

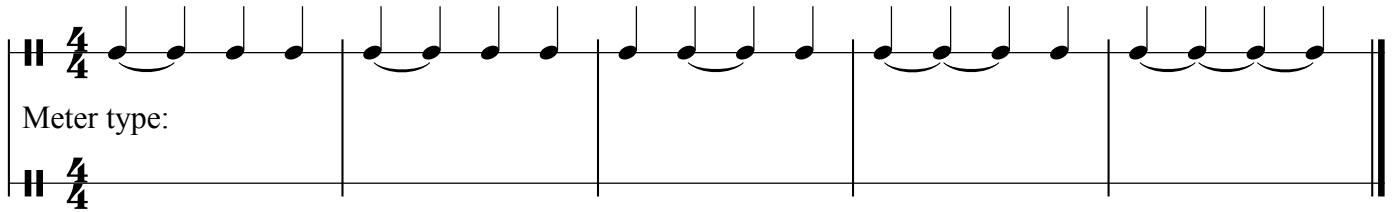
Assignment 1

Rhythm

Name:

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

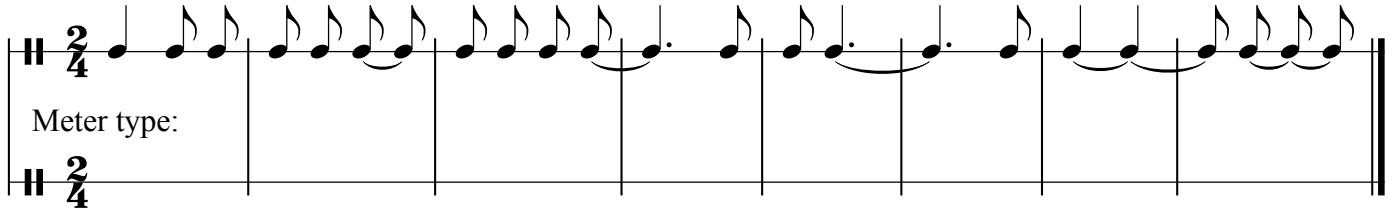
1



Meter type:

Staff 1: A musical staff with a treble clef and a 4/4 time signature. The rhythm consists of four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.

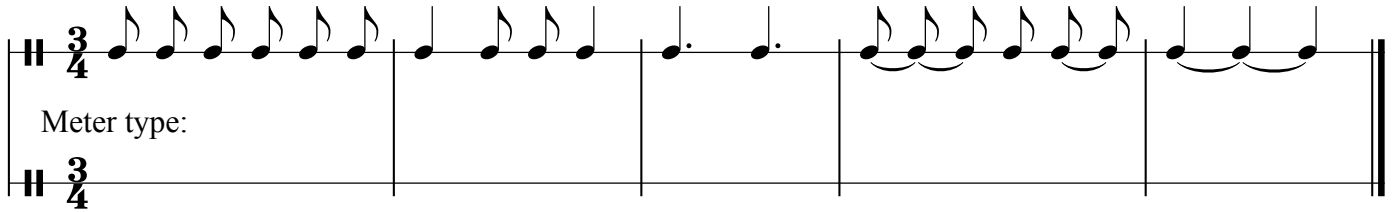
2



Meter type:

Staff 2: A musical staff with a treble clef and a 2/4 time signature. The rhythm consists of four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.

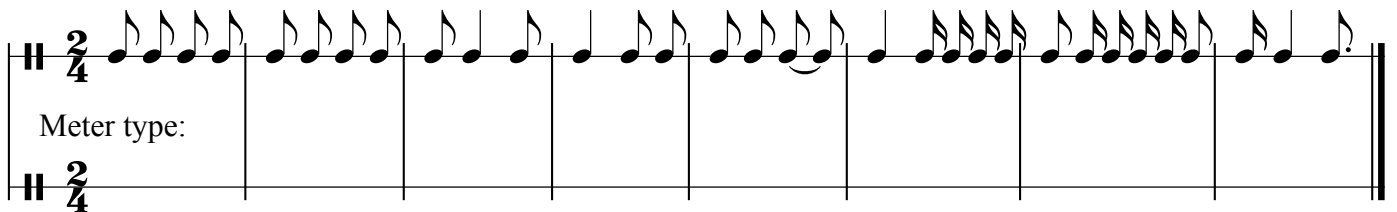
3



Meter type:

Staff 3: A musical staff with a treble clef and a 3/4 time signature. The rhythm consists of four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.

