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:

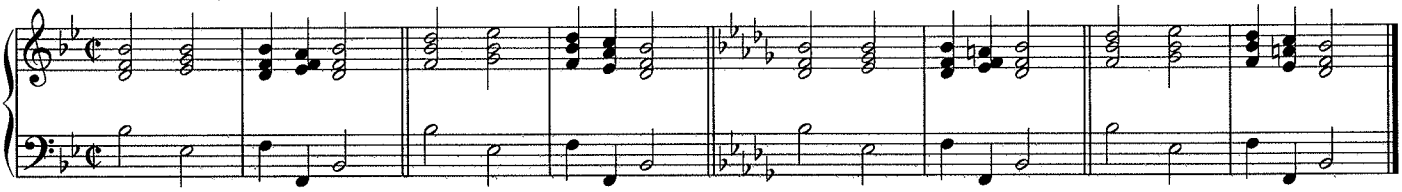
Note: these melodies feature accidentals that are the most commonly-encountered inflections in minor keys: raised 6th and 7th scale degrees. Please consider any necessary changes to those accidentals when transposing to another key: a natural may become a sharp, or a flat may become a natural, etc.

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)

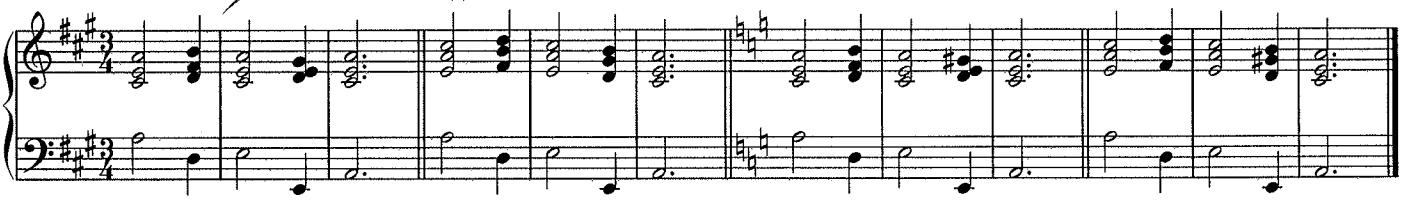
Score Reading (B-flat Transposition)

Beethoven: Duo for Clarinet and Bassoon
Beethoven: Trio Op. 11, first movement
Melodies for B-flat Transposition

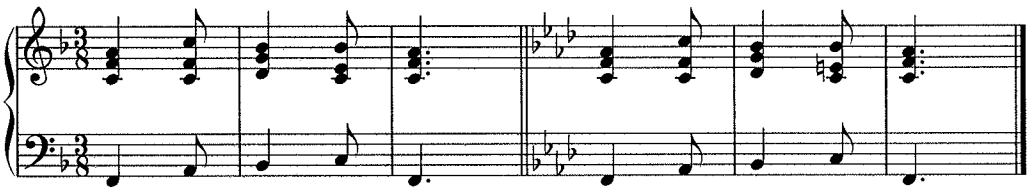
8: I - IV - cad $\frac{6}{4}$ - I A G F E



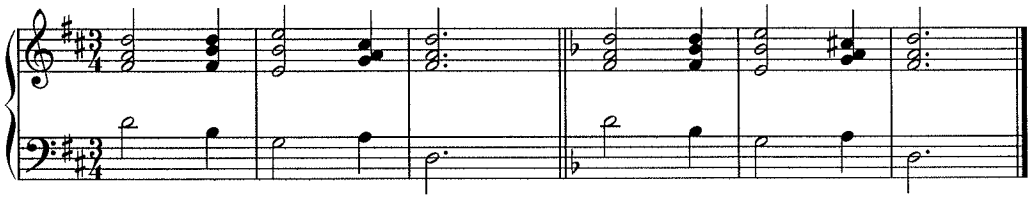
9: I - ii$\frac{6}{5}$ - cad $\frac{6}{4}$ - I B D $E^{\flat}$ $A^{\flat}$



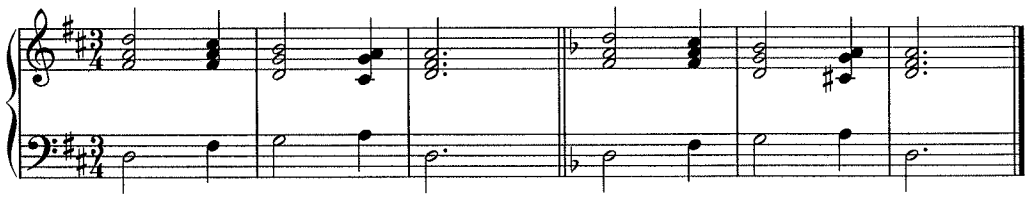
10: I - I$\frac{6}{4}$ - ii$\frac{6}{5}$ - V^7 - I



