

W O R K B O O K

MUSIC

IN THEORY AND PRACTICE

Volume I



Sixth Edition

Bruce Benward
Gary White

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MUSIC

IN THEORY AND PRACTICE

Volume I
Sixth Edition

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PREFACE

The workbook/anthologies to accompany *Music in Theory and Practice*, volumes 1 and 2, provide assignments to augment those printed in the texts and additional music for study. The chapters of the workbooks bear the same titles as those of the texts and are directly correlated with them. The pieces in the anthology sections are referred to in the assignments, but the instructor is free to use these pieces in any way he or she feels is appropriate.

The workbooks contain three different types of assignments:

1. *Drill*. This type of assignment acquaints students with the material in the corresponding chapters of the text. Learning to spell chords in various keys, distinguishing between chords in isolation, and identifying musical designs in artificially prepared situations are examples of drill exercises.
2. *Analysis*. This type of assignment acquaints students with music literature, permits them to view chapter material in its actual setting, and allows them to observe conformity to as well as digression from the norm. These exercises will also improve sight-reading ability and dexterity in analysis.
3. *Composition*. After the extensive drill and comprehensive analysis assignments, students are encouraged to try employing musical ideas, chord progressions, phrase relationships, and so on in their own musical compositions. If the devices that were drilled and analyzed can be successfully manipulated in a composition, one of the most important goals in the study of music theory will have been achieved.

The workbook/anthologies include guided review and self-testing sections. Each chapter contains a suggested strategy for reviewing and learning the material. Students often find that the study skills they have developed for other courses don't work well in learning music theory. The guided review sections present a step-by-step process involving reading, playing musical examples, and writing, which will help ensure success in learning the material.

Each chapter concludes with a sample chapter test covering the essential concepts of the chapter. Answers for all chapter tests are contained in a section beginning on page 161. These tests allow the student to identify areas of strength and weakness before in-class examinations.

BRUCE BENWARD
GARY WHITE

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I NOTATION

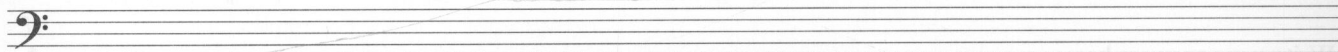
Name _____
 Section _____
 Date _____

A. Rewrite this melody using the clef provided. Also add proper meter and key signatures.

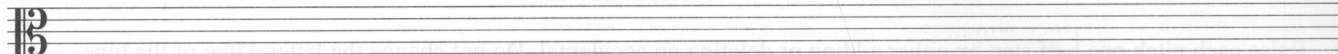
Saint-Saëns: Septet in E-flat Major, op. 65.



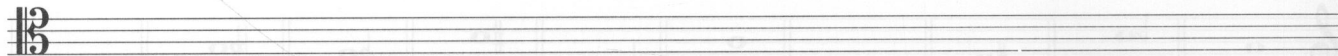
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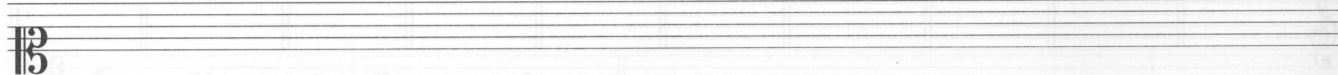
2.



3.

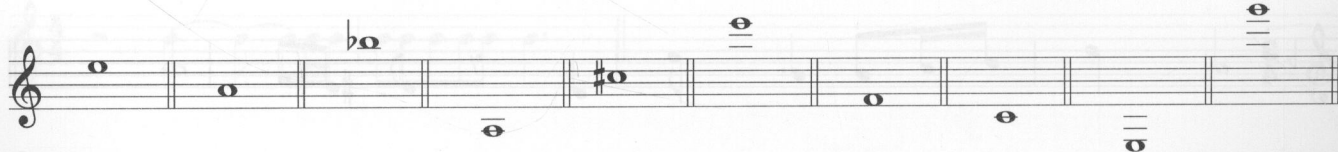


4.