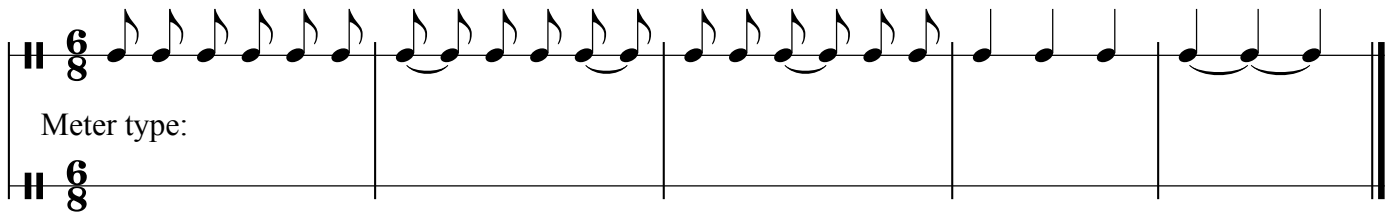
4



Meter type:

Staff 4: A musical staff with a treble clef and a 2/4 time signature. The rhythm consists of four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.

5

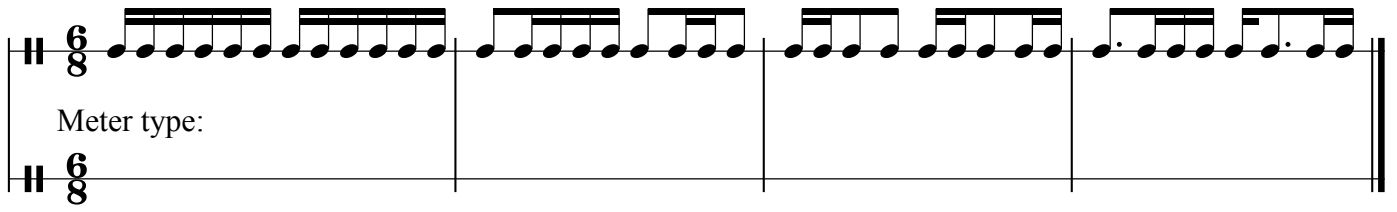


Meter type:

Staff 5: A musical staff with a treble clef and a 6/8 time signature. The rhythm consists of four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, quarter, quarter, quarter. Measure 4: quarter, quarter, quarter, quarter.

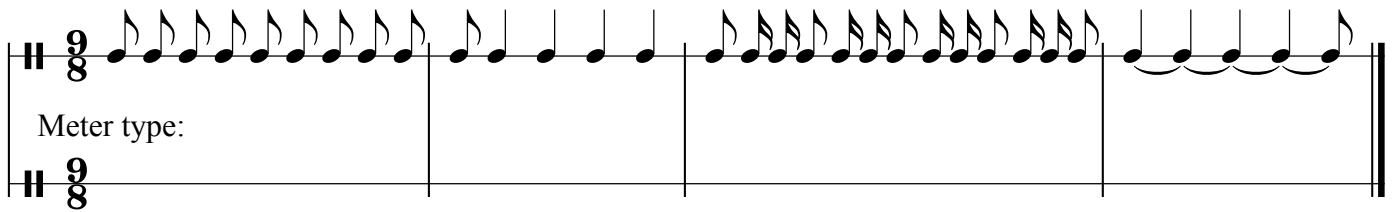
6

Meter type:



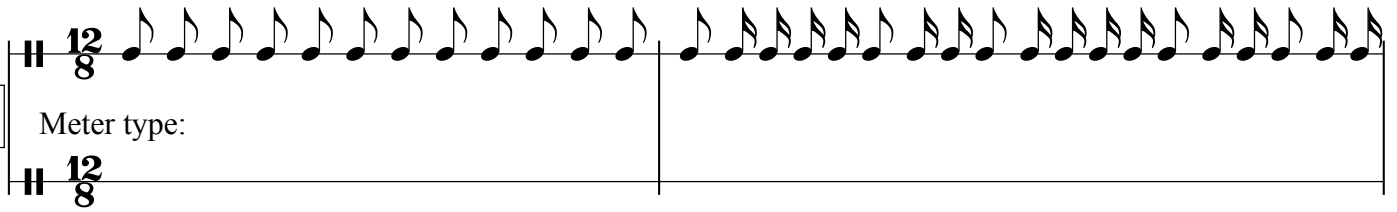
7

Meter type:



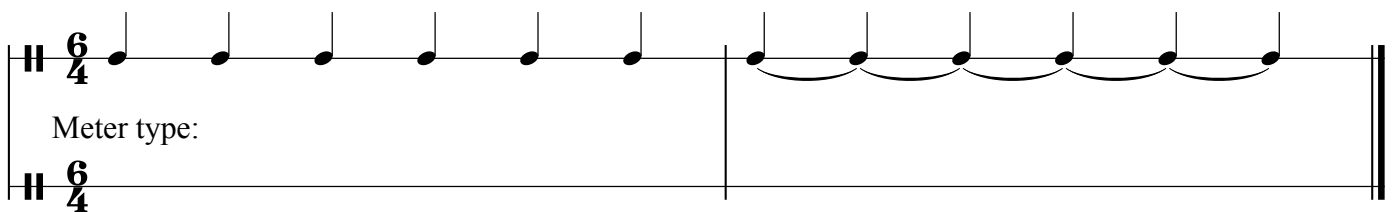
8

Meter type:



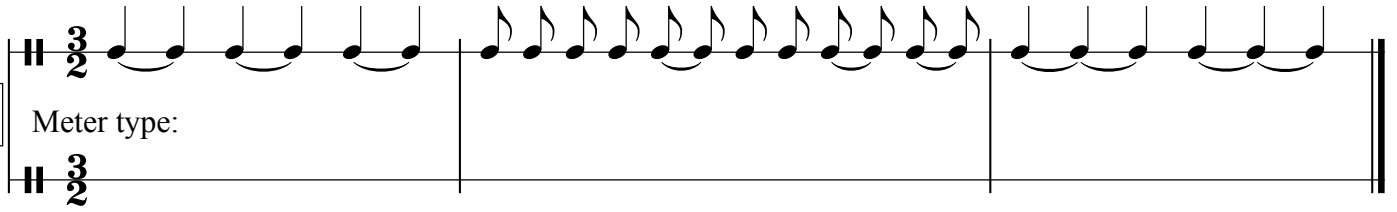
9

Meter type:



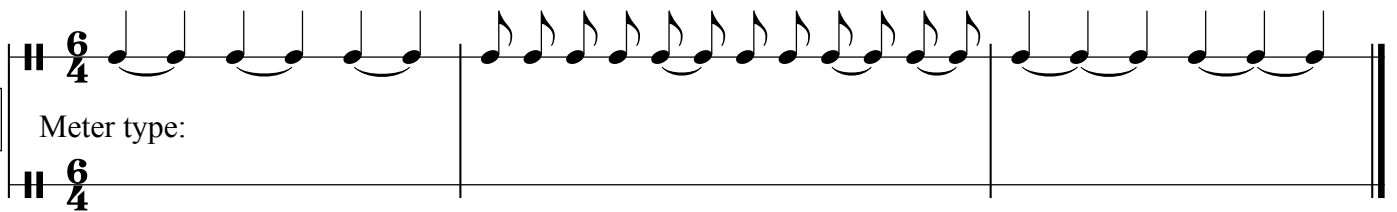
10

Meter type:



11

Meter type:



Theory I

Assignment 2

Scales

<type your name here>
Double click to activate

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

1

C Major

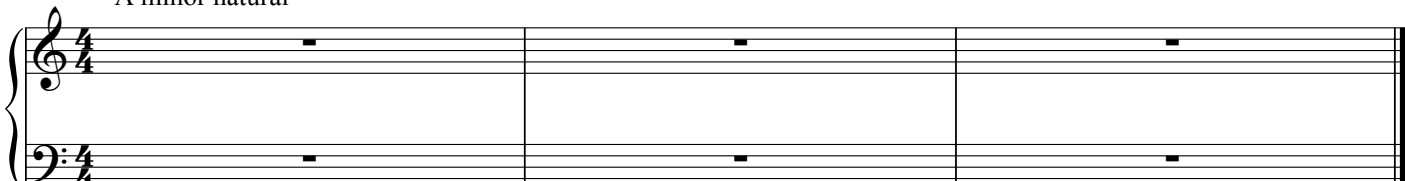


The first exercise shows the C Major scale in 4/4 time. It consists of three measures. The first measure contains the first four notes of the scale: C4 (quarter), D4 (quarter), E4 (quarter), and F4 (quarter). The second measure contains the next four notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The third measure contains the final four notes: B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter), followed by a whole rest in the treble clef and a whole rest in the bass clef.

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.

