e-Workbook

for

TECHNIQUES AND MATERIALS OF MUSIC

From the Common Practice Period Through the Twentieth Century

ENHANCED SEVENTH EDITION

Part III: Chromatic Materials

Assignments in worksheet format by

Thomas Benjamin
Michael Horvit
Timothy Koozin
Robert Nelson
### Part III: Chromatic Materials

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Secondary (Applied, Borrowed) Dominants</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Modulation</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Linear (Embellishing) Diminished Seventh Chords</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>The Neapolitan Triad</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>Augmented Sixth Chords</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>Modulation by Other Means</td>
<td>32</td>
</tr>
<tr>
<td>7</td>
<td>Ninth Chords</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>Blank Score Paper</td>
<td>43</td>
</tr>
</tbody>
</table>
1. Complete the examples following the given analysis.

   a. G: ii⁷ V⁷/V V I

   b. F: vi⁷ V⁷/ii ii V⁷ I

   c. E♭: I V⁷/IV IV V⁷ I

   d. e: V⁷/V vii⁷/V V⁷ i

2. Harmonize the following soprano lines employing secondary dominant and secondary leading tone chords. Use a variety of voicings and spacings.

   a. Eb:

   b. D:

   c. g:

   d. C:

   e. e:

   f. f♯:

   f. F:
Secondary (Applied, Borrowed) Dominants

3. Harmonize the bass lines following the given figures. Analyze completely.

   a. 
   b. 
   c. 
   d. 

   F: 7
   b: 9
   A♭: 7
   e: 7

   e. 
   f. 
   g. 
   h. 

   A: 4 6
   B♭: 67
   e♭: 4 6 6
   G: 7 7

4. Add alto and tenor lines, using secondary dominants as indicated. Analyze.

   a. 
   b. 
   c. 
   d. 

   Secondary (Applied, Borrowed) Dominants
   Name ________________________
Secondary (Applied, Borrowed) Dominants

Name _______________________

5. Add alto and tenor lines using the harmonic vocabulary discussed thus far. Analyze.

Con moto

6. Harmonize in four voices, using the harmonic vocabulary discussed thus far. Analyze.
7. Add three upper parts according to the given figures.

a.

```
\begin{figure}
\includegraphics[width=\textwidth]{figure_a}
\end{figure}
```

b.

```
\begin{figure}
\includegraphics[width=\textwidth]{figure_b}
\end{figure}
```

8. Harmonize this unfigured bass. Analyze fully, including scale degrees in the bass.

```
\begin{figure}
\includegraphics[width=\textwidth]{figure_8}
\end{figure}
```

a. **Tempo di valse**

b. **Walzer**
10. Complete an upper part to complement the given bass. Analyze completely.

*Allegro ma non troppo*

Swing the eighths

11. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody.
12. Complete the following in the texture given. Extend to from eight to sixteen measures. Employ several secondary dominants. Analyze.
1. List the five keys that are closely related to each of the following keys:
   
a. G major: _______ _______ _______ _______ _______
   
b. B♭ major: _______ _______ _______ _______ _______
   
c. C minor: _______ _______ _______ _______ _______
   
d. G# minor: _______ _______ _______ _______ _______

2. Realize the following figured basses.
   
a. 
   
   
   
   
   
   
   
   
   
   
   

b. 

   
   
   
   
   
   

   
   
   
   
   
   

   
   
   
   
   
   

c. 

   
   
   
   
   
   

   
   
   
   
   
   

   
   
   
   
   
   

   
   
   
   
   
   

4. Harmonize this unfigured bass. Analyze fully, including scale degrees in the bass.

5. Harmonize the following modulating melodies. Analyze fully.

a. Andante
7. Complete in the same style. Analyze.

a.

b. Innocente
Modulation                                                                                                 Name _______________________

\[\text{\textcopyright \hspace{1em}}}\]

\[\begin{array}{c}
\text{\textcopyright \hspace{1em}}
\end{array}\]

a. 

\[
\begin{align*}
\text{A: I} & \quad \text{aux} \\
\text{B: V}^7 & \quad \text{aux} \\
\end{align*}
\]

b. 

\[
\begin{align*}
\text{C: I} & \quad \text{aux} \\
\text{D: V}^7 & \quad \text{aux} \\
\end{align*}
\]

c. 

\[
\begin{align*}
\text{E: I} & \quad \text{aux} \\
\text{G: I} & \quad \text{pc} \\
\end{align*}
\]

d. 

\[
\begin{align*}
\text{F: I} & \quad \text{aux} \\
\text{D: I} & \quad \text{pc} \\
\end{align*}
\]

3. Add passing chords of any appropriate type where indicated.

4. Harmonize using consecutive diminished seventh chords where indicated. Spelling will be dictated by the line. Analyze completely.

6. Harmonize this melody using linear diminished seventh chords. Analyze.

7. Harmonize this unfigured bass using linear diminished seventh chords where indicated. Analyze.
8. Harmonize this unfigured bass using linear diminished seventh chords. Analyze.

9. Continue in the same style and texture, using the indicated harmony and linear diminished seventh chords.
10. Complete the settings for the given melodies. First, analyze the implied chords and non-harmonic tones.

a. **Solenne**

b. **Dolce**

   a.
   \[ \begin{array}{cccc}
   & & & \\
   &  & & \\
   & & & \\
   \end{array} \]

   b.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   D:

   c.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   A♭:

   e.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

2. Harmonize the bass lines following the given figures. Analyze.

   a.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   b.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   c: \[ \begin{array}{cccc}
   6 & ^6 & \flat & \\
   & & & \\
   \end{array} \]

   b: \[ \begin{array}{cccc}
   & ^6 & 7 & \\
   & & & \\
   \end{array} \]

   c.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   d.
   \[ \begin{array}{cccc}
   & & & \\
   & & & \\
   & & & \\
   \end{array} \]

   B♭: \[ \begin{array}{cccc}
   6 & ^6 & \flat & \\
   & & & \\
   \end{array} \]

   G: \[ \begin{array}{cccc}
   6 & 5 & 6 & \\
   & & & \\
   \end{array} \]


   a. **Con moto**

   b. **Moderato**

   c. **Grazioso**
5. Harmonize the bass lines following the given figures. Analyze completely.

a.

b.

c.
6. Harmonize this unfigured bass, using N6 where indicated. Analyze fully.