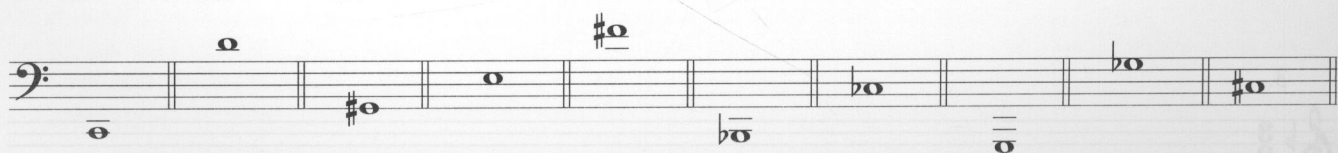


B. Write the letter name for each tone and indicate the octave identification.

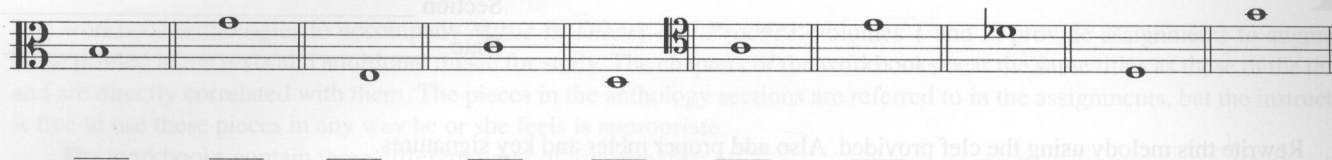
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

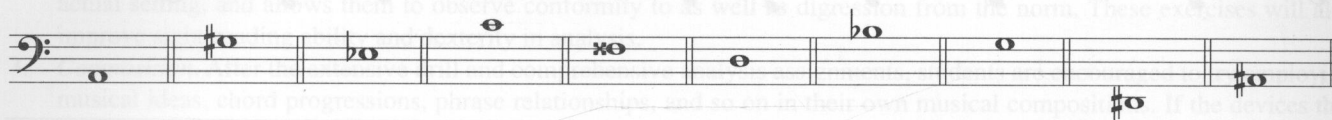


21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

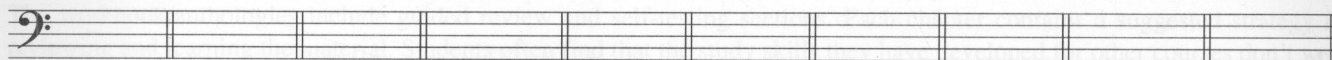


C. Lower each pitch one half step by either adding or deleting an accidental. Do not change the letter name of the tone.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



Write your answers here:



D. Raise each pitch one half step by either adding or deleting an accidental. Do not change the letter name of the tone.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



Write your answers here:

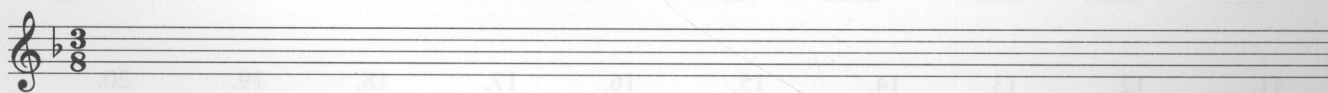


E. Rewrite this melody using the values expressed by the new meter signatures.

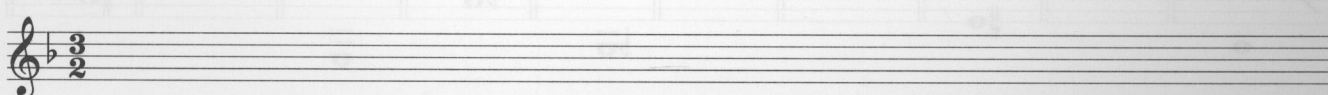
1.



2.



3.