2

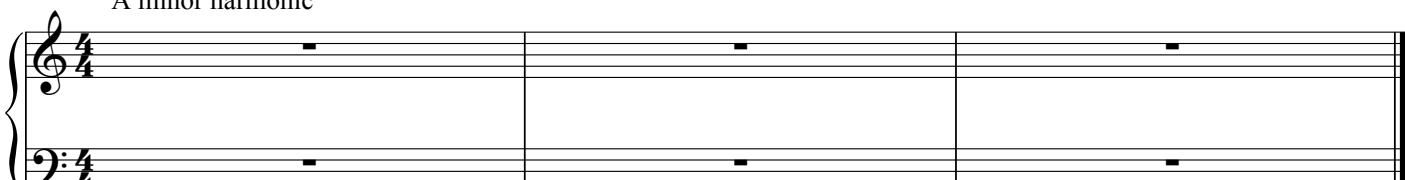
A minor natural



The second exercise is for the A minor natural scale in 4/4 time. It consists of three empty staves (treble and bass clefs) for the student to notate the scale.

3

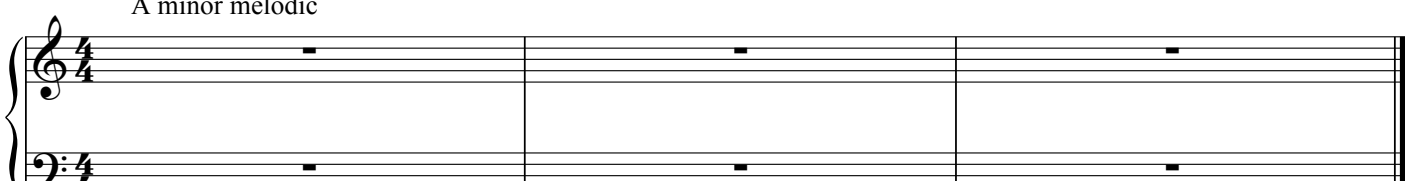
A minor harmonic



The third exercise is for the A minor harmonic scale in 4/4 time. It consists of three empty staves (treble and bass clefs) for the student to notate the scale.

4

A minor melodic



The fourth exercise is for the A minor melodic scale in 4/4 time. It consists of three empty staves (treble and bass clefs) for the student to notate the scale.

5

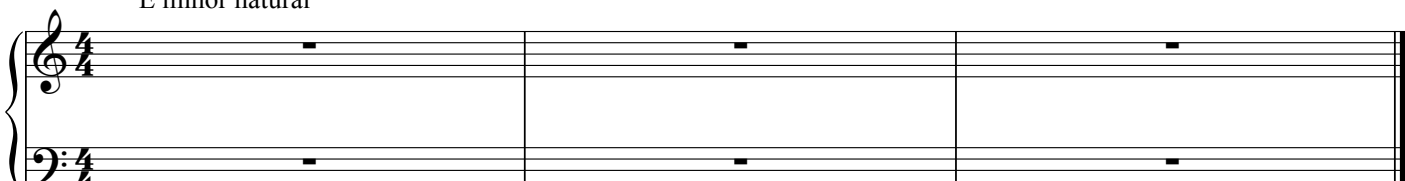
G Major



The fifth exercise is for the G Major scale in 4/4 time. It consists of three empty staves (treble and bass clefs) for the student to notate the scale.

6

E minor natural



The sixth exercise is for the E minor natural scale in 4/4 time. It consists of three empty staves (treble and bass clefs) for the student to notate the scale.

E minor harmonic

7

A musical staff system for exercise 7, consisting of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The time signature is 4/4. The staff contains three measures, each with a whole rest in both the treble and bass clefs. The system ends with a double bar line.

E minor melodic

8

A musical staff system for exercise 8, consisting of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The time signature is 4/4. The staff contains three measures, each with a whole rest in both the treble and bass clefs. The system ends with a double bar line.

F Major

9

A musical staff system for exercise 9, consisting of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The time signature is 4/4. The staff contains three measures, each with a whole rest in both the treble and bass clefs. The system ends with a double bar line.

D minor natural

10

A musical staff system for exercise 10, consisting of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The time signature is 4/4. The staff contains three measures, each with a whole rest in both the treble and bass clefs. The system ends with a double bar line.

D minor harmonic

11

A musical staff system for exercise 11, consisting of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The time signature is 4/4. The staff contains three measures, each with a whole rest in both the treble and bass clefs. The system ends with a double bar line.