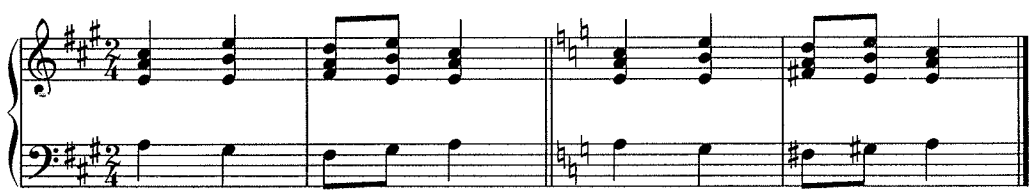
11: I - vi - ii$\frac{6}{5}$ - V^7 - I



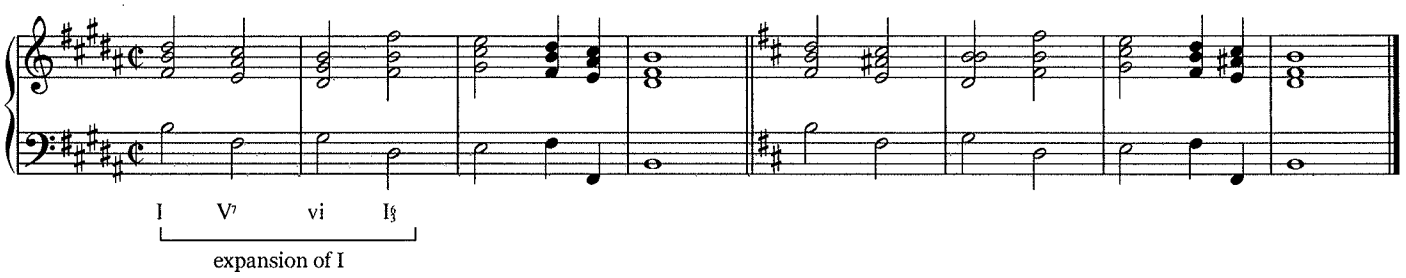
12: I - iii - IV - V^7 - I



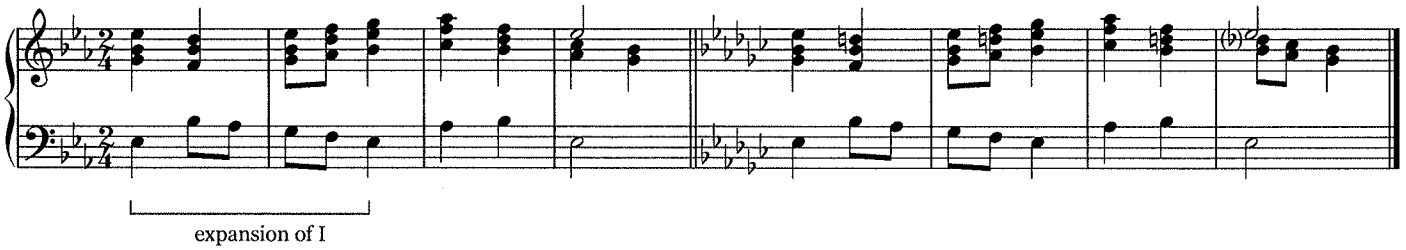
13: I - V$\frac{6}{4}$ - IV$\frac{6}{5}$ - V$\frac{6}{4}$ - I



