

# ***Harmony Through Melody*** **Horton, Ritchey and Byrne**

## **Workbook – Table of Contents**

Numbers with an asterisk (\*) indicate the assignment has been formatted twice, for 8½ x 11 letter-size paper and for 8½ x 14 legal paper with landscape orientation.

### **Part I – Fundamentals**

#### **1 Musical Sound and Its Notation**

- 1.1 Essay about instrument of study
- 1.2 Provide clef for given note
- 1.3 Name note on staff with three different clefs
- 1.4 Name note on staff with three different clefs
- 1.5 Notate named pitch on staff with three different clefs

#### **2 Scale and Intervals**

- 2.1 Naming melodic intervals (Haydn; Brahms; Corelli)
- 2.2 Naming harmonic intervals on one staff (Corelli)
- 2.3 Naming harmonic intervals on grand staff (Lassus)
- 2.4 Simple intervals and their inversions
- 2.5 Writing intervals on grand staff
- 2.6 Altering given interval to create designated quality
- 2.7 Naming harmonic intervals on staff and between staves (Luther)

#### **3 Mode and Keys**

- 3.1 Key signatures given - name major and minor keys
- 3.2 Provide key signatures
- 3.3 Provide scale with accidentals
- 3.4 Given note of scale – provide scales with accidentals
- 3.5 Provide key signature; name relative key; provide key signature for parallel key
- 3.6 Given key signature and note – name key and scale degree
- 3.7 Tonal melody notated with accidentals – name key and transpose (Handel)
- 3.8 Tonal melody notated with accidentals – name key and transpose (Handel)
- 3.8 Modal melodies; name mode and transpose (folk song; plainsong)
- 3.9 Modal melodies; name mode and transpose (medieval song and plainsong)

#### **4 Rhythm and Meter**

- 4.1\* Beaming rhythmic patterns (Schubert)
- 4.2\* Beaming rhythmic patterns (Debussy)
- 4.3 Re-notate given melody in new meter (Grieg; Fauré; Donizetti)
- 4.4 Supply rests to complete measure (Scarlatti; Donizetti; Verdi; Berlioz; Rimsky-Korsakov)
- 4.5 Supply bar lines and meter signature (Purcell; Berlioz; R. Schumann; Haydn)

## Part II – Modality: Melody and Harmony

### 5 Melodic Design

- 5.1 Analysis: Error detection, 6 cantus, each with 4 errors
- 5.2 Compose three cantus on one profile in three different modes
- 5.3 Three melodic gambits given – complete each cantus
- 5.4 Compose two contrasting cantus, using the same directions
- 5.5 Create profile based on given melody (Beethoven) – compose two cantus in different modes
- 5.6 Create profile based on given melody (Bizet) – compose two cantus in different modes

### 6 Duple Paraphrase

- 6.1 Analysis: three-note melodic figures (Brahms; Medieval rota)
- 6.2 Analysis: three-note melodic figures (folk song; Mozart)
- 6.3 Analysis: three-note melodic figures (Medieval carol; hymn; Stanford; Thornton)
- 6.4\* Analyze duple paraphrase; reduce to cantus; create new paraphrase
- 6.5\* Analyze duple paraphrase; reduce to cantus; create new paraphrase
- 6.6 Analyze duple paraphrase; reduce to cantus; create new paraphrase
- 6.7\* Compose duple paraphrase on given cantus (Bohemian folk song)
- 6.8\* Compose duple paraphrase on given cantus (chorale tune)

### 7 Harmonic Framework

- 7.1 Analysis: intervals, relative motions (hymn)
- 7.2 Analysis: intervals, relative motions (carol)
- 7.3 Compose bass line to given historical tune (chorale)
- 7.4 Compose two different bass lines to given cantus
- 7.5 Compose two different bass lines to given cantus
- 7.6 Compose bass line to given historical tune (plainsong)