Theory I

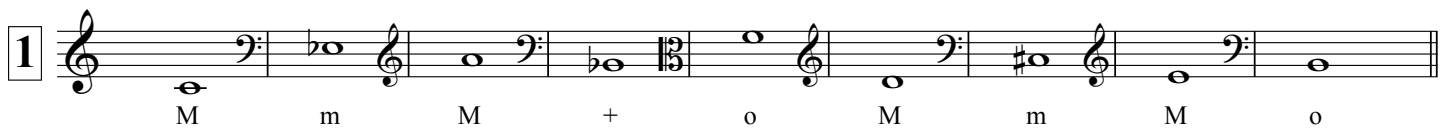
Assignment 4

Triads and Seventh Chords

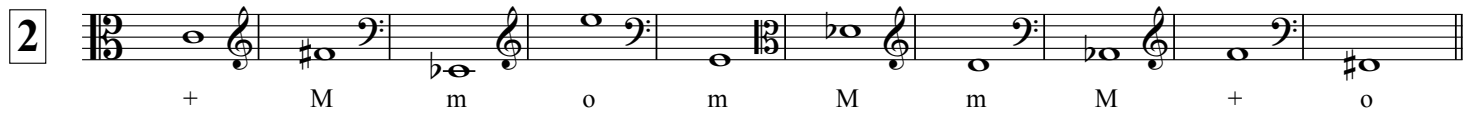
<type your name here>
Double click to activate

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.

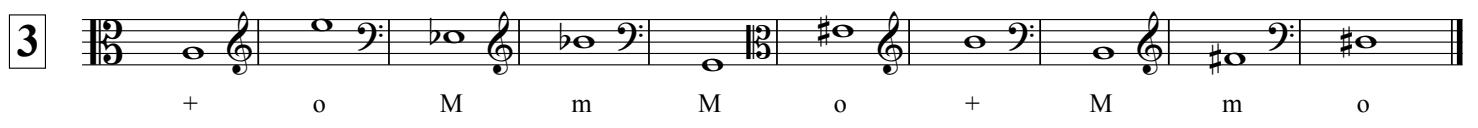
Print first, Realize on paper
Input into Sibelius - ENTER YOUR NAME
Turn in the handwritten copy and Email the completed Sibelius file to sbirch@kent.edu

1 

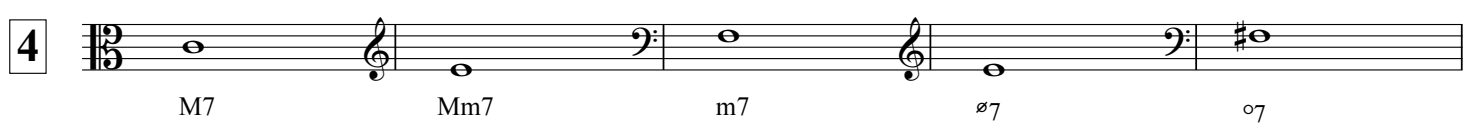
Notate the following triads given the third.
Do not change the given note.
Sibelius tip: press 3 to add the third above and Shift-3 to add the third below.

2 

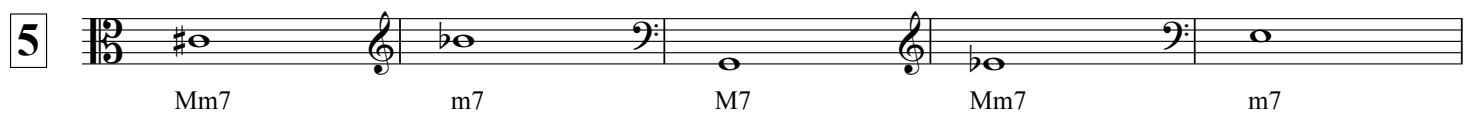
Notate the following triads given the fifth.
Do not change the given note.

