

Learn from the Masters

Arranging for two to five parts

WORKBOOK

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How do you work using ‘Learn from the Masters – Classical Harmony’ as a parallel reference?

The contents of ‘Learn from the Masters – Arranging for two to five parts’ are meant to work together with the book ‘Learn from the Masters – Classical Harmony’, and the sections in both books may be used alternately (as well as together) in the following way:

Classical Harmony

Arranging for two to five parts

- | | |
|---|---------------------------------|
| ① Primary triads in major and minor | ② Melody |
| | ③ Two-part writing |
| ④ More chords in a major key | |
| ⑤ Chord inversions | ⑤ Bass parts |
| <i>(both books treat partly the same subject matter, see below)</i> | |
| | ⑥ Three-part writing |
| ⑦ More chords in a minor key | ⑧ Four-part writing plus melody |
| | ⑨ Four-part writing |

If you choose to work with both books you will discover that some sections treat the same elements, although with a slightly different focus. The books are designed to function independently, ie either of them can be read without a reference to the other. As a result, some pages in the text parts and exercise parts appear in both books.

The following pages/exercises are similar or almost similar:

Classical Harmony

Arranging for two to five parts

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Literature

Harmony:

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 THE STUDY OF ORCHESTRATION (1989), Samuel Adler

The textbook has generally been designed with a steadily increasing level of difficulty, although sometimes advanced as well as simpler techniques can be found side by side. For this reason, it may be easier to follow the order of exercises in this workbook, which has a more even progression. You will find references to the relevant textbook pages at the bottom of each page of the workbook.

As two-part, three-part and four-part writing exercises are mixed in Chapter 7 you may, as an alternative, choose to work on those that deal with two-part writing directly after completing the chapter on two-part writing. (This applies equally for three and four-part writing).

For those lacking rudimentary knowledge of spacing and voice-leading of triads and seventh chords with the root in the bass, there is a section providing preparatory exercises (Exercises 1–5) which begin on the next page. This knowledge is essential when working on Chapter 1.

You will find it very beneficial to have access to a piano or other harmonic instrument when you are working through the book. Being able to hear what you write is an important prerequisite for you in order to gain valuable knowledge of how written music sounds. This is how you can develop your inner ear.

Certain topics, such as becoming familiar with common chord progressions, including cadences and common voice leading patterns, are best carried out at the piano. This will require a little persistence, especially for those who have not previously played the piano. This practical application will result in greater knowledge retention, as more memory centres are activated. In addition to this, you will also be practising your ability to accompany on the piano, which will improve your aural harmonic perception. If you are a beginner on the piano, it is important to note that you may play the exercises *as slowly as you like*.

Preparatory exercises

- 1** The following exercises are designed for you to practise writing triads and 7th chords in four-part harmony using close position, as described below and on p 73, Ex 1, 4 and 5.

a *Triads with the root in the bass:*

- Add the two missing notes directly under the top voice, so that the upper three notes form a complete triad in close position; see bar 1.

b *Seventh chords including all four notes, with the root in the bass:*

- Add the two missing notes directly under the top voice, in order to form a complete 7th chord together with the bass note; see bar 1.

c *Seventh chords with the 5th omitted and the root of the chord in the bass:*

- Add the two missing notes directly under the top voice, so that the upper three notes form a *dominant 7th chord with the 5th omitted*; see bar 1.

Resolution of the dominant seventh chord

2 Complete the inner voices in four-part writing using 'least possible movement'.

- The first example shows how the *dominant 7th chord with the 5th omitted* can be used, with the leading notes resolving as described on p 71, eg 2; see also bar 1 in eg a and b below.

a With the tonic in 3rd position* (ie the 3rd in the melody):

G7 no 5th

C: I V⁷ I D: I V⁷ I B^b: I V⁷ I

In addition, write these progressions in C, D and B minor.

b With the tonic in octave position (ie the root in the melody):

F: I V⁷ I G: I V⁷ I E^b: I V⁷ I

In addition, write these progressions in F, G, E, A minor and A major.