### 8 Chordal Succession

- 8.1 Four ending cantus fragments; provide bass lines and inner voices
- 8.2 Four ending cantus fragments; provide bass lines and inner voices
- 8.3 Analysis: chord inversion, quality and doublings in four-part setting (hymn)
- 8.4 Analysis: chord inversion, quality and doublings in four-part setting (carol)
- 8.5 Inner voices: complete framework from Assignment 7.3 with inner voices (chorale)
- 8.6 Homophony: compose bass line and inner voices to given cantus
- 8.7 Homophony: compose bass line and inner voices to given cantus
- 8.8 Homophony: compose bass line and inner voices to given melody (chorale; folk song)

## Part III – Vocal Melody and Counterpoint

### 9 Melodic Dialogue

- 9.1 Analysis: melodic figures and harmonic intervals (Medieval carol)
- 9.2 Analysis: melodic figures and harmonic intervals
- 9.3 Gambits: compose contrasting openings on two cantus fragments
- 9.4 Compose: two contrasting upper voices
- 9.5 Compose: two contrasting upper voices
- 9.6 Compose: two contrasting upper voices
- 9.7 Compose: two contrasting upper voices (Medieval carol)

## 10 Triple Paraphrase

- 10.1 Analysis: melodic figures and rhythmic patterns (chorale; hymn; traditional tunes)
- 10.2 Analysis: melodic figures and formal design
- 10.3\* Paraphrase: antecedent/consequent period
- 10.4\* Paraphrase: Bar form and asymmetrical phrasing (Rodgers)
- 10.5\* Paraphrase: Bar form
- 10.6\* Paraphrase: antecedent/consequent and asymmetrical phrasing (hymn)
- 10.7\* Paraphrase: antecedent/consequent period (Purcell)

## 11 Vocal Duet

- 11.1 Analysis: melodic figures and rhythmic patterns (folk song)
- 11.2 Analysis: melodic figures and rhythmic patterns
- 11.3 Underlay text into given melody
- 11.4 Gambits: create contrasting beginnings
- 11.5 Gambits: create contrasting beginnings
- 11.6 Compose: upper voice to given rhythmic profile and text
- 11.7 Paraphrase cantus to given melody with text
- 11.8\* Underlay text and paraphrase cantus (completion of 11.3)
- 11.9 Compose: upper voice and paraphrase cantus (completion of 11.6)
- 11.10\* Compose: upper voice to cantus and scanned text
- 11.11\* Compose: upper voice and paraphrase cantus (completion of 11.10)
- 11.12\* Compose: upper voice to cantus and scanned text
- 11.13\* Compose: upper voice and paraphrase cantus (completion of 11.12)
- 11.14\* Compose: complete setting to given cantus and text (anthem)
- 11.15\* Compose: complete setting to given cantus and text
- 11.16\* Compose: complete setting to given cantus and text of your own choosing

## Part IV – Diatonic Harmony and Tonicization

### 12 Tonic Confirmation

- 12.1 Creating three-chord tonic-dominant prolongations
- 12.2 Creating three-chord prolongations with deceptive resolutions
- 12.3 Creating four-chord prolongations
- 12.4 Adding inner voices to given harmonic frame
- 12.5 Cadences: three beats including V, V<sup>7</sup> and C<sub>4</sub><sup>6</sup>
- 12.6 Cadences: three beats including V, V<sup>7</sup> and C<sub>4</sub><sup>6</sup>
- 12.7 Cadences: three beats including cadential pre-dominants
- 12.8 Cadences: three beats including cadential pre-dominants
- 12.9 Cadences: four beats
- 12.10 Cadences: four beats
- 12.11 Cadences: five beats
- 12.12 Analysis: harmonic setting (harmonized chant)
- 12.13 Analysis: harmonic setting (harmonized chant)
- 12.14 Analysis: harmonic setting (hymn)
- 12.15 Homophony: provide inner voices to given framework
- 12.16 Homophony: provide inner voices to given framework
- 12.17 Homophony: compose complete setting to given cantus
- 12.18 Homophony: compose complete setting to given cantus

### 13 Suspensions and Syncopations

- 13.1 Analysis: melodic figures and harmonic intervals
- 13.2 Analysis: melodic figures and harmonic intervals
- 13.3 Gambits: create contrasting beginnings
- 13.4 Gambits: create contrasting beginnings
- 13.5\* Compose: the upper countering line
- 13.6 Paraphrase: complete the lower voice
- 13.7\* Compose: the upper voice and paraphrase cantus (completion of 13.5)
- 13.8\* Compose: complete setting