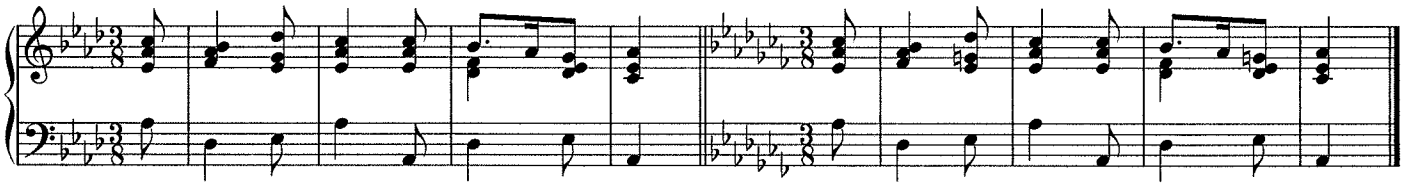
14: Multiple Chords Expanding I



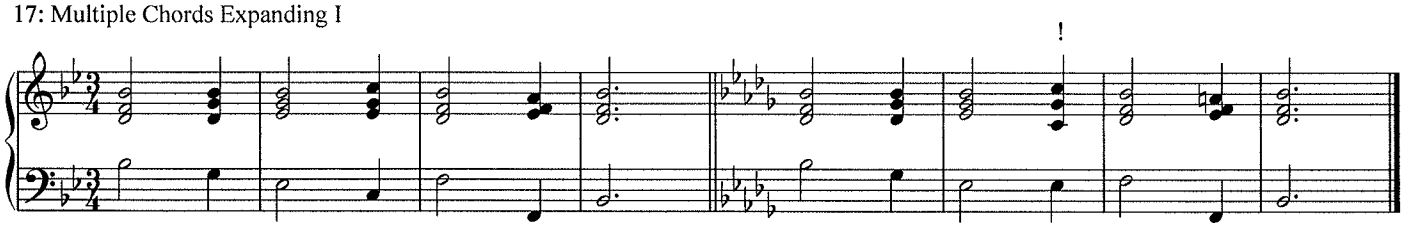
15: Multiple Chords Expanding I



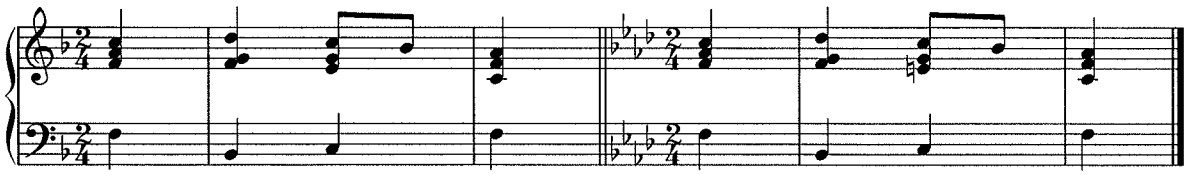
16: Multiple Chords Expanding I



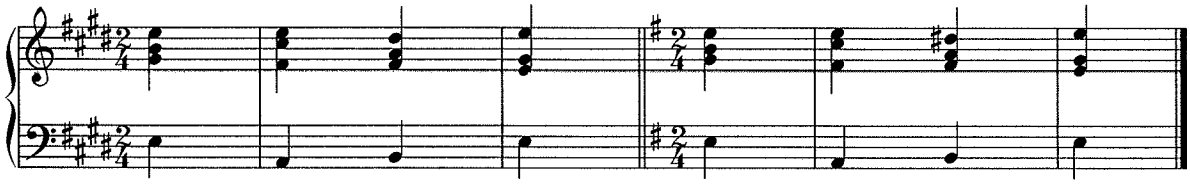
17: Multiple Chords Expanding I



18a: Use of ii6

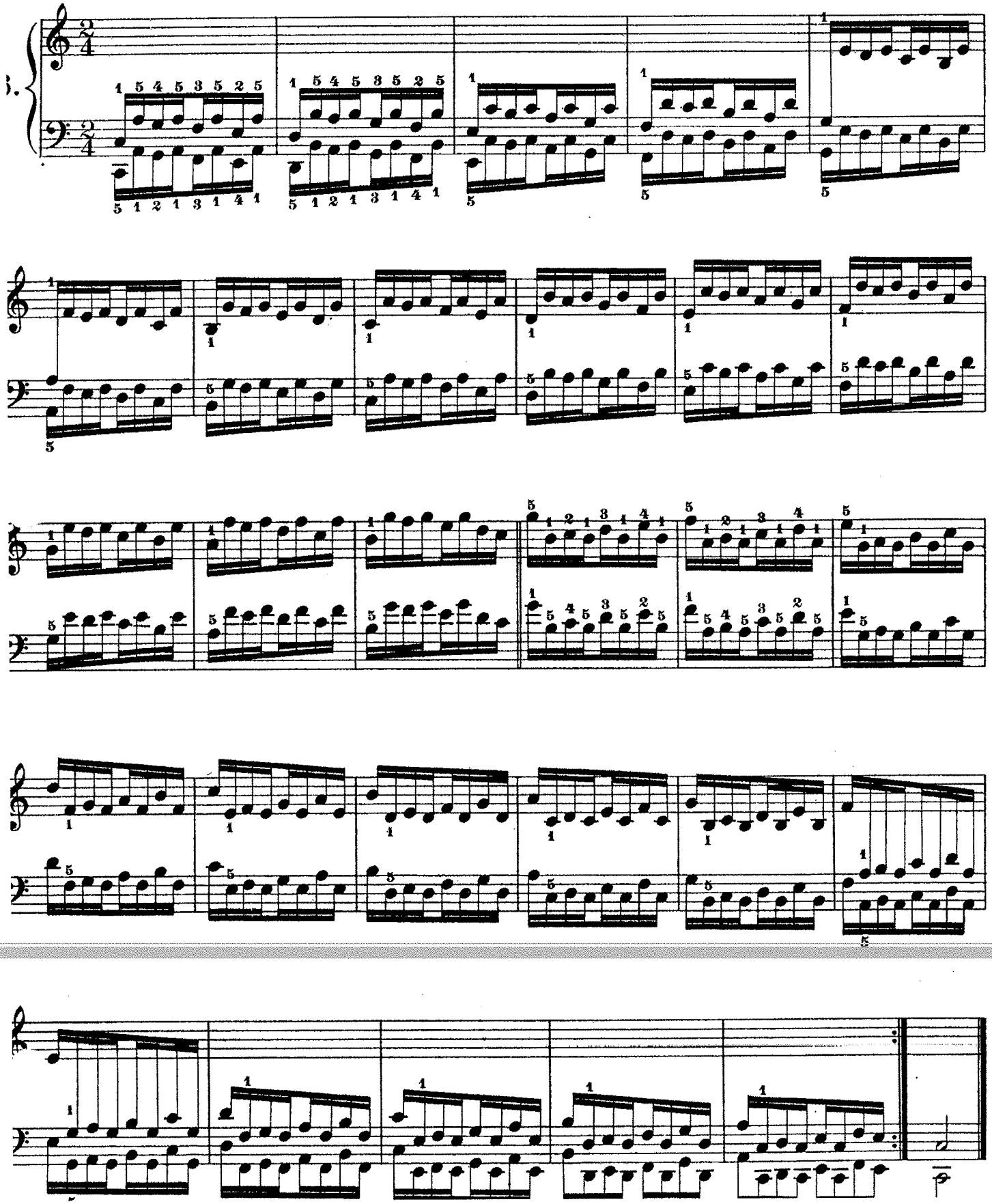


18b: Use of ii6



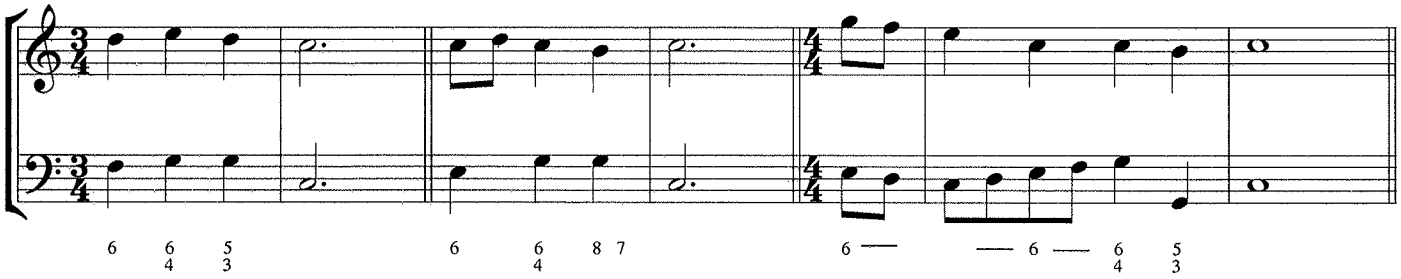
N. 6.