Practise playing the above cadences on the piano. It would be an advantage to be able to play them without looking at the music.

* see eg 5 on p 71.

Voice-leading in the accompaniment

3 Write an arrangement for song with piano accompaniment.

- Lead the voices using ‘least possible movement’ and resolve the leading notes as practised in Exercise 2.
- Use only the root of each chord in the bass.*

SKIP TO MY LOU

Traditional

Other melodies suitable for further training in the areas treated above:

Alouette (French/Canadian children's song)
 He's Got the Whole World in His Hand (Traditional)
 Come Back Liza (L. Burgess/W. Attaway)
 Joshua fit de battle ob Jerico (American Negro Spiritual)

* for an enhanced bass 1-5(-1-5) may be used in the tonic chord and 5-1(5-1) in the dominant chord; see p 43, Ex 5.

Authentic cadence – voicing

- 4** Write a chordal background for each progression below by completing the authentic cadences using voice leading with ‘least possible movement’. Use the first example as a model and follow the voice leading of V⁷–I as described in exercise 2 ie using a dominant 7th chord with *the 5th omitted*.

a With the tonic in 3rd position (ie the 3rd in the melody):

^{G7 no 5th}
 C F G7 C D G A7 D B^b E^b F7 B^b

C: I IV V⁷ I D: I IV V⁷ I B^b: I IV V⁷ I

In addition, write these progressions in C, D and B minor.

b With the tonic in octave position (ie the root in the melody):

F B^b C7 F G C D7 G E^b A^b B^b7 E^b

F: I IV V⁷ I G: I IV V⁷ I E^b: I IV V⁷ I

In addition, write these progressions in F, G, E, A minor and A major.

c With the tonic in 5th position (ie the 5th in the melody):

C F G7 C D G A7 D B^b E^b F7 B^b

C: I IV V⁷ I D: I IV V⁷ I B^b: I IV V⁷ I

In addition, write these progressions in C, D and B minor.

Practise playing the cadences above on the piano. It would be an advantage to be able to play them *without* looking at the music. You can develop this skill further by playing them in all keys.

Least possible movement

5 Write an arrangement for voice with string quartet accompaniment to 'Brahms' Lullaby' or one of the melodies in the list of 'Other suitable melodies' below.

- Let a chordal background with 'least possible movement' form the basis for the accompaniment in the manner described on p 69, Ex 2.
- Use the voice-leading you have practised in Exercise 4 and let the bass part play the root of each chord.

BRAHMS' LULLABY

J. Brahms

C G7

Lul - la - by and good - night, with ros - es be - dight, with li - lies be -

C F C

spread is ba - by's wee bed; Lay thee down now and rest, may thy

1 2

G7 C G7 C

slum - ber be blessed. Lay thee slum - ber be blessed.

Other suitable melodies:

Bei mir bist Du schön (S. Secunda/J. Jacobs)
 An den Mond (Traditional)
 J. S. Bach: The Chamberlain is now our Squire, p 276

Chapter 1

1 Analyse the melodies below with regards to the following issues:

- Identify the form of the melody. Write a form sketch of the sections, eg AB. If the sections are similar but differ slightly, write eg A A¹.
- How many bars does each section consist of?
- How long are the phrases?
- Does one or several high points appear and in which section(s) are these found?
- Circle the notes that form the first motive in each example.



- 2 Indicate the first four phrases (eg a b a b) in the A section of Schuberts lied 'Die Forelle'.



Which principle is applied in the answer of the first phrase in the following well-known excerpts (see Ex 2 on p 11)?

- ① *repetition or sequence*
- ② *motivic answer, ie similarity instead of strict sequencing*
- ③ *inversion of the motive*
- ④ *the rhythm is repeated in the answer (generally), while the melody is 'new'*
- ⑤ *significant contrast, ie the answer has very little in common with the 1st phrase*



Mozart: The Magic Flute, March of the Priests



Mozart: Piano Sonata in A major (KV 331)



J. S. Bach: Minuet G major



Haydn: Symphony No 100, IV

3 Compose melodic phrases using the chord progressions below in traditional style. Each exercise should include two phrases which are composed according to the principles for that exercise (a–e).