### 14 Tonicization

- 14.1 Analysis: harmonic setting (hymn)
- 14.2 Opening harmonic frameworks: create tonicizations and prolongations
- 14.3 Opening harmonic frameworks: create tonicizations and prolongations
- 14.4 Compose: three opening harmonic frameworks
- 14.5 Analysis: harmonic setting (double chant)
- 14.6 Analysis: harmonic elision
- 14.7 Homophony: compose major-mode tonicized setting
- 14.8 Homophony: compose minor-mode tonicized setting
- 14.9\* Homophony: compose tonicized setting on given melody (Bizet)
- Analysis chart for cantus in major keys
- Analysis chart for cantus in minor keys

### 15 Elaborating the Lower Voices

- 15.1 Analysis: harmonic settings (hymn phrases)
- 15.2 Analysis and reduction
- 15.3 Analysis and reduction
- 15.4\* Diminished sevenths: weak-beat and elided chords
- 15.5 Paraphrase: decorate lower voices (hymn)
- 15.6 Paraphrase: decorate lower voices (hymn)
- 15.7 Homophony: closing phrases, harmonize with lower-voice decoration (hymn tune)
- 15.8\* Homophony: compose complete setting of given cantus
- 15.9\* Homophony: compose complete setting of given cantus

### 16 The Chorale

- 16.1 Analysis: final cadential phrases
- 16.2 Analysis: internal phrases
- 16.3\* Creating half-diminished seventh chords
- 16.4 Paraphrase: elaborate the lower voices of a four-part chorale setting
- 16.5 Paraphrase: reduce a decorated chorale setting and provide new decorations
- 16.6 Complete: add inner voices and lower-voice decoration to the given framework
- 16.7 Cadences: choosing phrase cadences
- 16.8 Cadences: planning cadences for a complete chorale
- 16.9 Compose: two harmonizations of a given phrase
- 16.10 Compose: two harmonizations of a given phrase
- 16.11 Paired phrases: harmonize and decorate
- 16.12 Paired phrases: harmonize and decorate
- 16.13 Complete chorale: harmonize and decorate
- 16.14 Complete chorale: harmonize and decorate

## Part V – Instrumental Melody and Counterpoint

### 17 Quadruple Paraphrase

- 17.1 Analysis: melodic figures and rhythmic patterns (Brahms)
- 17.2 Gambits: create contrasting melodies
- 17.3\* Given secondary line, create two paraphrases; phrase groups, contrasting period (hymn tune)
- 17.4\* Paraphrase: create secondary lines and paraphrases; phrase groups and parallel period
- 17.5\* Paraphrase: create secondary lines and paraphrases; phrase groups (J. S. Bach)
- 17.6\* Paraphrase: create secondary line and paraphrase; double period (Gibbons)

### 18 Instrumental Duet

- 18.1 Analysis: melodic figures (Bach)
- 18.2 Analysis: melodic figures (J. C. Bach; Berlioz; Grieg; Debussy)
- 18.3 Analysis: melodic figures (Handel)
- 18.4 Analysis: melodic figures (Wagner)
- 18.5 Gambits: contrasting beginnings
- 18.6 Paraphrase: provide a lower-voice paraphrase
- 18.7\* Analysis, reduction and new decoration
- 18.8\* Compose: complete setting (Telemann)
- 18.9\* Compose: complete setting

### 19 Elaborating the Soprano

- 19.1 Analysis: melodic figures and dissonance (Arne)
- 19.2 Analysis: harmony, melodic figures and dissonance (Mozart)
- 19.3 Analysis and reduction: decorated homophony
- 19.4 Analysis and reduction: decorated homophony
- 19.5 Paraphrase: add inner voices and decoration to harmonic frame (J. S. Bach)
- 19.6 Paraphrase: add inner voices and decoration to harmonic frame (hymn)
- 19.7 Paraphrase: add inner voices and decoration to harmonic frame (J. S. Bach)
- 19.8\* Compose: harmonic setting with soprano decoration
- 19.9\* Compose: harmonic setting with soprano decoration