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

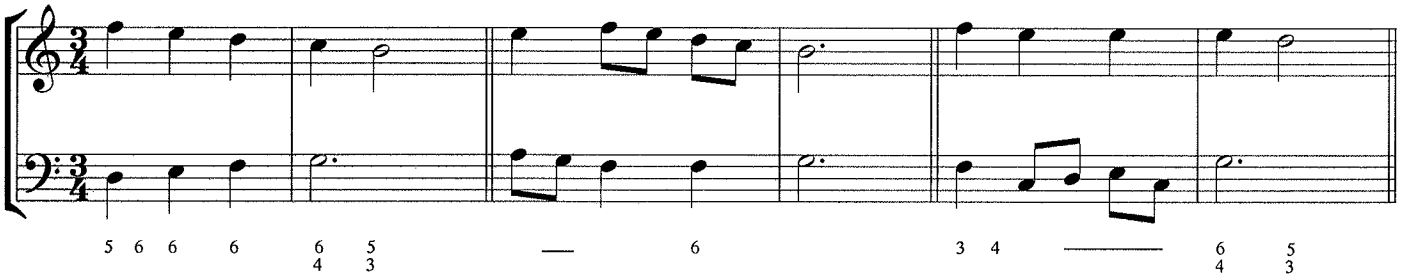


3.a Second Inversion: Cadences

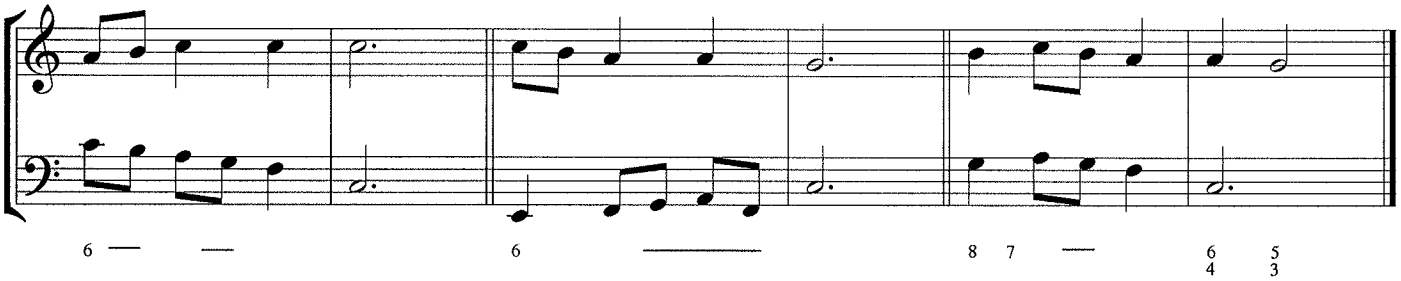
Authentic



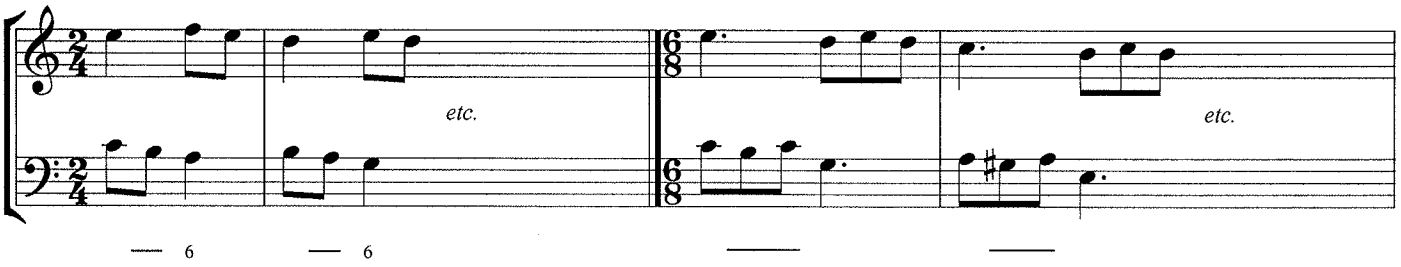
Half

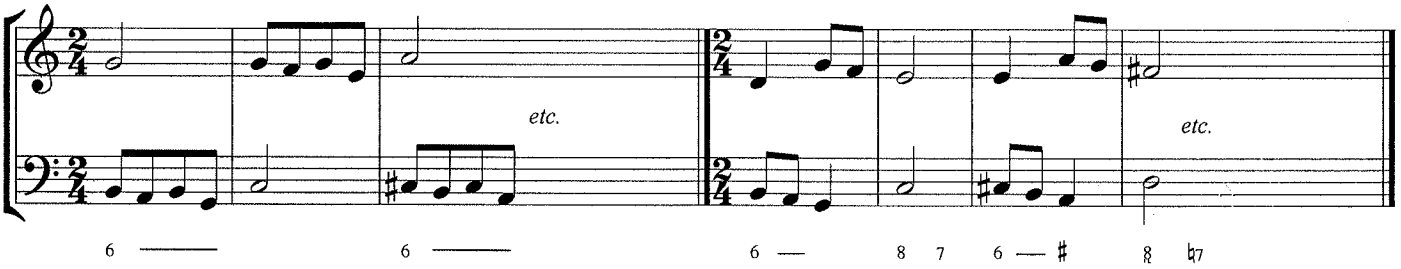


Plagal

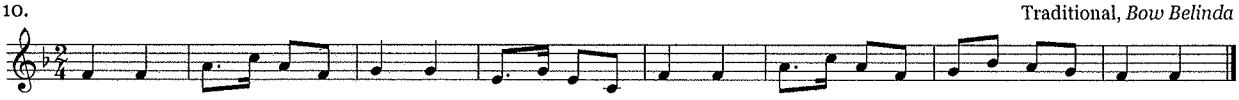


3.b Second Inversion: Sequences

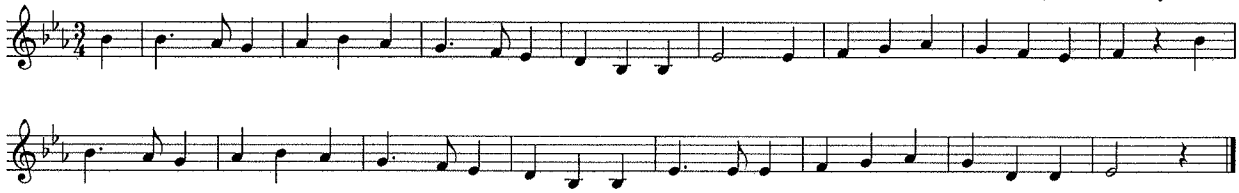




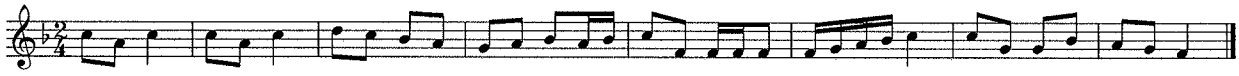
10. Traditional, *Bow Belinda*



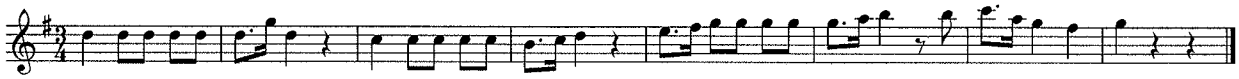
11. Traditional American, *The Streets of Laredo*