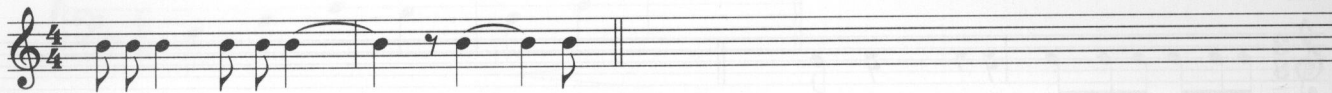
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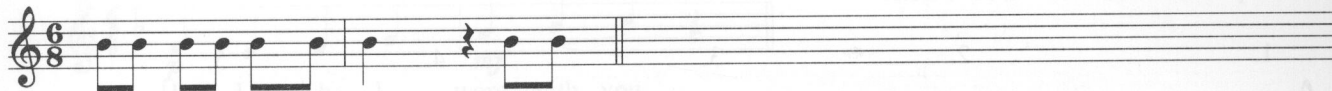
Date _____

F. Rewrite each phrase, correcting the errors in notation.

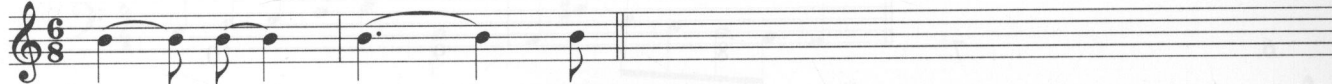
1.



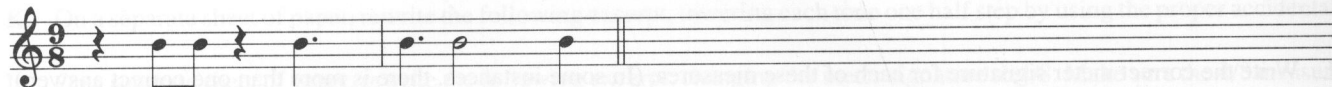
2.



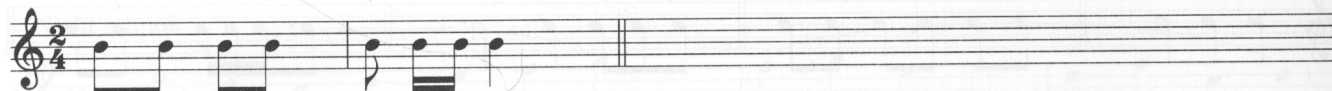
3.



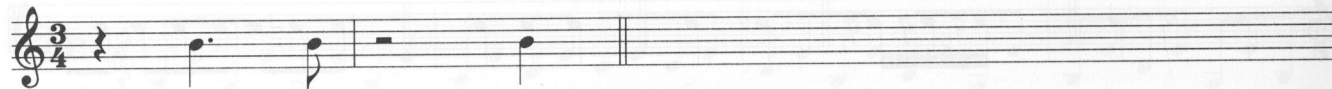
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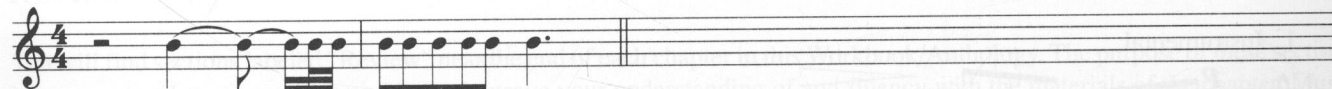
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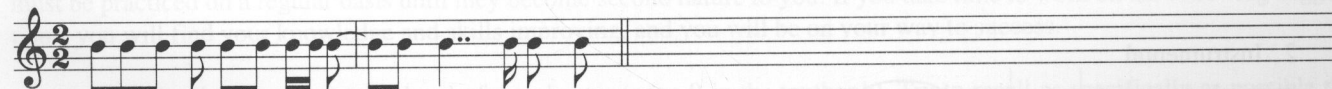
6.



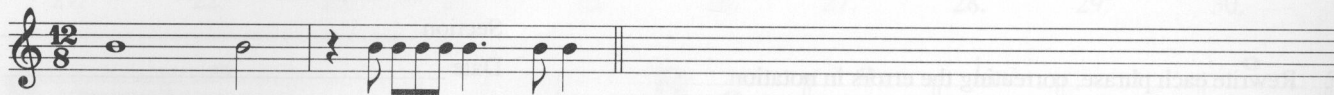
7.



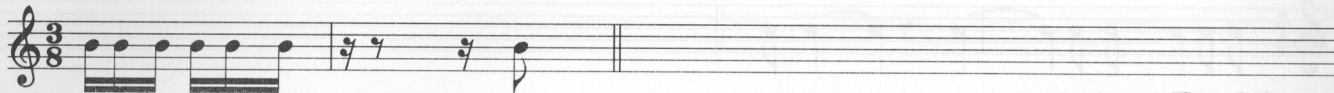
8.