Example:



Imagine these as opening phrases of a melody, ie the form doesn't need to feel complete.

- (a) Write the second phrase as a sequence from the first (eg ‘Non più andrai’, p 11).

with or without an upbeat:

2/4 time: F I Gm I C7 I F I

- ② Shape the two phrases as a question/answer. Base the second phrase on the *rhythm* of the first phrase, but with a different melodic line. The rhythm *may* be altered at the end of the phrase (eg ‘Au clair de la lune’, p 11 or ‘Twinkle Twinkle Little Star’).

with or without an upbeat:

4/4 time: D G | D | Em A7 | D |

2/4 time: F C7 | F | B^b F | C |

- ③ Shape the second phrase using the motive of the first phrase, which may consist of two or more notes. The two phrases should work as a question/answer *without* forming sequences. A melodic leap in the motive *may* be made larger/smaller in the answer, eg a descending third may be answered by a descending tritone (as with Gluck: ‘Musette’ on p 11).

with or without an upbeat:

3/4 time: G | Am | D7 | G |

2/4 time: Dm | A7 | A7/C[#] | Dm |

- (d) Compose the answer using an inversion of the motive, which may consist of two or more notes (eg 'The Chamberlain Is Now Our Squire', p 11).

with or without upbeat:

3/4 time: G I D7/F# I D7 I G I

- (e) Shape the second phrase as an answer contrasting both rhythmically and melodically (eg 'Die Forelle', p 11).
Make one of the phrases somewhat more active than the other.

with or without an upbeat:

2/4 time: Am E7 I Am I Am/E E7 I Am I

- 4 Use the second melody you composed in Exercise 3b to shape a melody in ABA form. The chord progression for the *entire* melody is given below. Feel free to make changes in the chord progression provided.

2/4 time: F C7 I F I B^b F I C I
F C7 I F I Gm C7 I F I
D7 I Gm I C7 I F I
F C7 I F I Gm C7 I F I

A section

Form the *phrases* in the A section according to one of the following alternatives:

either a b a b¹
or a b a c

B-section

You can make contrast in the B section by 'raising the melody' (eg J. S. Bach: 'The Chamberlain Is Now Our Squire', p 210). Use either a variation on a motive from the 1st phrase, or build a phrase which at first contrasts rhythmically/melodically but at the end refers to the 1st phrase ('Itsy Bitsy Spider'; see p 11, Ex 3).

Nonharmonic notes

- 5 Determine what kinds of nonharmonic notes (marked) occur in the song below. Indicate with an abbreviation, eg p, n, r, e, ant, s and app; see p 15.

The musical score is in 3/4 time and D minor. It consists of three staves. The first staff has chords Dm, A7, Dm, C7, and F. The second staff has chords Gm, Dm, A7, Dm, and C7. The third staff has chords F, C, Dm, and A. Nonharmonic notes are indicated by circles around specific notes in the melody.

Traditional

- 6 Compose melodies, with or without song text, where you work more freely than in the earlier exercises. You may use the knowledge gained when you encounter difficulties in proceeding, eg finding the start of the B section. Another way to use your skills is to correct afterwards what doesn't sound good, eg by checking:

- that high point(s) don't occur too often
- that there exists a consistent idea throughout the melody, ie sufficient repetition of motives/rhythms
- that the fundamental melodic structure (see p 12) forms a line moving by step every now and then

In order to gain inspiration for composing melodies you can:

- base your melody on a text
- shape the melody using a chord progression from an already existing melody
- use the rhythm of an another melody (wholly or partially) for your own melody

Though a very large percentage of our melodies are built on the formulae described in the chapter on melodic construction, there is every reason to pursue originality.

Chapter 2

- 1 Practise using *thirds* or *sixths* in parallel motion in the exercise below, as shown in the first bar. The exercise consists of ‘phrases’ which are 1-2 bars long. Each ‘phrase’ can be made in parallel motion *either* in thirds or sixths (in some cases, both alternatives can be applied).

