

Week Six: for Wednesday, October 17

Chord Progressions:

- #13 in A, G, F, and E majors and minors
- #14 in B, D, E-flat, and A-flat majors and minors

Hanon Exercises:

- #6 in D, E-flat, A-flat, and E majors

Figured Harmony: Second Inversion 3.a and 3.b

3.a Cadences: Learn them first in C Major as notated. Then transpose them into one other major key of your choosing (one key for all the cadences). Don't use enharmonic equivalent keys like C#, B, or C-flat Majors.

3.b Sequences: Learn them first in C Major as notated. Then pick one of the sequences, and transpose it to C Minor.

Harmonizations:

Present performances of #s 10, 11 and 12 in the notated keys, harmonized restricting your chords to I, V, and V7, with the following exceptions:

In #10 include at least one ii, ii7, or inversions thereof.

In #11 include at least one V/V (V7/V is OK; as are inversions.)

In #12 include include at least one ii7 or inversion thereof.

Melodies for Transposition:

Note: these melodies feature accidentals that are the most commonly-encountered inflections in minor keys: raised 6th and 7th scale degrees. Please consider any necessary changes to those accidentals when transposing to another key: a natural may become a sharp, or a flat may become a natural, etc.

5.6 in E Minor (up)

5.7 in G Minor (up)

5.8 in A Minor (up)

5.9 in B Minor (down)

5.10 in A Minor (down)

Score Reading (B-flat Transposition)

Beethoven: Duo for Clarinet and Bassoon

Beethoven: Trio Op. 11, first movement

Melodies for B-flat Transposition

8: I - IV - cad $\frac{5}{4}$ - I A G F E

9: I - ii $\frac{5}{4}$ - cad $\frac{5}{4}$ - IB D E \flat A \flat

10: I - I $\frac{5}{4}$ - ii $\frac{5}{4}$ - V $\frac{7}{4}$ - I

11: I - vi - ii $\frac{5}{4}$ - V $\frac{7}{4}$ - I

12: I - iii - IV - V $\frac{7}{4}$ - I

13: I - V $\frac{5}{4}$ - IV $\frac{5}{4}$ - V $\frac{5}{4}$ - I

14: Multiple Chords Expanding I

D E^b A^b

I V⁷ vi I⁵
expansion of I

15: Multiple Chords Expanding I

expansion of I

16: Multiple Chords Expanding I

17: Multiple Chords Expanding I

!

18a: Use of ii5

18b: Use of ii5

N. 6

To obtain the good results which we promise those who study this work, it is indispensable to play any, at least once, the exercises already learned.

The first system of musical notation for exercise N. 6 is written on a grand staff. The time signature is 2/4. The right hand (treble clef) begins with a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. This sequence is repeated in the second measure. The left hand (bass clef) plays a similar sequence: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Fingerings are indicated by numbers 1-5 above or below the notes.

The second system continues the exercise. The right hand plays a sequence of notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The left hand plays: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. Fingerings are indicated by numbers 1-5.

The third system continues the exercise. The right hand plays: C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The left hand plays: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Fingerings are indicated by numbers 1-5.

The fourth system continues the exercise. The right hand plays: C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The left hand plays: C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Fingerings are indicated by numbers 1-5.

The fifth system concludes the exercise. The right hand plays: C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10. The left hand plays: C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The piece ends with a final cadence in the right hand. Fingerings are indicated by numbers 1-5.

3.a Second Inversion: Cadences

Authentic

6 6 5
4 3

6 6 8 7
4

6 — — 6 — 6 5
4 3

Half

5 6 6 6 6 5
4 3

— 6

3 4 — — 6 5
4 3

Plagal

6 — —

6 — — —

8 7 — — 6 5
4 3

3.b Second Inversion: Sequences

— 6 — 6 — — — —

6 — — 6 — — 6 — 8 7 6 — # 8 b7

10. Traditional, *Bow Belinda*

11. Traditional American, *The Streets of Laredo*

12. Traditional English, *This Old Man*

13. Mozart, *Don Giovanni*, Finale Act I

14. Traditional Norwegian, *Oleanna*

15. Traditional Scottish, *Auld Lang Syne*

16. Franz Gruber, *Silent Night*

17. Traditional English, *The Muffin Man*

5.6 With vigor England

mf *f* *mp* *mf* *rit.*

5.7 Gracieux France

p *p*

5.8 Firmly Wales

mf *f* *f* *mf* *f* *dim.* *mf*

5.9 Nicht zu langsam Brahms

p *rit.* *p*

5.10

Clarinet in B \flat

Bassoon

4

12

Clarinet in Bb

Violoncello

p

This system contains the first four measures of the piece. The Clarinet in Bb part is written in treble clef with a key signature of one sharp (F#) and a dynamic marking of *p*. The Violoncello part is written in bass clef with a key signature of one flat (Bb) and a dynamic marking of *p*. Both parts feature a steady eighth-note accompaniment in the lower register, while the Clarinet part has a melodic line in the upper register with various articulations and slurs.

5

cresc.

p

This system contains measures 5 through 8. The Clarinet part begins with a dynamic marking of *cresc.* and continues with a melodic line. The Violoncello part continues with its accompaniment. A dynamic marking of *p* appears in the Clarinet part at the start of measure 8. The system concludes with a double bar line.

Melodies: Play all of these in B-flat Transposition

1

Exercise 1 consists of two staves of music in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is composed of eighth and quarter notes, with some slurs and ties. The first staff contains 10 measures, and the second staff contains 10 measures, ending with a double bar line.

2

Exercise 2 consists of three staves of music in treble clef. The key signature has one sharp (F#), and the time signature is common time (C). The melody is composed of quarter and eighth notes, with some slurs and ties. The first staff contains 10 measures, the second staff contains 10 measures, and the third staff contains 10 measures, ending with a double bar line.

3

Exercise 3 consists of four staves of music in treble clef. The key signature has three sharps (F#, C#, and G#), and the time signature is 3/4. The melody is composed of quarter and eighth notes, with some slurs and ties. The first staff contains 10 measures, the second staff contains 10 measures, the third staff contains 10 measures, and the fourth staff contains 10 measures, ending with a double bar line.

4

Musical score for system 4, consisting of five staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

5

Musical score for system 5, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.