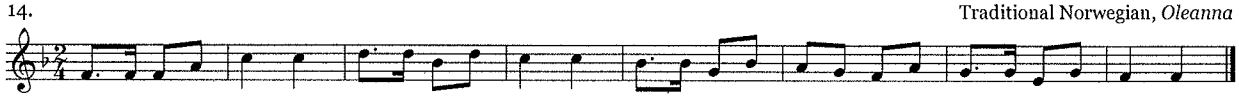
12. Traditional English, *This Old Man*



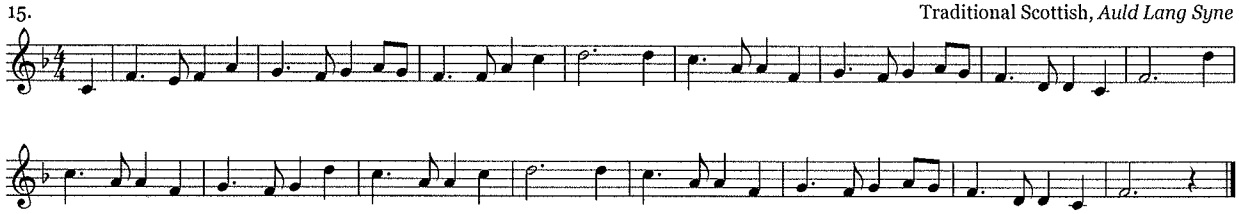
13. Mozart, *Don Giovanni*, Finale Act I