Suggestion

One method is to first try eg thirds in parallel motion. If the second voice doesn't fit the chord given, try sixths in parallel motion instead.

- 2 Add a lower voice in parallel motion that goes with the chord progression given. Notice that *one* phrase can have parallel thirds, while the other has parallel sixths.

Mozart: Divertimento No 14

Compose two-part writing using parallel motion:

Parallel motion

3 Write a second part to the melody below. Imagine for example an arrangement for two trumpets.

- Use *only* thirds and sixths in parallel motion. Refer to the chords to determine the right alternative.
- The first note of the scale (D above middle C) should be played in unison in order for the second part to fit the chord.

Traditional

4 Write an arrangement of the melody below eg for two horns, with or without accompaniment.

- Use *only* thirds and sixths in parallel motion. Notice that *one* phrase can be in parallel thirds, while another can be in parallel sixths (the interval of the unison can be used when required). Refer to the chords to determine the right alternative.

NOW THE SUN GLEAMS IN THE SKY


C.M. Bellman: Epistle No 48.

Text book: pages 18–23


- 5 Even though it is important to derive the second voice mostly from chord notes, it should not lead to an overly theoretical manner of writing. Parallel motion often works as long as it ends 'right'. One good method is to work 'backwards' in the phrase:

Hints

Begin by adding a voice at the third or sixth to the last note of the phrase:



Then, work 'backwards' in parallel motion from the chosen interval:



Check if the result works by playing the phrase *together with* the chords.

Write a second voice in parallel motion using the technique above:



- 6 Write an arrangement for two parts with accompaniment where you add a part in parallel motion in the B section as a contrast; see p 21, Ex 1.

Consonance and dissonance

- 7 Add a 'second voice' under each of the notes provided below. The added note should fit the chord provided and form an *interval of the third or sixth* with the 'melody note', as illustrated in the 1st bar of the exercise:

- 8 Write a lower voice to the 'phrases' below. Use the technique of holding or repeating one of the leading notes in a dominant seventh chord, ie the third or seventh (see p 27, Ex 1 and 2).

Hints

The examples below illustrate how you can test the two leading note alternatives and their resolutions. Then choose the leading note best suited to the context:

As indicated in the examples the first one sounds best, while the second is less interesting on account of the second voice doubling the melody at the octave. The leading note can either remain or repeat while the melody moves.

Text book: pages 24–27

9 Write a second part for oboe which mainly follows the rhythm of the melody to the Haydn excerpt below.

- Play/sing and listen through the second part to ensure it is melodically shaped.
- Use the chords when creating the part.

Hints

It's wise to first examine the harmony and find the leading notes in the dominant seventh chords, ie the thirds or sevenths, and then choose the leading note best suited to the melody and notate its resolution:



It is important to regard the second part at these places as *one* possible solution. At some places it may be preferable with an 'ordinary' third/sixth part in parallel motion.

Haydn: Symphony No 55, IV

- 10** Use the interval of the fifth at the passing note on the second degree of the scale, so that the interval progression 6–5–3 or the opposite 3–5–6 is formed (horn fifths). See the first example below, as well as Ex 5 on p 27.

The examples show the following notes and fingerings:

- C major:** Notes C4 (finger 6), E4 (finger 5), G4 (finger 3). A label 'passing note on the second degree' points to E4.
- Bb major:** Notes Bb3 (finger 1), D4 (finger 2), F4 (finger 3).
- D major:** Notes D4 (finger 1), F#4 (finger 2), A4 (finger 3).
- Am:** Notes A3 (finger 1), C4 (finger 2), E4 (finger 3).

- 11** Write a second part to the melody below, or alternatively your own composition, based on horn fifths. Make your arrangement for two horns *without* accompaniment.

- Use the technique described above in bars 2–3 (horn fifths).
- Try the common approach of using the interval of the fifth at the half cadence; see p 25.