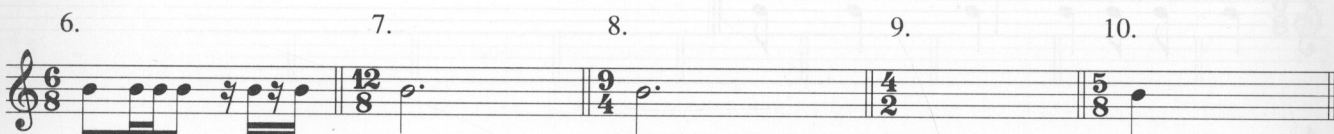
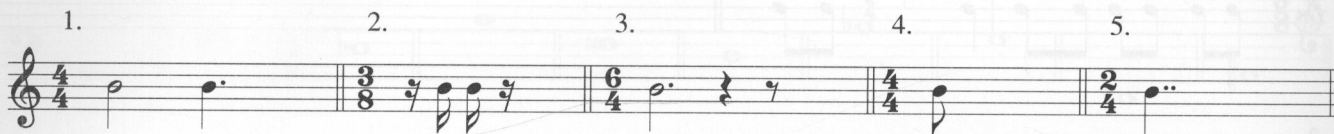
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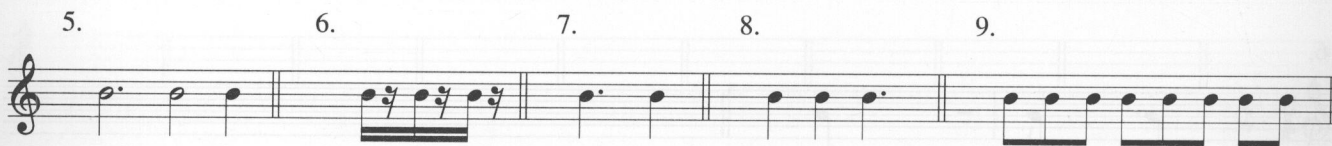
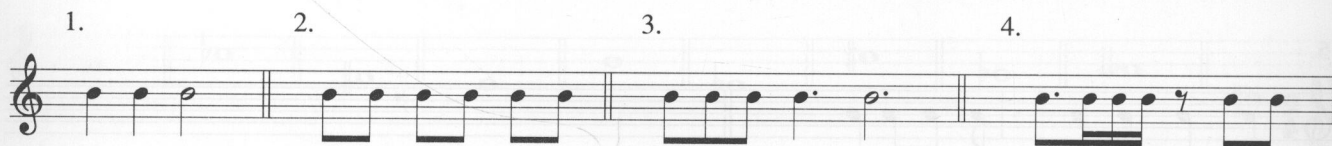
10.



G. Complete each measure with *one* note.



H. Write the correct meter signature for each of these measures. (In some instances, there is more than one correct answer.)



I. Rewrite and correct the notation. Do not remove or change the pitch of any note.

1. Instrumental



2. Instrumental



3. For piano

Name _____

Section _____

Date _____

4. Vocal

5. Instrumental

- J. On a separate sheet of paper, rewrite the following excerpt, raising each tone one half step through the use of accidentals.
- K. On a separate sheet of paper, rewrite the following excerpt, lowering each tone one half step by using the proper accidentals.
- L. On a separate sheet of paper, rewrite the following excerpt, changing the meter signature to 4/8. Make sure the 4/8 measures contain the same number of notes as the 4/4 measures.

Schumann: *Trällerliedchen* (Humming Song) from *Album for the Young*, op. 68, no. 3, m. 1–4.

Nicht schnell

REVIEW

You will find sections labeled “Review” near the end of each chapter in this Workbook/Anthology. The purpose of these sections is to provide a list of specific activities to improve your understanding of and fluency with the materials of the chapter. Music theory study is different from other academic classes you have had, and the study skills you have acquired there may not work in this class. Reading the chapter again or studying the areas you highlighted on first reading will not suffice. These materials must be practiced on a regular basis until they become second nature to you. If you take time to work on the following suggestions, you will find your knowledge and skills improving, and you will be on your way to success.