8. Continue the accompaniment in the same style and texture. Analyze fully.

Grazioso
9. Complete in the same style, using the given motivic patterns. Analyze.

a. **Leggiero**

b. (Modulate, using VI6 = N6.) **Andante con moto**
1. Complete the examples according to the given analysis.
   a. 
   b. 
   c. 

   F: It.\textsuperscript{6} \quad V \quad b: Fr.\textsuperscript{\frac{6}{3}} \quad V\flat \quad f: Ger.\textsuperscript{6} \quad i\flat \quad V\flat

2. Harmonize, using augmented sixth chords where indicated. Analyze.
   a. 
   b. 
   c. 

   g: 
   F: 
   A: 

3. Harmonize the figured bass lines. Analyze.
   a. 
   b. 
   c. 

   6 \quad \frac{6}{5} \quad 5 \quad 6 \quad 5 \quad 6 \quad 6 \quad \frac{3}{6}

4. Write the inner voices and analyze fully, including scale degree in both outer voices. Use two augmented sixth chords.
Augmented Sixth Chords

5. Harmonize, using augmented sixth chords where indicated. Analyze.

a. **Ländler**

```
\[ \text{\includegraphics{diagram1.png}} \]
```

b. **En allant**

```
\[ \text{\includegraphics{diagram2.png}} \]
```
Augmented Sixth Chords

6. Harmonize, using augmented sixth chords where appropriate. Analyze.

With determination

7. Realize the figured bass lines. Analyze completely.

a.

b.
8. Harmonize; modulate, using V7 = German, where indicated. Analyze.

9. Complete the setting for the given melody, using augmented sixth chords where indicated. Analyze.
10. Complete in the same style and analyze fully.

**Tempo di Rag**

```
\[\begin{array}{c}
\text{\textbf{Tempo di Rag}}
\end{array}\]
```

11. Realize the following figured bass. Then write a set of variations based on the given progression. Analyze.

a. **Solenne**
Augmented Sixth Chords

Name ________________________

31
1. Create three upper parts based on the given analysis.
   a. 
   b. 
   f: i vii\(^{7}\) i vii\(^{7}\) 
   b: i Ger.\(^{6}\) i\(^{6}\) V i Ger.\(^{6}\) 

2. Resolve the given chords as spelled. Then respell enharmonically and resolve. Analyze completely.
   a. 
   b. 
   C: 
   a: 
   c. 
   d. 
   G: 
   Eb:
3. Fill in the inner voices and analyze fully. Modulations are marked as to type.

4. Harmonize, modulating as indicated. Analyze fully.

a. Andante lunatico
b. Con brio

\[ \text{V7 = German} \]

\[ \text{Ger.}^\flat, \text{ Fr.}^\flat, \text{ Ger.}^\sharp, \text{ I}^\flat \]

\[ \text{Ger.}^\flat, \text{ Fr.}^\flat, \text{ Ger.}^\sharp, \text{ I}^\flat \]


c. Allegretto

\[ \text{Ger.}^\flat, \text{ Fr.}^\flat, \text{ Ger.}^\sharp, \text{ I}^\flat \]

\[ \text{Ger.}^\flat, \text{ Fr.}^\flat, \text{ Ger.}^\sharp, \text{ I}^\flat \]
5. Harmonize the figured bass lines. Analyze.

a.

b.

c.
6. Complete the settings for the given melodies. First, analyze the implied chords and non-harmonic tones.

a. **Tempo di valse**

b. **Poco andante**
7. Complete this in the same style, deriving the harmony from the sketch provided in the lowest staff. Analyze the given music first, with care. Be very careful of spellings in each key.
1. Resolve the following ninth chords as indicated.

<table>
<thead>
<tr>
<th>a.</th>
<th>b.</th>
<th>c.</th>
<th>d.</th>
<th>e.</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>a.</th>
<th>b.</th>
<th>c.</th>
<th>d.</th>
<th>e.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭:</td>
<td>e:</td>
<td>A:</td>
<td>E♭:</td>
<td>a:</td>
</tr>
</tbody>
</table>

3. Create upper voices based on the given analysis.

<table>
<thead>
<tr>
<th>a.</th>
<th>b.</th>
</tr>
</thead>
<tbody>
<tr>
<td>D: vi⁹ ii⁷ V⁹ I</td>
<td>c: iv⁹ V⁹ i</td>
</tr>
</tbody>
</table>

a. **Andante amoroso**

\[ V^9 \quad V^9/iv \]

\[ V^9/V \quad V^9 \quad i \]

b. **Sentimentale**

\[ ii^9 \quad V^7 \quad V^9 \quad I^7 \quad IV^7 \]

\[ vi^9 \quad ii^9 \quad V^9 \quad I \]
5. Realize this figured bass line. Analyze.

7. Complete the accompaniment, using ninth chords where indicated. Analyze.

\[\text{Zart}\]

8. Complete the texture in the same style and analyze fully. Be careful with accidentals.

\[\text{Avec poire}\]
9. Complete the following in the texture given. Extend to from eight to sixteen measures, employing ninth chords. Analyze completely.

**Tempo di Ländler**