J. H. Roman: Music for a Royal Wedding, XI

The notation shows a melody in G major (one sharp) and 3/4 time. The first staff contains the melody for 8 bars. The second staff is for the second part, starting with a G chord and ending with a half cadence (D chord). The chords indicated are G, C, Am, G/D, and D.

Treatment of nonharmonic notes

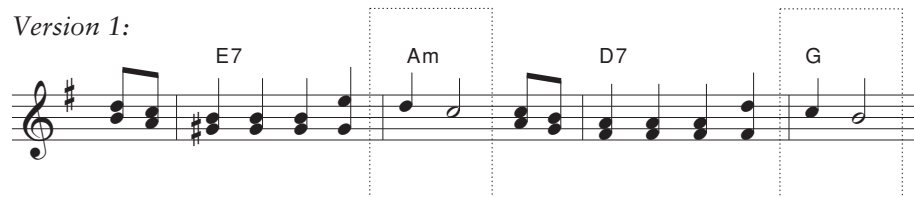
- 12 Practise the treatment of nonharmonic notes in the alternative methods described on p 27, Ex 4. The choice of note at the resolution point should fit the chord. When moving in parallel motion, the voices should be at the intervals of the third or sixth.

A good method is to add the second voice at the resolution note first and then work backwards with one of the alternative methods illustrated below:

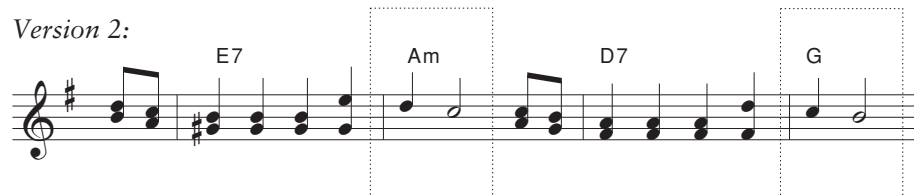


Write two versions according to the two alternative solutions described above, and then choose the one you think sounds best:

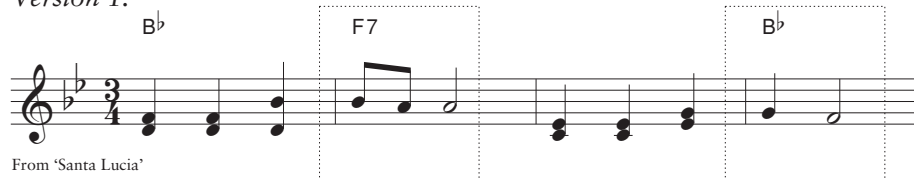
Version 1:



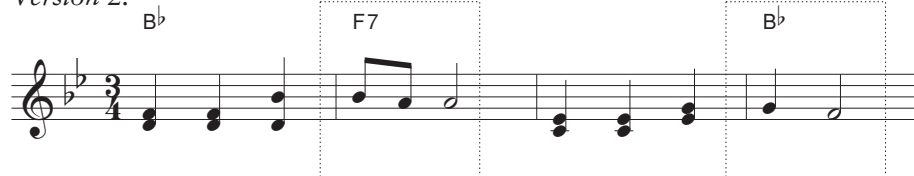
Version 2:



Version 1:



Version 2:



13 Write an arrangement of the following melody, eg for two clarinets accompanied by guitar. The second part may mainly follow the rhythm of the melody. The guitar plays using the chord symbols provided and therefore doesn't require specific notation. Study the range of the clarinet on p 136.

- Begin by marking the leading notes and their resolutions in all dominant seventh chords, before shaping the second part (see 'Hints' on p 219).
- You can treat the nonharmonic note E in b 9 in one of the two alternative ways described on the previous page.

