>
</table>

An accidental with a number means that the specified interval has to be altered:
- #6 = raise the sixth
- b6 = lower the sixth
- §6 = apply a natural to the sixth

An accidental without a number usually refers to the third:
- #3 = raise the third

**1**

<table>
<thead>
<tr>
<th>Chord symbols</th>
<th>G</th>
<th>F♯/A</th>
<th>G/B</th>
<th>Am7/C</th>
<th>G/D</th>
<th>D7</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figured Bass</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roman Numerals</td>
<td>I</td>
<td>vii°</td>
<td>I°</td>
<td>ii°</td>
<td>i°</td>
<td>V°</td>
<td>I</td>
</tr>
</tbody>
</table>

**2**

<table>
<thead>
<tr>
<th>Chord symbols</th>
<th>G</th>
<th>F♯/A</th>
<th>G/B</th>
<th>Am7/C</th>
<th>G/D</th>
<th>D7</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figured Bass</td>
<td>#6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td></td>
<td>#5</td>
</tr>
<tr>
<td>Roman Numerals</td>
<td>I</td>
<td>vii°</td>
<td>I°</td>
<td>ii°</td>
<td>i°</td>
<td>V°</td>
<td>I</td>
</tr>
</tbody>
</table>
3 and 5 indicate root position triad.
Can also be indicating the soprano note
3 = Soprano has the third
5 = Soprano has the fifth
Vocal ranges:
1. The first range should be obtainable by most singers (amateur)
2. The second range is for stronger choral singers (choral)
3. The third range is for accomplished soloists (soloist)
Remember that it is difficult to sing in the upper register for extended periods.
It is also difficult to start in the upper register.

Print first, Realize on paper
Input into Sibelius - ENTER YOUR NAME
Turn in the handwritten copy and Email the completed Sibelius file to sbirch@kent.edu

Write the CHORD SYMBOL ABOVE each chord
Voice the following triads in root position.
Follow the above ranges (choral)
Double the root of the chord unless it is diminished.
Double the third of diminished chords unless they are in close position
Assign the indicated part of the chord to the soprano.
vii° and V can be in either M or m use major unless otherwise indicated

Sibelius tip:
Move the notes to the correct position. Use the number pad to change accidentals if necessary.

Example:

### Bass

Open Close Open Close Open

### Tenor

Am vi 3d vii° 3d (minor) III root (minor) V 5th vii° 3d IV root

Close Open Close Open Close

VII 5th ii° 3d ii root iii 5th V 3d

### Alto

Open Close Open Close Open

i root (minor) vii° 5th iv 3d III root V 5th

### Soprano

Close Open Close Open Close

ii 3d (minor) vii° 3d (minor) V 5th VI 3d ii° 3d
Handwritten copy only: circle and label all instances of:
voice crossing: VX
voice overlap: VO
incorrect doubling: ID
voicing: V - more than one octave between either S and A or A and T

Indicate the types of MOTION: Static, Oblique, Parallel, Similar and Contrary.
EXAMPLE:

Circle and label:
Parallel 5th, octaves and unisons: P5, P8 and PU
Objectionable Unequal 5ths: U5
Contrary 5ths and Octaves: C5, C8
Theory I

Assignment 7

Root Position Part Writing

Print first, realize on paper with a pencil
When done enter into Sibelius.
When finished listen to each exercise carefully
Fix eventual mistakes
Turn in the handwritten copy and email the Sibelius file

Sibelius tip:
Click on the first soprano note and enter all of the notes with
the MIDI keyboard. Use the number pad to change note values.
Repeat for Alto and Tenor.
To listen from a certain note:
Click on the note and press P (P=play from last selected note)
Press the spacebar to stop (Spacebar Play/Pause from cursor)
Turn in the handwritten copy and email the completed
Sibelius file to sbirch@kent.edu

On the paper copy, label all triads with the appropriate Roman numeral

Voice leading guidelines for root position chords:
Bass moves by 4th or 5th: leave one note in common. Other parts move to closest appropriate note.
Bass moves by 3rd or 6th: leave two notes in common. Other parts move to closest appropriate note.
Bass moves by step. ALL other parts move in contrary motion.

Exceptions:
V-vi(VI) double the 3rd of the vi (VI) chord
Double the root of the vii° chords
For all V-I progressions use one of the appropriate voicings

Bass progresses by thirds or sixths (two notes in common)

Bass progresses by forths or fifths (one note in common)

Bass progresses by seconds or sevenths (no common notes)

Careful about the augmented second! The F can't go to G#
Careful about the augmented second! The G can't go to A#
On the paper copy, label all triads with the appropriate Roman numeral.
Print first, realize on paper.
Harmonize the following melodies using root position triads:
1) Write the solfege syllables above the melody
2) Write the 3 possible triads using roman numerals
3) Pick a valid chord progression (will probably start and finish with a tonic triad)
4) Arrange for 4 parts using correct voice leading
5) Some chords are indicated

All progressions must either belong to the circle of fifths or one of the following progressions:

**Major:**

- || I vi IV ii viiº V ||
- I III IV ||
- V vi ||
- IV I ||

**Minor:**

- || I VI IV iiº viiº V ||
- iv V ||
- V VI ||
- iv I ||

Turn in the handwritten copy and Email the completed Sibelius file to sbirch@kent.edu

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**Diagram:**

- **A**
- **B**
- **C**
- **D**

- Deceptive cadence
- V
Theory I
Assignment 9
First Inversion Triads

Print first. Complete each figured bass on paper.
Write out the assignment first in pencil
Write out the Roman Numerals and the letter names of the notes in each chord - Circle the notes to be doubled
Turn in the handwritten copy and Email the completed Sibelius file to sbirch@kent.edu

1

Double the root of the V6 chord
Double the third of the V6 chord
Double the fifth of the V6 chord

2

Double the root of the V6 chord
Double the third of the V6 chord
Double the fifth of the V6 chord

3

I V6 I IV I° IV I V6 I

i V6 i iv i° iv i V6 i

5 6 5 5 6 5 5 6 5 5 6 5

I I° IV V I I° ii° V I ii° V vi

i i° iv V i i° ii° V i ii° V VI
No number means root position.

δ is equivalent to #6

A "♯" means that the 3rd above the bass is raised.
Theory I
Assignment 10
Second Inversion Triads

Print first, realize on paper.
Complete each figured bass.
Write the appropriate roman numeral below each note.
Turn in the handwritten copy and
Email the completed Sibelius file to sbirch@kent.edu

Arpeggiated

A 5 or 3 means that the triad is in root position. It could imply that the fifth or third is in the Soprano.

Passing

Cadential

Pedal
Theory I
Assignment 11
Non Chordal Tones

Add the following NCTs

Unaccented Passing Tones
Example: p

Unaccented Neighboring Tones
Example: N

Unaccented Chromatic Passing Tones
Example: Ch.P

Unaccented Chromatic Neighboring Tones
Example: Ch.N

Accented Passing Tones
Example: >p

Accented Neighboring Tones
Example: >N
Appoggiatura

Example: app. up app. down app. up app. down app. up

Escape Tone

Example:

Changing Tones or Neighbor Group

Example:
Suspensions: 4-3

Example:

\[ \begin{align*}
4 \rightarrow 3 & \quad \begin{array}{c}
\text{IV} \quad \text{V}^4 \rightarrow 3 \\
\text{I} \quad \text{V}^4 \rightarrow 3 \\
\text{I}^6 \quad \text{V}^4 \rightarrow 3 \\
\text{iv} \quad \text{V}^4 \rightarrow 3
\end{array}
\end{align*} \]

Suspensions: 9-8

Example:

\[ \begin{align*}
9 \rightarrow 8 & \quad \begin{array}{c}
\text{i}^6 \quad \text{V}^9 \rightarrow 8 \\
\text{i}^6 \quad \text{V}^9 \rightarrow 8 \\
\text{I} \quad \text{IV} \\
\text{i} \quad \text{vii}^6 \\
\text{i}^6
\end{array}
\end{align*} \]

Suspensions

\[ \begin{align*}
9-8 & \quad \begin{array}{c}
\text{i}^6 \\
\text{ii}^6 \\
\text{i}^6 \\
\text{V}
\end{array}
\end{align*} \]
Analyze the chords and NCTs in this excerpt. Then make a reduction similar to those found in the book by:
1) Removing all NCT's
2) Using longer note values in the place of repeated notes
3) Do you see and voice leading issues in the reduction?
4) Why do you think there is such a big leap in the tenor in measure 3? Write down your answer.

Embellish the following reduction of a Bach Chorale with some "good sounding" NCTs. Include Passing tones, neighbor tones and suspensions. Label all NCTs.

Realize the following 4 part figured bass. The figured bass numbers indicate suspensions.
Following the rules of chapter 7, Compose melodies that fit the given chord progressions.

 THEORY I
 Assignment 12
 Melody

Following the rules of chapter 7, Compose melodies that fit the given chord progressions

<type your name here>
Double click to activate
Print first; realize all examples on paper in 4 parts.
Follow the instructions by each rehearsal mark.
Insert Key Signatures for each example.

**Sibelius Tip:**
To insert a key signature press "K" and select the appropriate key signature (To avoid unnecessary cautionary key select HIDE) then click on the appropriate measure.
Turn in handwritten copy and email Sibelius file to sbirch@kent.edu

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**Theory I**
**Assignment 13**
*Cadences*

Use a ii6 or IV for each example

1

C: PAC
A: HC
d: DC
f#m: IAC

Use a ii6 or IV
Use a cadential 64 where appropriate.

2

G: PAC
Eb: PC
c#m: Root position IAC
cm: Phrygian HC

Start on the tonic, go to the pre-dominant function (supertonic or subdominant) then cadence as indicated.
Use a cadential 64 where appropriate.

3

Bb: DC
E: PAC
fm: DC
bm: leading tone IAC
Compose chord progressions that illustrate the following phrases. For each include (if possible)
1) Prolongation of the I chord, 2) a pre-dominant, 3) cadential six-four

Example: i - V - i