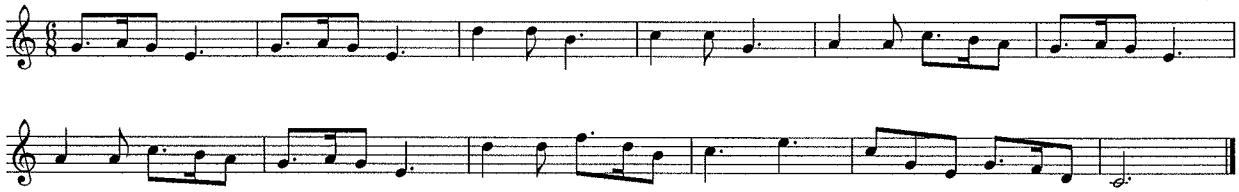
14. Traditional Norwegian, *Oleanna*



15. Traditional Scottish, *Auld Lang Syne*

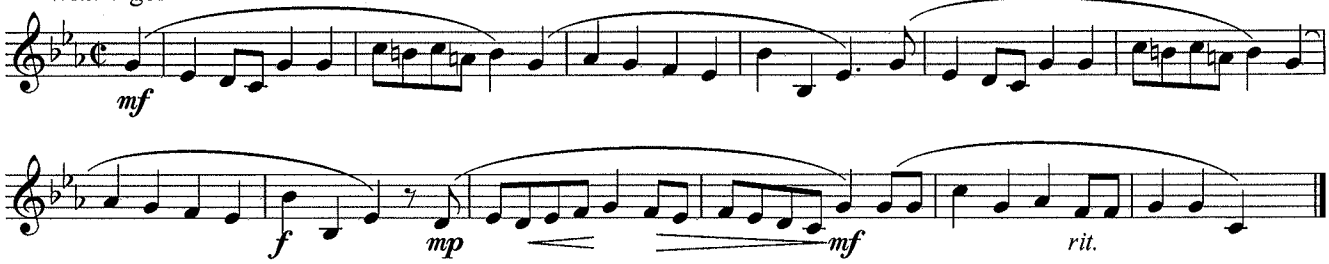


16. Franz Gruber, *Silent Night*

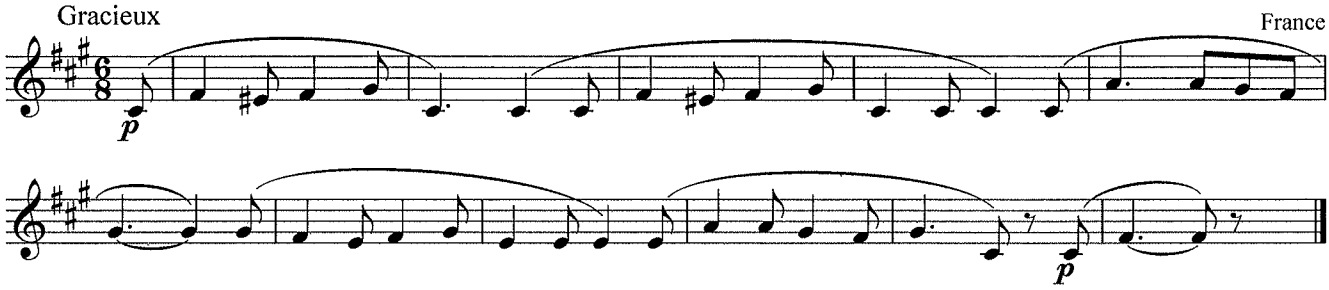


17. Traditional English, *The Muffin Man*

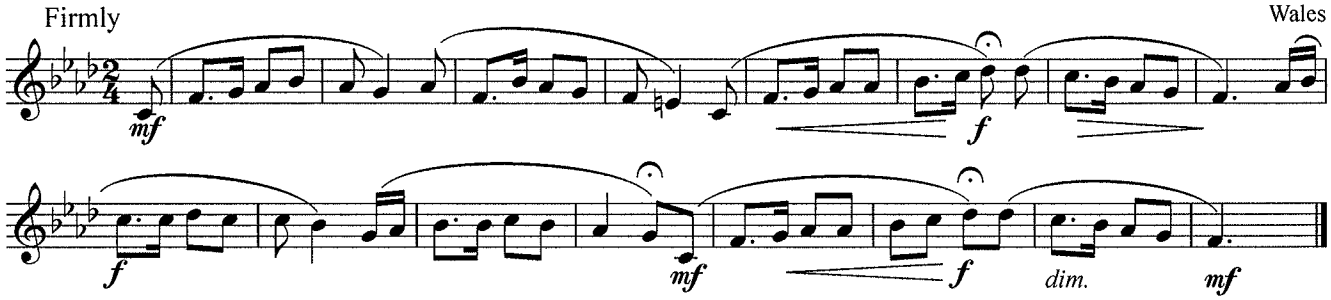
5.6 With vigor — England



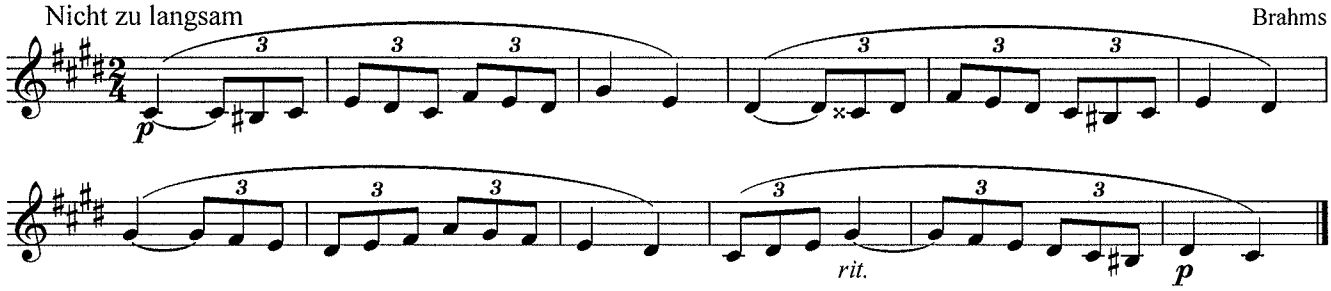
5.7 Gracieux — France



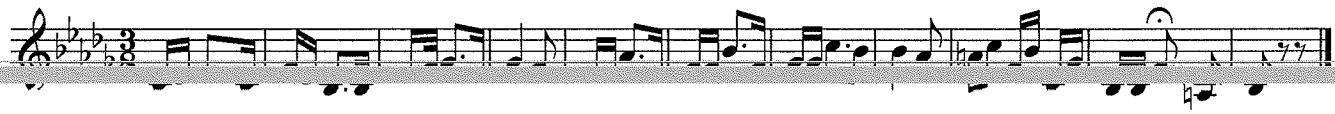
5.8 Firmly — Wales



5.9 Nicht zu langsam — Brahms



5.10



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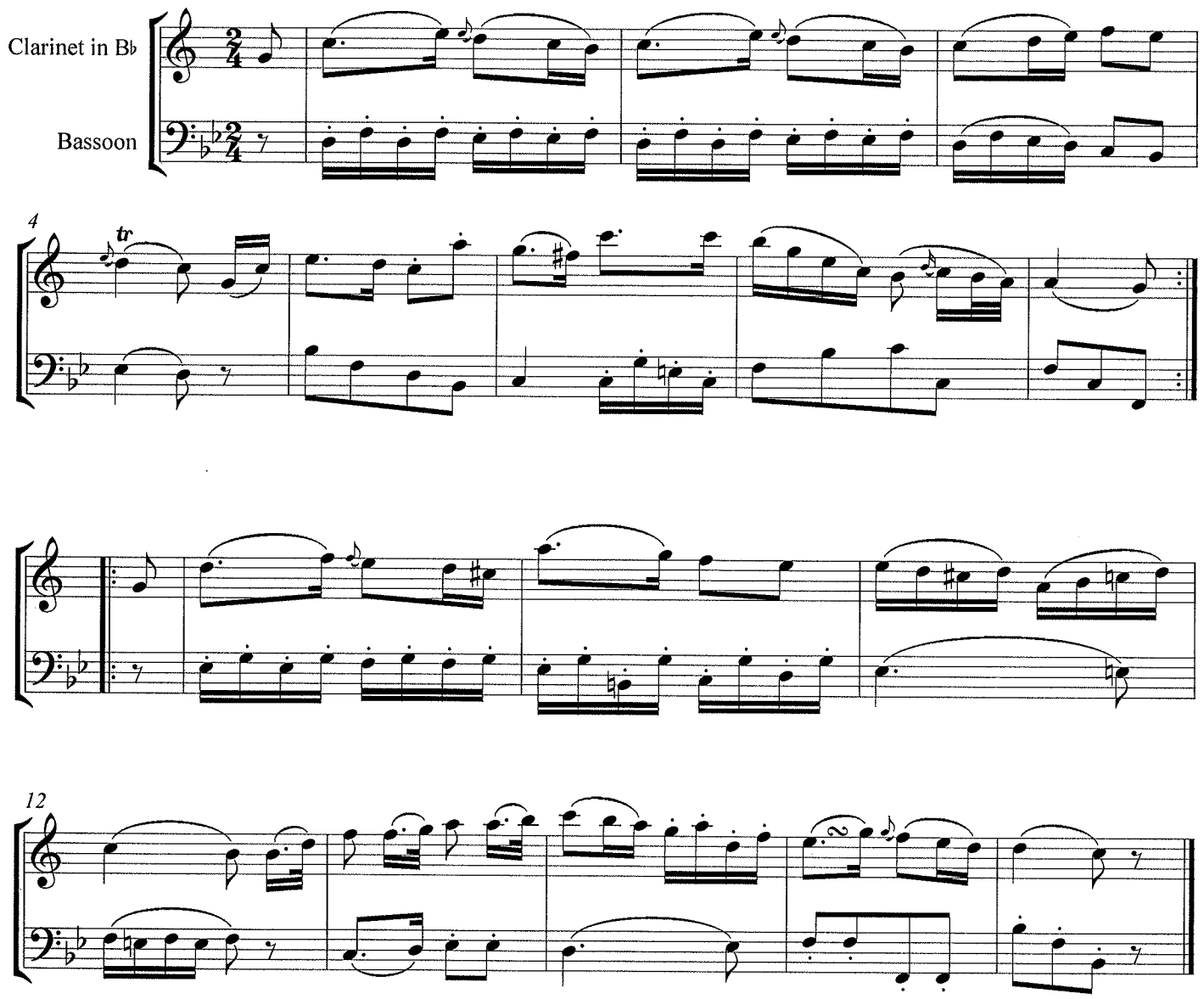
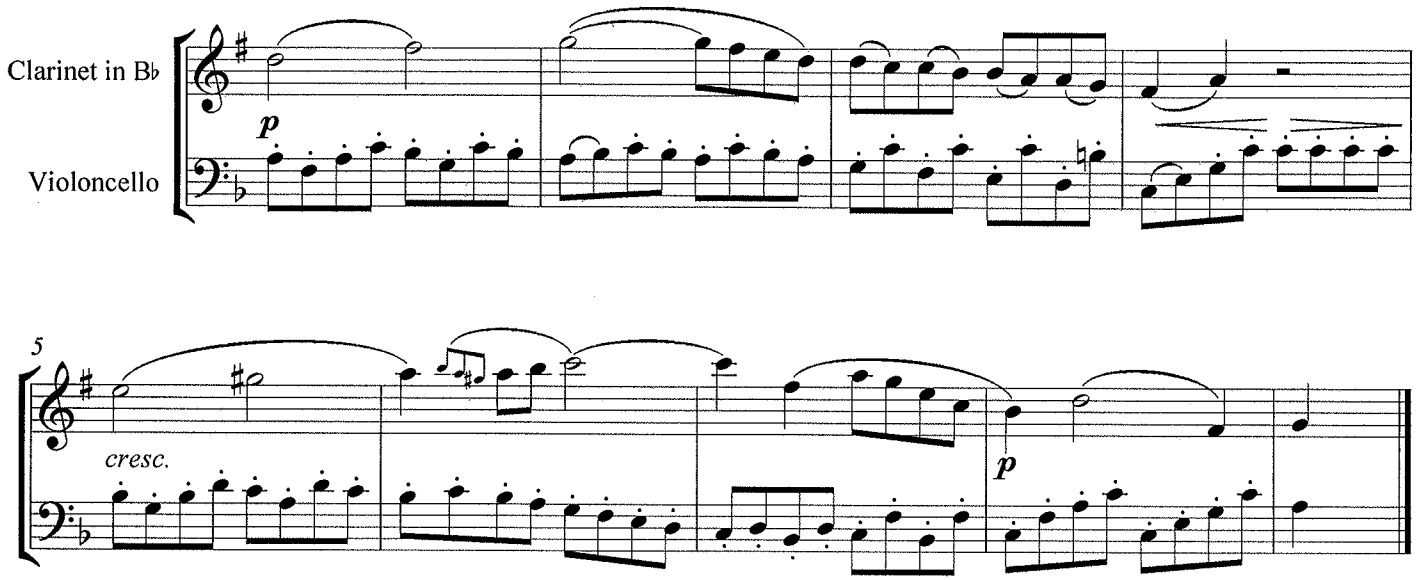
Duo for Clarinet and Bassoon