WE SHALL OVERCOME

Traditional

1 F B \flat F B \flat F

5 F B \flat A7 Dm G7 C G7 C C7

9 F B \flat F B \flat C7 Dm

13 F B \flat B \flat m F/C C7 F

Rhythmic and linear considerations in the second part

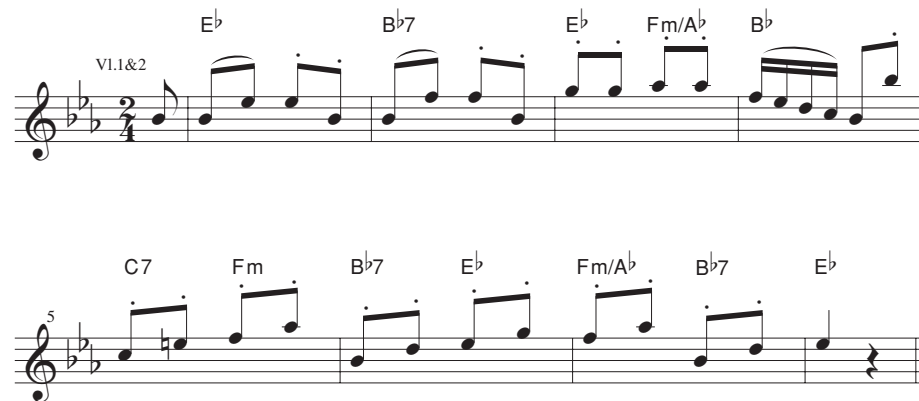
- 14 Write a second part with simplified rhythm that compensates for the leaps in bars 1 and 2. Mark the structural notes of the melody and follow this when shaping the part (see p 29, Ex 3).



C. M. Bellman: From 'Epistle No 17'

- 15 Write a second part to the Mozart excerpt* for two violins.

- For greater smoothness you can when required simplify the second part rhythmically, eg ♩. ♩ in bar 1 and 2.
- In the C7 chord in the 5th bar and the B^b7 in the 6th bar you may begin in unison.



Mozart: Sinfonia Concertante, Andantino con Variazioni (KV 297b)

* original; see p 255.

Rhythmic and linear considerations in the second part

16 Write an arrangement of the following melody eg for two trumpets accompanied by piano. The piano will play using the chord symbols provided and therefore doesn't require notation. Study the range of the trumpet on p 140.

- Begin by marking the leading notes and their resolutions in all dominant seventh chords *on the third beat of the bar before the chord of resolution*, ie bar 6, 7, 10, 14, 17 and 19.
- Simplify the rhythm in the second part when needed in order to achieve a smoother melodic line.
- Play through the second part in order to hear how it sounds.

WALTZ

Schubert: 'Zwanzig Walzer' No 5, Trio
Original: A^b major

Chord symbols: B^b, E^bm6, F7, B^b, F7, B^b, G, G7, Cm, B^b, B^b7, E^b, G7/D, Cm, B^b/F, C7/F, F.

Other markings: 5, 9, 13, 17, Fine, D.C. al Fine.

Two-part writing

17 Find the notes not found in the key* in the following chord progressions, and then write down the resolution of these notes:

D major: D – B7 – Em – A7 – D – D7 – G – A7 – D

F major: F – C7 – F – D7 – Gm – C7 – F

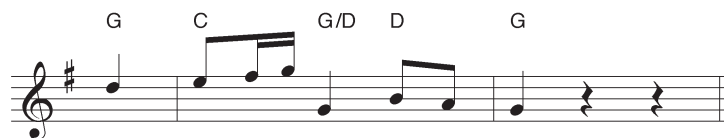
C minor: Cm – G7 – Cm – C7 – Fm – Cm – D7 – G7 – Cm

G major: G – E7 – Am – D7 – G – Em – A7 – D – D7 – G

18 Write a second part to the following final phrases and let the part act as a bass in the cadence.

- Practise ending on the root or the third, as described on p 31, Ex 1.

Mozart: 'Zwölf duos' No 8 (KV 487)



Mozart: 'Zwölf duos'
No 6 (KV 487)

- Add movement in the second part in order to 'fill in' at the long melody note using the bass notes as important structural notes; see p 31, Ex 3:



* see 'Characteristic notes' on p 30.