3 

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

4 

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

5 

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

6 

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

7 

Theory I

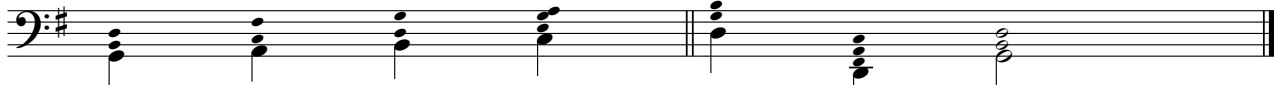
Assignment 5

Figured Bass and Roman Numerals

<type your name here>
Double click to activate

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:

Chord symbols	G	F# ^o /A	G/B	Am ⁷ /C	G/D	D ⁷	G
							
Figured Bass		6	6	6 5	6 4	7	
Roman Numerals	I	vii ^{o6}	I ⁶	iii ⁶	I ⁴	V ⁷	I

1

Chord symbols



Figured Bass

6
5 6 6
5 7

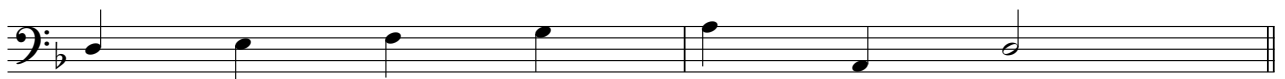
Roman Numerals

2

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
 # = raise the third

Chord symbols



Figured Bass

#6 6 6
5 6
4 7
#

Roman Numerals

3

Chord symbols



Figured Bass

3 6 4# 6 6 6 # 6 7
 5 2 5 5 4 5 #

Roman Numerals

4

The _____ indicates that the chord does not change

Chord symbols



Figured Bass

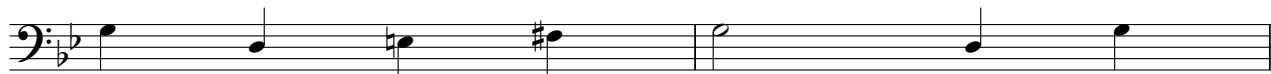
3 _____ 5 _____ 6 7
 5

Roman Numerals

3 and 5 indicate root position triad.
 Can also be indicating the soprano note
 3=Soprano has the third
 5=Soprano has the fifth

5

Chord symbols



Figured Bass

6 6 4 #
 3

Roman Numerals

6

Chord symbols



Figured Bass

7 7 7 7 7 7 7 b7 7
 # # # b5 #
 b3

Roman Numerals

Theory I

Assignment 6

<type your name here>
Double click to activate

Diatonic Chords in Major and Minor

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:

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

Close VII 5th Open ii° 3d Close ii root Open iii 5th Close V 3d

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

Close ii 3d Open (vii° 3d (minor)) Close (V 5th (minor)) Open VI 3d Close 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

1

Musical score for exercise 1, showing two staves with various intervals and voicings.

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

EXAMPLE:

Musical score for exercise 2, showing a single staff with intervals labeled P, C, O, O, St., Si., and C.

2

Musical score for exercise 2, showing a single staff with various intervals and voicings.

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

3

Musical score for exercise 3, showing two staves with various intervals and voicings.

Musical score for exercise 3, showing two staves with various intervals and voicings.

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

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 part moves 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

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

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

1

I iii I vi IV ii i III

Careful about the augmented second!
The F can't go to G#
Careful about the augmented second!
The G can't go to A#

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

Frustrate the leading tone

2

I IV i i V i i V i ii° V ii° V

Bass progresses by seconds or sevenths (no common notes)

IV V iv IV V I ii

IV V vi iv V VI iv V VI

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

3

I

4

I

5

i

6

i

7

I

8

Musical notation for exercise 8, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass staff contains a sequence of notes: F#1, G#1, A1, B1, C#2, D2, and E2. The treble staff is empty.

9

Musical notation for exercise 9, consisting of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The bass staff contains a sequence of notes: F#1, G#1, A1, and B1. The treble staff is empty.

F major

10

Musical notation for exercise 10, consisting of two staves (treble and bass clef) with a key signature of one flat (Bb). The bass staff contains a sequence of notes: F1, G1, A1, Bb1, and C2. The treble staff is empty.

11

Musical notation for exercise 11, consisting of two staves (treble and bass clef) with a key signature of one flat (Bb). The bass staff contains a sequence of notes: F1, G1, A1, Bb1, and C2. The treble staff is empty.

Eb major

12

Musical notation for exercise 12, consisting of two staves (treble and bass clef) with a key signature of three flats (Bb, Eb, and Ab). The bass staff contains a sequence of notes: F1, G1, A1, Bb1, and C2. The treble staff is empty.