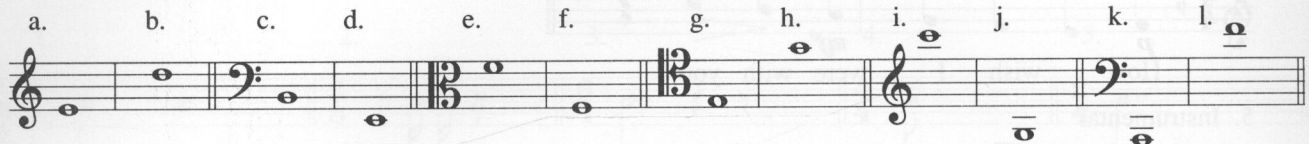
1. Look at the list of topics at the head of the chapter (page 9 in the textbook). Try to recall as specifically as possible the content of each of the sections. If any topics seem unclear to you, target those sections for careful study.
2. Sit at a piano keyboard. Play random white keys. For each key played, name the note, the solfeggio syllable, and the specific octave identification.
3. Take a piece of music. Look at each note and name the half step above and below that note.
4. Look in the anthology section beginning on page 177. Examine the meter signature of each piece and identify it as simple meter or compound meter. Can you locate a division of the beat? A subdivision? Are there any irregular divisions?

5. Take a piece of music. Copy it on a blank piece of paper. In the days before copy machines, musicians regularly copied music, and it is said that many great composers learned their craft by copying other composers' music. You must learn to produce clear, legible manuscript, and copying music and comparing your work with the original is good practice. Even though we now have computer programs to create music manuscript, you can still learn a lot about music notation by copying music by hand.

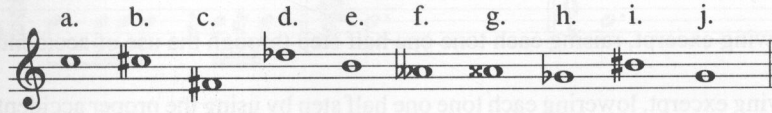
TEST YOURSELF I

Answers are on page 161.

1. Write the letter name of each of the following notes and indicate the octave identification.



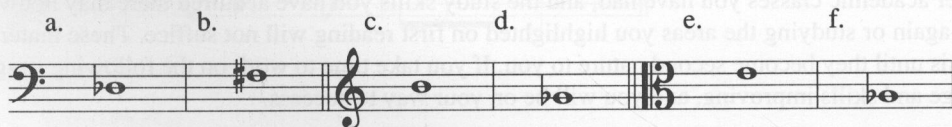
2. Find the pairs of enharmonic equivalents among the following ten notes.



3. Find the errors in notation in each measure below.



4. Name the note one half step above each of the following notes.



2 SCALES, TONALITY, KEY, MODES

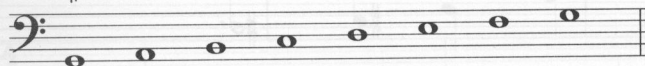
Name _____

Section _____

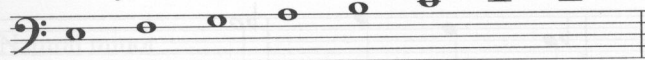
Date _____

A. Add the sharps or flats (on the staff, to individual notes) needed to form each scale.

1. G \sharp natural minor



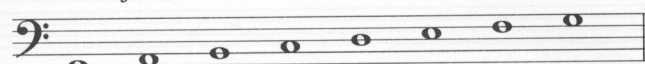
2. E \flat major



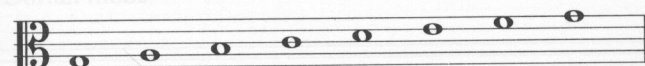
3. B \flat ascending melodic minor



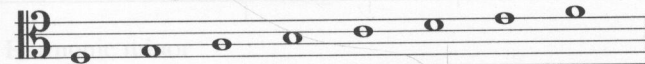
4. G \flat major



5. G harmonic minor



6. F ascending melodic minor



B. Write the key signature for each of the following:

1. fm 2. AM 3. c \sharp m 4. D \flat M 5. g \sharp m 6. F \sharp M 7. bm 8. dm 9. A \flat M 10. e \flat m



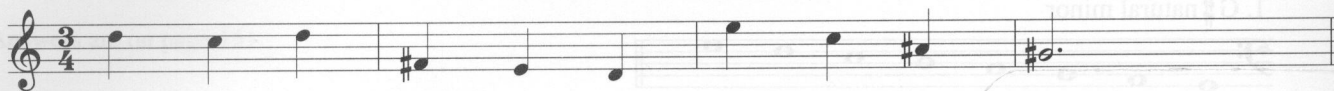
C. Match the column on the right with that on the left by placing the number representing the correct answer in each blank.