### 20 Accompanied Melody

- 20.1 Analysis: harmony and melodic figures (Handel; C. P. E. Bach; Loeillet)
- 20.2 Analysis: harmony and melodic figures (Telemann; C. P. E. Bach)
- 20.3\* Paraphrase: melody “expressing” given harmonic frame (J. S. Bach)
- 20.4\* Paraphrase: melody “decorating” given harmonic frame (J. S. Bach)
- 20.5\* Compose: harmonic frame and combined melody type
- 20.6\* Compose: harmonic frame and combined melody type

### 21 Diatonic Sequence

- 21.1 Analysis: sequence types (J. S. Bach; Mozart; Purcell)
- 21.2 Analysis: sequence types (Couperin)
- 21.3 Compose: natural succession sequence; minor mode;  $\frac{4}{4}$  meter
- 21.4 Compose: natural succession sequence; major mode;  $\frac{3}{4}$  meter
- 21.5 Compose: deceptive resolution sequence; major mode;  $\frac{3}{4}$  meter
- 21.6 Compose: deceptive resolution sequence; minor mode;  $\frac{4}{4}$  meter
- 21.7 Compose: ascending 5 – 6 sequence; minor mode;  $\frac{2}{4}$  meter
- 21.8 Compose: ascending 5 – 6 sequence; major mode;  $\frac{3}{4}$  meter

## 22 The Minuet

- 22.1 Analysis: harmony, melodic figures, phrase form; binary form (Haydn)
- 22.2 Analysis: harmony, melodic figures, phrase form (Haydn)
- 22.3 Analysis: harmony, melodic figures, phrase form (Haydn)
- 22.4 Analysis: harmony, melodic figures, phrase form (Haydn)
- 22.5 Paraphrase: create contrasting melodic phrase forms
- 22.6 Paraphrase: create contrasting sequence melodies
- 22.7 Compose: major-mode minuet
- 22.8 Compose: major-mode minuet with a diatonic sequence
- 22.9 Compose: minor-mode minuet

## Part VI – Chromatic Harmony and Form

### 23 Primary Mixture

- 23.1 Analysis: primary mixture in major (Grieg; Beethoven)
- 23.2 Analysis: primary mixture (Chopin)
- 23.3 Analysis: primary mixture (Mozart; Mendelssohn)
- 23.4 Cadences: primary mixture in major and minor keys
- 23.5 Cadences: primary mixture in major and minor keys
- 23.6 Prolongations: creating primary mixture within the phrase
- 23.7\* Compose: harmonic setting in major with primary mixture
- 23.8\* Compose: harmonic setting in minor with primary mixture
- 23.9\* Compose: harmonic setting in major with primary mixture
- 23.10\* Compose: harmonic setting in minor with primary mixture

### 24 Intensifying the Dominant

- 24.1 Analysis: chromatic harmony (hymn)
- 24.2 Analysis: chromatic harmony (hymn)
- 24.3 Analysis: chromatic harmony (Handel)
- 24.4 Analysis: chromatic harmony (Schubert)
- 24.5 Cadences: augmented 6<sup>th</sup> chords undecorated
- 24.6 Cadences: augmented 6<sup>th</sup> chords decorated
- 24.7 Prolongations: creating augmented 6<sup>th</sup> and common-tone diminished 7<sup>th</sup> chords
- 24.8\* Compose: harmonic setting in major
- 24.9\* Compose: harmonic setting in minor
- 24.10\* Compose: harmonic setting in major
- 24.11\* Compose: harmonic setting in minor

### 25 Intensifying the Tonic

- 25.1 Analysis: chromatic harmony (Schumann)
- 25.2 Analysis: chromatic harmony (Schubert)
- 25.3 Analysis: chromatic harmony (Liszt)
- 25.4 Analysis: chromatic harmony (Mendelssohn)
- 25.5 Analysis: chromatic harmony (hymn)
- 25.6 Cadences: extensions with plagal  $\frac{6}{5}$  and plagal  $\frac{4}{3}$
- 25.7 Cadences: extensions with plagal  $\frac{6}{5}$  and plagal  $\frac{4}{3}$
- 25.8 Prolongations: chromatic harmony within the phrase
- 25.9\* Compose: harmonic setting in major
- 25.10\* Compose: harmonic setting in minor