Theory I

Assignment 8

Harmonic Progression

<Type your name here>
Double click to activate

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 vii° V || IV V || I III IV || V vi || IV I ||

Minor: || I VI iv ii° vii° V || iv V || V VI || iv I ||

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

A

B

Deceptive cadence ii°

C

V

D

Theory I

Assignment 9

First Inversion Triads

<Type your name here>
Double click to activate

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

I V⁶ I IV I⁶ IV I V⁶ I

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

i V⁶ i iv i⁶ iv i V⁶ i

2

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

3

I I⁶ IV V I I⁶ ii⁶ V I ii⁶ V vi

i i⁶ iv V i i⁶ ii⁶ V i ii⁶ V VI

4

Musical notation for exercise 4. The treble staff contains a series of chords, each marked with a '4' above the staff. The bass staff contains a series of notes, each marked with a '4' below the staff. The key signature is one sharp (F#) and the time signature is common time (C).

No number means root position.

6

6

#

5

Musical notation for exercise 5. The treble staff contains a series of chords, each marked with a '5' above the staff. The bass staff contains a series of notes, each marked with a '5' below the staff. The key signature is two flats (Bb, Eb) and the time signature is 3/4.

6

6

6

#

6

Musical notation for exercise 6. The treble staff contains a series of chords, each marked with a '6' above the staff. The bass staff contains a series of notes, each marked with a '6' below the staff. The key signature is two flats (Bb, Eb) and the time signature is 2/4.

6

6

6

5

6

7

Musical notation for exercise 7. The treble staff contains a series of chords, each marked with a '7' above the staff. The bass staff contains a series of notes, each marked with a '7' below the staff. The key signature is one sharp (F#) and the time signature is 3/4.

6#

6

6

6

δ

6

#

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

<Type your name here>
 Double click to activate

1 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.

I₄ I I I⁶ I₄ I

2 Passing

I V₄ I⁶ i V₄ i⁶ I V₄ I⁶ i V₄ i⁶ IV⁶ I₄ ii⁶ iv⁶ i₄ ii⁶

3 Cadential

I₄ V I i₄ V i I₄ V vi i₄ V VI

4 Pedal

I VI₄ I i iv₄ i I VI₄ I i iv₄ i

5

I V⁴ I⁶ ii⁶ I⁴ V I

6

i V⁴ i⁶ ii⁶ I⁴ V VI

7

3 chords on this note root position chord 2 chords on this note A # means that the 3d above the bass is raised 3 chords on this note

6/4 3 6 6/4 # 6/4 3

8

6 6 6 6 6 6/4 5

Theory I

Assignment 11

Non Chordal Tones

Add the following NCTs

<Type your name here>
Double click to activate

Unaccented Passing Tones

Example: p

P

P

P

P

P

1

I i V IV vii° VI ii V

Choir

Unaccented Neighboring Tones

Example: N

N

N

N

N

N

2

iv i ii V i V V I iii VI iv

Unaccented Chromatic Passing Tones

Example: Ch.P

Ch.P

Ch.P

Ch.P

Ch.P

3

iv V IV vii° V vi

Unaccented Chromatic Neighboring Tones

Example: Ch.N

Ch.N

Ch.N

Ch.N

Ch.N

Ch.N

4

i ii V i V V I iii VI iv

Accented Passing Tones

Example: >p

>P

>P

>P

>P

5

I i vi V vi VI iv IV I

Accented Neighboring Tones

Example:

>N

>N

>N

>N

>N

>N

6

iv i ii V i V V I iii VI iv

Appoggiatura

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

7

I V i IV vii° III VI ii V

Escape Tone

Example:

et up et down et up et down et up et down

8

i V vi V i VI iii IV iv V V vi

Changing Tones or Neighbor Group

Example:

n.gr n.gr n.gr n.gr n.gr

9

I i iii iv V

Suspensions: 4-3

Example:

Example:

10

IV V^{4-3} I V^{4-3} I_4^6 V^{4-3} iv V^{4-3}

I V^{4-3} I_4^6 V^{4-3} I_4^6 V^{4-3}

Suspensions: 9-8

Example:

11

ii^6 V^{9-8} ii^6 V^{9-8} I IV i $vii^{\circ 6}$ i^6

Suspensions

12

I^6 ii^6 I_4^6 V

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 any 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

13

Embellish the following reduction of a Bach Chorale with some "good sounding" NCTs.

Include Passing tones, neighbor tones and suspensions.

Label all NCTs

14

Realize the following 4 part figured bass.

The figured bass numbers indicate suspensions.