- | | |
|---------------------------------------|------------------------|
| 1. Parallel minor of F \sharp major | C major _____ |
| 2. Relative minor of F \sharp major | B \flat major _____ |
| 3. Enharmonic with A \flat minor | F \sharp minor _____ |
| 4. Relative major of G minor | D \sharp minor _____ |
| 5. Parallel minor of A \flat major | C minor _____ |
| 6. Enharmonic with F \sharp major | E major _____ |
| 7. Relative major of C \sharp minor | G major _____ |
| 8. Parallel major of G minor | G \sharp minor _____ |
| 9. Parallel major of C minor | G \flat major _____ |
| 10. Relative minor of E \flat major | A \flat minor _____ |

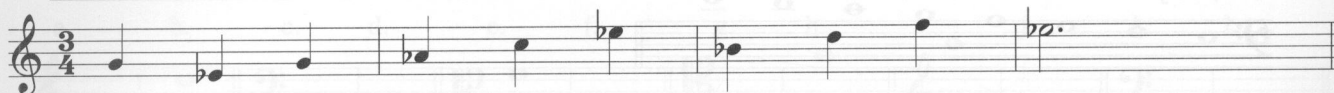
D. Each of the following melodies is based on one of the scales listed here. Write the name of the proper scale in the blank above each melody.

Scales:	Chromatic	Major	Harmonic minor	Pentatonic
	Natural minor	Melodic minor	Whole tone	