## 26 Formal Modulation

- 26.1 Analysis: formal modulation (Kuhlau)
- 26.2 Analysis: formal modulation (Schubert)
- 26.3\* Compose: formal modulation in minor I to VI
- 26.4\* Compose: formal modulation in major I to IV
- 26.5\* Compose: cantus and formal modulation in minor I to III
- 26.6\* Compose: cantus and formal modulation in major I to V

## 27 Chromatic Sequence

- 27.1 Analysis: sequence types (J. S. Bach; Mozart; Beethoven)
- 27.2 Analysis: sequence types (J. S. Bach; Mozart; Beethoven; C. P. E. Bach; Haydn)
- 27.3 Compose: natural succession sequence; major mode;  $\frac{4}{4}$  meter
- 27.4 Compose: natural succession sequence; minor mode;  $\frac{3}{4}$  meter
- 27.5 Compose: deceptive resolution sequence; minor mode;  $\frac{2}{4}$  meter
- 27.6 Compose: deceptive resolution sequence; major mode;  $\frac{3}{4}$  meter
- 27.7 Compose: ascending 5 – 6 sequence; minor mode;  $\frac{3}{4}$  meter
- 27.8 Compose: ascending 5 – 6 sequence; major mode;  $\frac{4}{4}$  meter

## 28 Secondary Mixture

- 28.1 Analysis: chromatic harmony (Franck)
- 28.2 Analysis: chromatic harmony (Schumann)
- 28.3 Analysis: chromatic harmony (Chopin)
- 28.4 Analysis: chromatic harmony (Schubert)
- 28.5 Analysis: chromatic harmony (Beethoven)
- 28.6 Analysis: chromatic harmony (Schoenberg)
- 28.7 Cadences: pedal extensions
- 28.8\* Compose: harmonic setting with secondary mixture
- 28.9\* Compose: harmonic setting with secondary mixture

## 29 The Romance

- 29.1 Analysis: ternary form (Brahms)
- 29.2 Compose: cantilena theme
- 29.3 Compose: agitato theme
- 29.4 Compose: retransition, reprise and coda

## Part VII – Extensions of Chromatic Tonality

### 30 Enharmonics

- 30.1 Analysis: chromatic harmony (Mendelssohn)
- 30.2 Analysis: chromatic harmony (Liszt)
- 30.3 Analysis: chromatic harmony (Schubert)
- 30.4 Compose: enharmonic resolutions
- 30.5 Compose: enharmonic resolutions
- 30.6\* Compose: major-mode harmonic setting with enharmonic primary mixture
- 30.7\* Compose: major-mode harmonic setting with enharmonic secondary mixture

### 31 Extended Voice-Leading Techniques

- 31.1 Analysis: chromatic harmony (hymn)
- 31.2 Analysis: chromatic harmony (Bridge)
- 31.3 Analysis: chromatic harmony (Bossi; Reger)
- 31.4 Analysis: chromatic harmony (Fauré)
- 31.5 Analysis: chromatic harmony (Chopin; Liszt)
- 31.6 Analysis: chromatic harmony (Wagner)
- 31.7\* Compose: modulating cantus and harmonic setting; major I to minor mode VI
- 31.8\* Compose: modulating cantus and harmonic setting; major I to major III

### 32 Twentieth Century Melody

- 32.1\* Compose: texted triple paraphrase on neo-modal cantus
- 32.2 Compose: texted triple paraphrase on octatonic cantus
- 32.3 Compose: texted 12-tone melody
- 32.4 Compose: duet with texted 12-tone melody (completes 32.3)

### Projects

- Project 1 Paraphrase: Aria decoration (Handel)
- Project 2 Compose: Vocal/Instrumental Trio (Bach)

### Staff (manuscript) paper

- MS (a) Single staff manuscript
- MS (b)\* Keyboard staves
- MS (c)\* Quartet staves