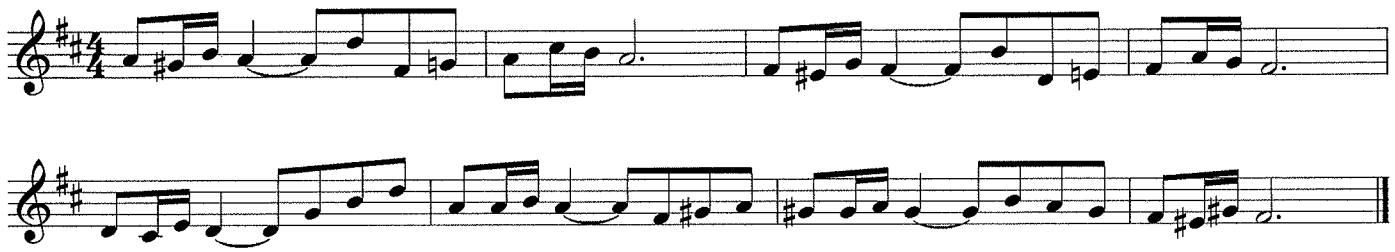
Ludwig van Beethoven




Clarinet in B♭
Violoncello
p
5
cresc.
p

Melodies: Play all of these in B-flat Transposition

1



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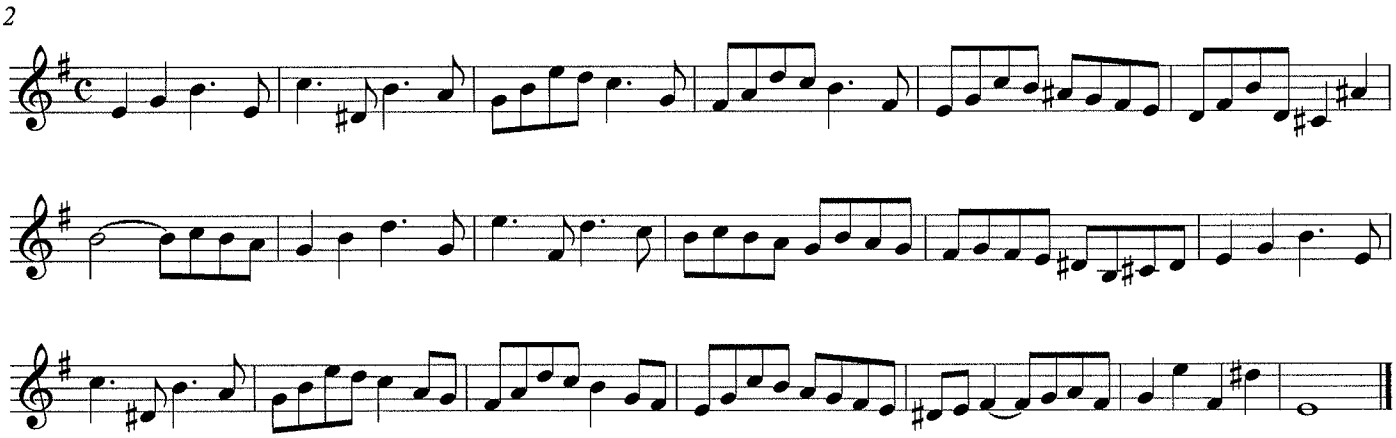