15

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

1

Flute

Piano

I ii⁶ I⁴ V I

2

i VI iv ii⁶ I⁴ V i

3

I I⁶ ii⁶ I⁴ V vi I I⁶ ii⁶ I⁴ V I

4

I V⁶ I vii⁶ I⁶ ii⁶ I⁴ V I V⁶ vi iii⁶ ii⁶ I⁴ V I

Theory I

Assignment 13

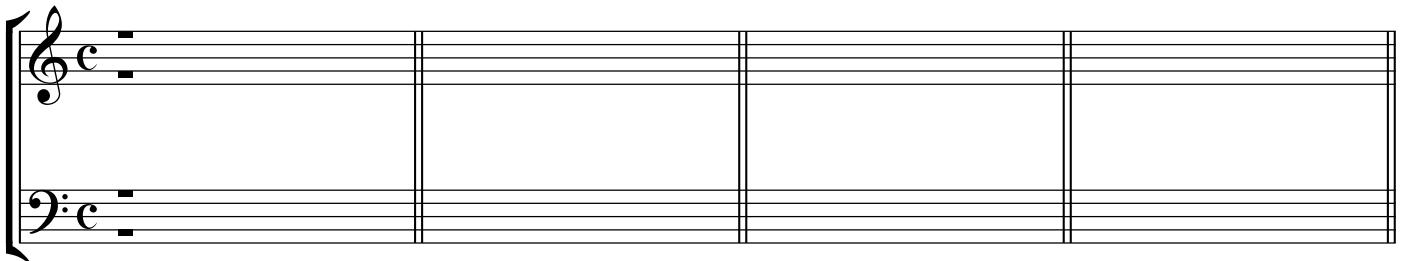
Cadences

<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

Use a ii6 or IV for each example

1



C: PAC

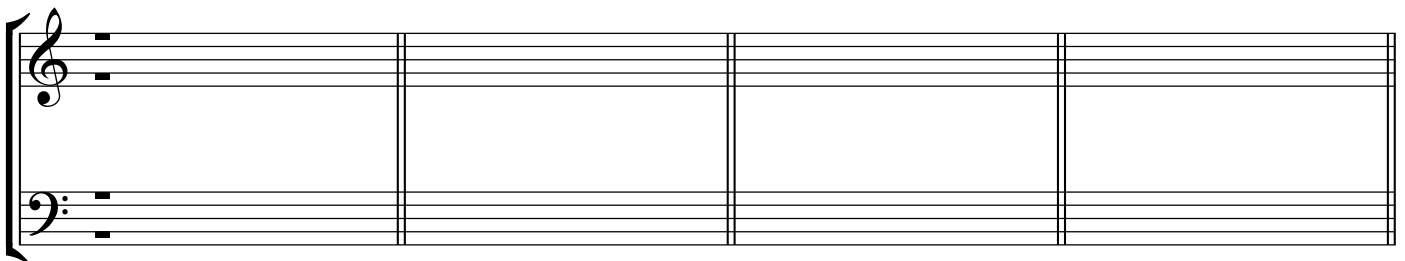
A: HC

d: DC

f#m: IAC

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

2



G: PAC

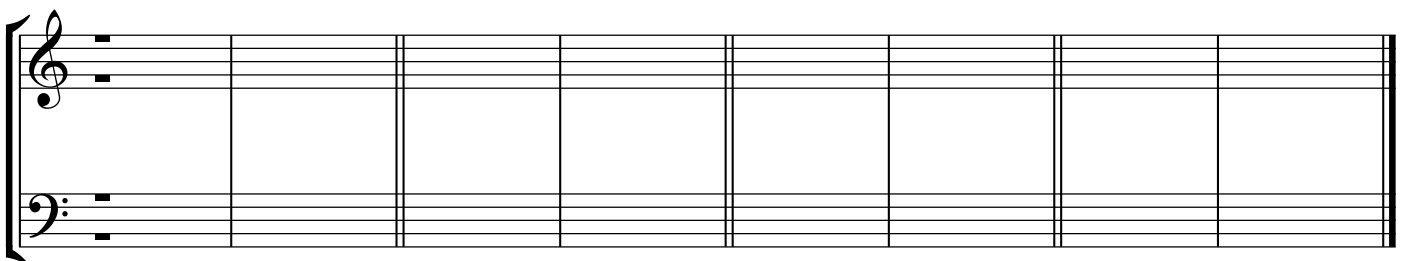
Eb: PC

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

2

Example: i - V - i

Chord progression: i — V₅ — i — ii⁶ — i⁶/₄ — V — i

Labels: Tonic prolongation, Predominant, Dominant, Tonic

4

I - V - I

5

i - V - VI

6

i - V

7

I - IV - I