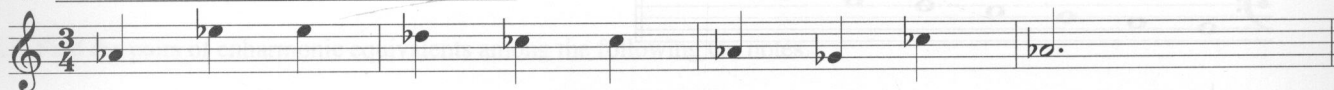
1. _____



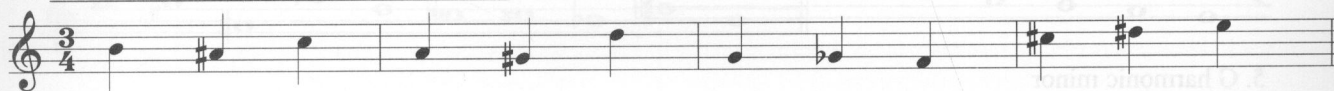
2. _____



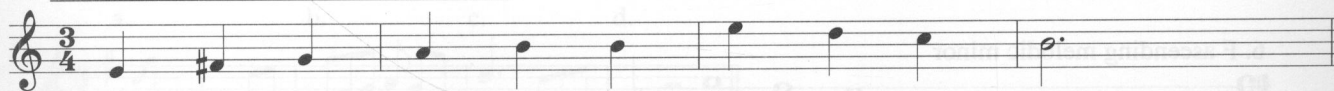
3. _____



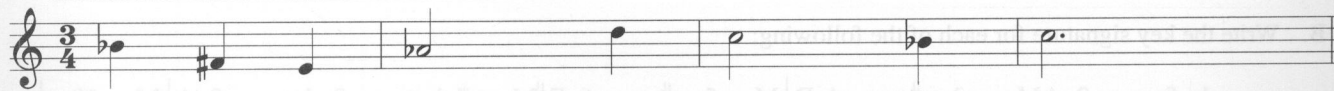
4. _____



5. _____



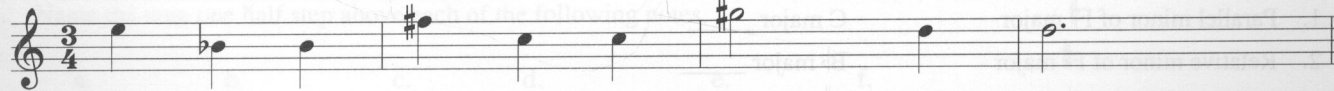
6. _____



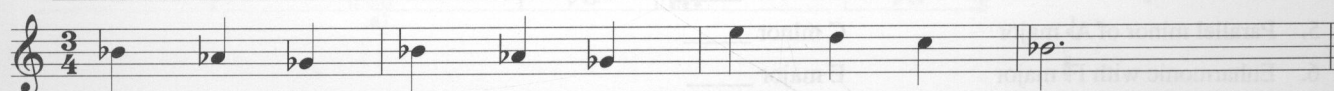
7. _____



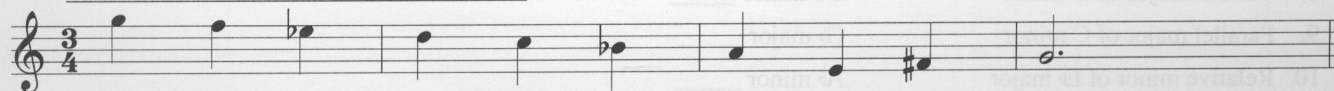
8. _____



9. _____



10. _____



Name _____

Section _____

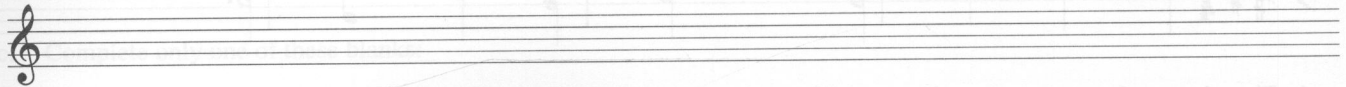
Date _____

E. Rewrite the following, adding or subtracting accidentals to conform to the key or mode requested.

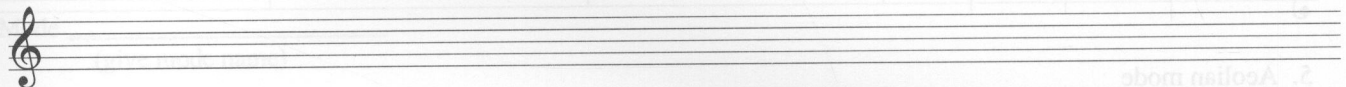
Brahms: Symphony No. 1, in C Minor, op. 68, IV (Allegro), m. 62–65.



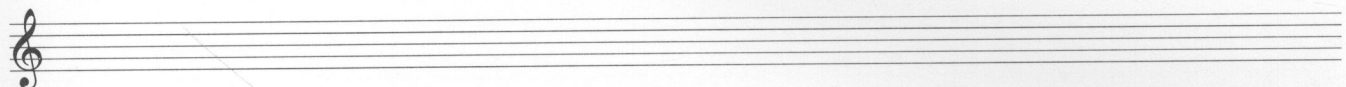
1. Natural minor



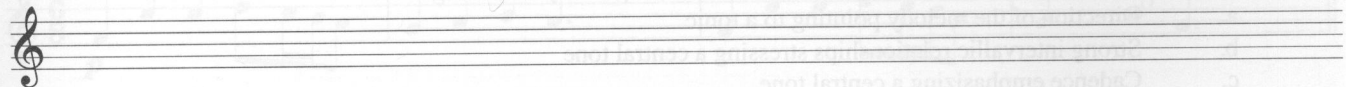
2. Melodic minor (ascending or descending form where appropriate)



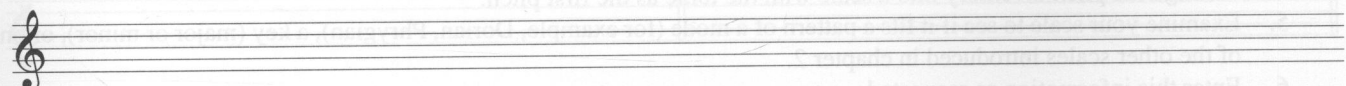
3. Dorian mode



4. Harmonic minor



5. Mixolydian mode



Complete only one of these blanks:

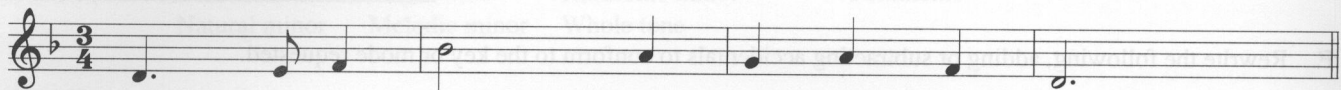
Key _____
(give name)

Mode _____
(give mode name)

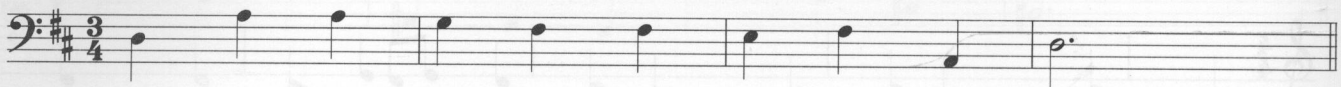
Other _____
(name scale)

F. Add or subtract accidentals to change these melodies to the mode requested.

1. Dorian mode



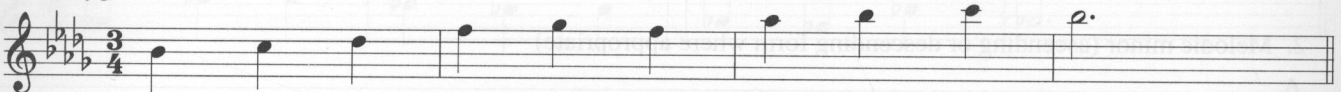
2. Lydian mode



3. Mixolydian mode



4. Phrygian mode



5. Aeolian mode



G. In each of the six melodies that follow:

1. Write the pitch inventory, always beginning with A.
2. Examine the melody for clues to a possible tonic note, especially observing:
 - a. Direction of the melody pointing to a tonic
 - b. Strong intervallic relationships stressing a central tone
 - c. Cadence emphasizing a central tone
3. Go back and examine the pitch inventory to see if it can be arranged into a scale according to your findings for instruction 2.
4. Arrange the pitch inventory into a scale with the tonic as the first pitch.
5. Examine your scale to see if it fits a pattern of a mode (for example, Dorian, Phrygian), a key (major or minor), or one of the other scales introduced in chapter 2.
6. Enter this information as requested.

Date _____

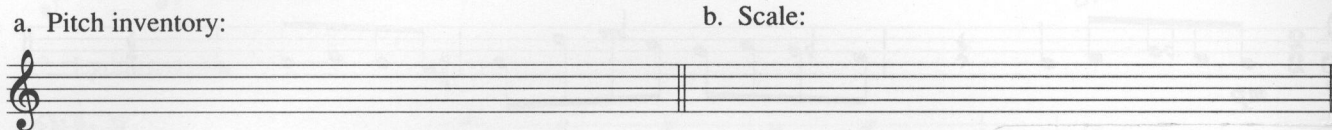
A blank musical staff with a treble clef and a repeat sign. The staff consists of five horizontal lines. A treble clef is positioned at the beginning. A repeat sign, consisting of two vertical lines with two dots, is placed on the staff. The staff is otherwise empty.

Other _____
(name scale)

A blank musical staff with a treble clef, a double bar line, and a repeat sign.

Other _____
(name scale)

3

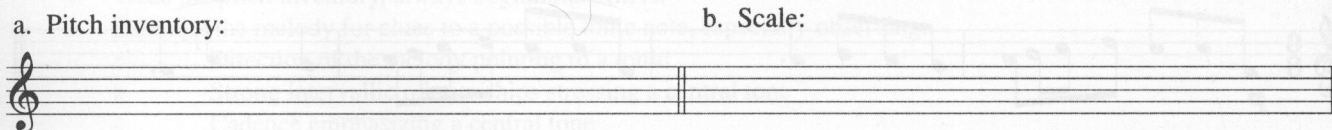


b. Scale:

Key _____
(give name)

Other _____
(name scale)

4.



b. Scale:

Key _____
(give name)

Other _____
(name scale)