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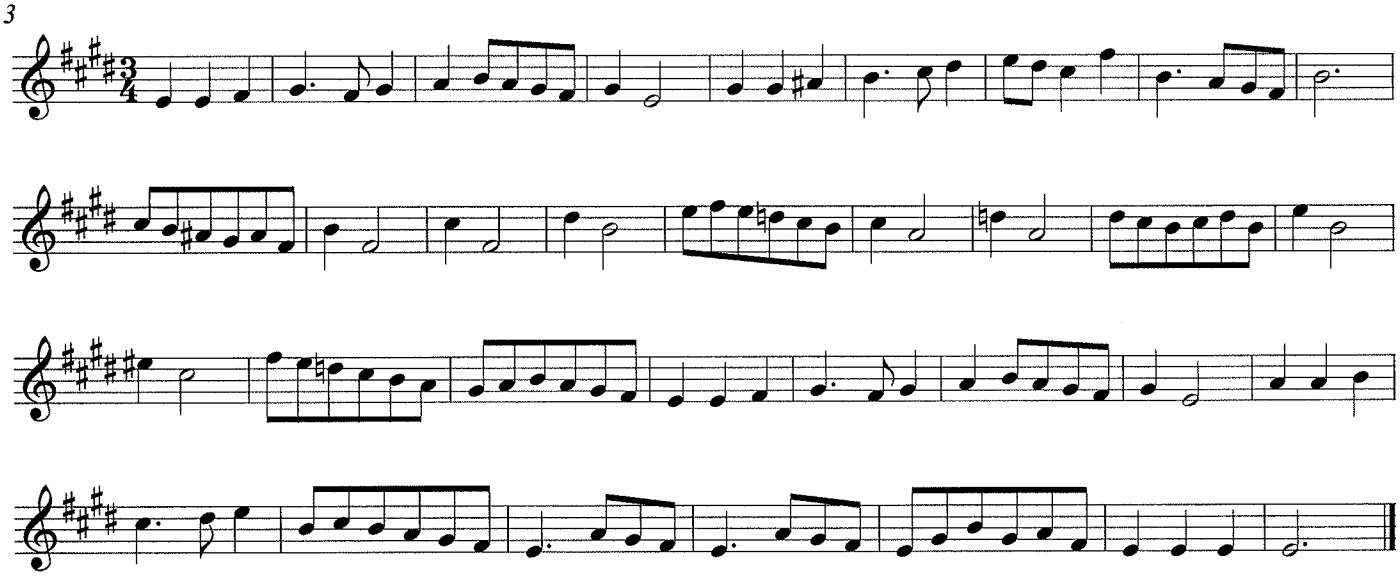

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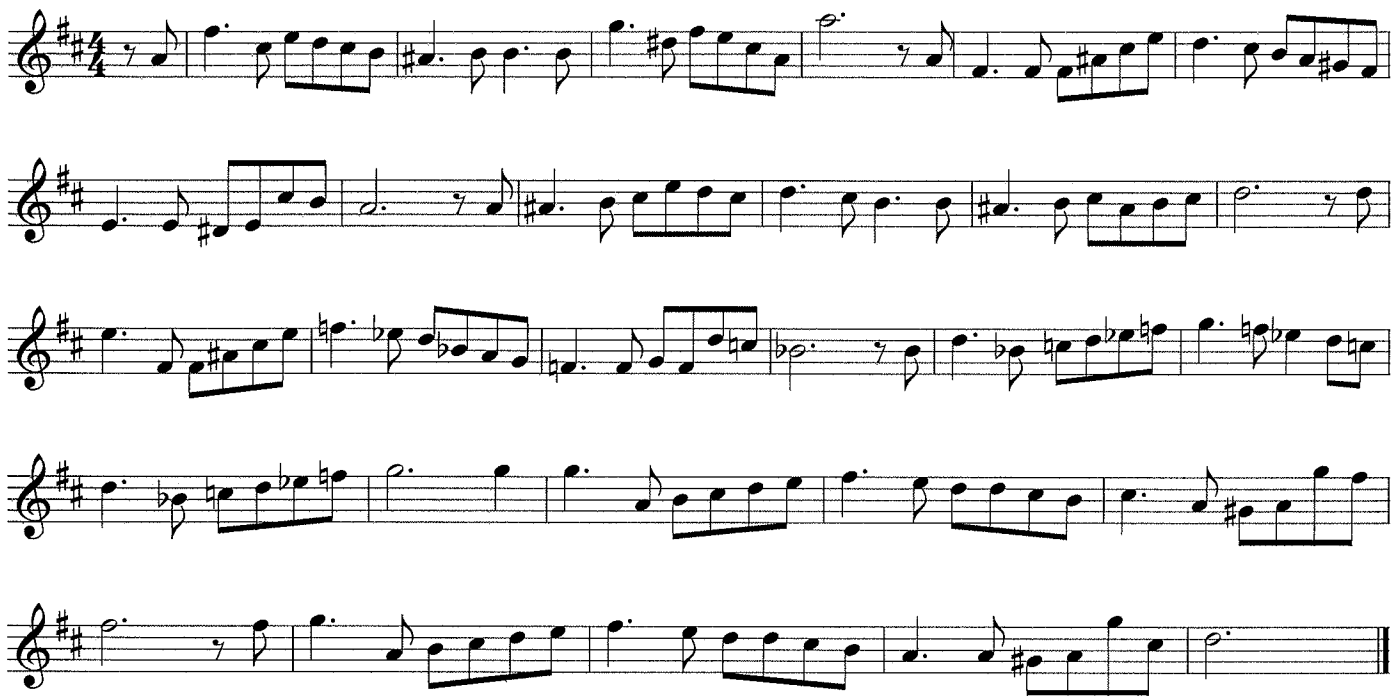
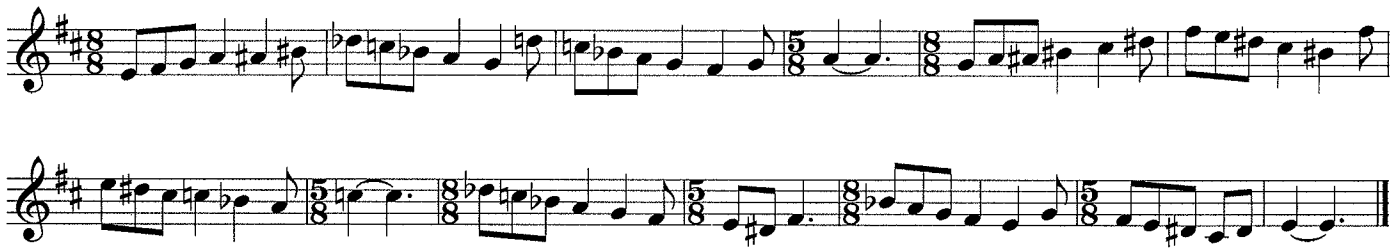
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