19 Write an arrangement for two parts *without* accompaniment eg for two violins.

- Let the second part act as a bass line at the end of the phrases. The two last phrase endings may be shaped differently by allowing the second part to end on the root or the third, in the manner described on p 31, Ex 1.
- Feel free to alter the harmony when necessary.

LITTLE KARIN

Traditional

The musical score for 'LITTLE KARIN' is written in 2/4 time and consists of three staves of music. The first staff contains measures 1 through 4, with harmonic annotations: Am (E7) Am, E7 Am, and a first ending with C/E, Dm G7, and C. The second staff contains measures 5 through 8, with a second ending: C/E, Dm Dm/F E, C, G7, C, Am F, and Dm6. The third staff contains measures 9 through 12, with a first ending: Am/E, E7, Am, and a second ending: Am/E, E7, Am. The score uses a single melodic line with various note values and rests, and includes repeat signs and first/second ending brackets.

Two parts with accompaniment

20 Add a 'second voice' to the following melody notes according to the principle of 'important' note of the chord in seventh and ninth chords; see p 33, Ex 3. Imagine there is also an accompaniment, so that the two voices together with the bass form three-part writing.

- It is important to play the two voices together with the bass note in order to get a notion of the sound.

Exercise 20 shows two staves of musical notation. The first staff contains six chords: F7, Em7, G7^{sus}, A7, Gm6, and Cm7. The second staff contains six chords: D9, Gm7, C7, Am6, E7, and Fm6. Each chord is represented by a single note on a five-line staff.

21 Write single line backgrounds using the following chord progressions; see p 35, Ex 1–3.

Movement by step:

Exercise 21 shows two staves of musical notation. The first staff contains four chords: B^b, F, C7, and F. The second staff contains four chords: D7, G, D7, and G. Each chord is represented by a single note on a five-line staff.

Chromatic movement (chromatic single line background):

Start by finding the notes not found in the key and then shape the chromatic single line background with the help of these. Don't forget that the chromatic single line background may include occasional whole tone steps.

Exercise 21 shows two staves of musical notation. The first staff contains four chords: D, E7, A7, and D. The second staff contains eight chords: F, F7, B^b, B^bm, F, G7, C7, and F. Each chord is represented by a single note on a five-line staff.

22 Write an arrangement of some length for two parts with accompaniment, either to a song of your own choice or to your own composition. Include an introduction and a coda; see ‘Planning and notation’ on p 121 and ‘Introduction and coda’ on p 125.

- Vary your arrangement by adding a second part or a single line background.
- Use the possibility to make three parts with the bass at six-three chords and seventh/ninth chords.

Melodies suitable for single line background:

Chromatic:

Love Me Tender (Vera Matson/Elvis Presley)
Home on the Range (Traditional)
When the Saints Go Marchin' in (Traditional)
Black Orpheus (Luiz Bonfá)

Chapter 3

- 1 Practise using a passing third in the bass between chords a fourth or fifth apart, as shown in the first example below and on p 43, Ex 2.

a

Chords: G7, C, D7, G, Cm, Fm, Em, B, A7, Dm, Eb, Bb

Fingerings: 1 → 3, 1

Expand the exercise of the passing third using an octave leap, increased activity towards a cadence and filling; see p 45, Ex 2.

Hints

passing third

rhythmic 'push' before the cadence

octave leap

example of filling the octave

C, C/E, F6, C/G, G7, C

the passing third can be inverted downwards when required

the "fill" can even occur ascending

Even if the octave leap and rhythmic 'push' are common, they are not required as a rule.

b

Chords: G, C6, G/D, D7, G, Am, Dm, Am/E, E7, Am, Bb, Eb6, Bb/F, F7, Bb, F, Bb6, C7, F

descending passing third

Text book: pages 42–45

Octave leap and the root or the third in the bass

2 Write a bass part for double bass (pizz.) to the melody below played by flute. The accompaniment can be played by guitar using the chord symbols.

- Study the 'range of bass parts' for the double bass on p 147.
- Confine yourself to using the root of the chords and the thirds as passing thirds.
- Study the bass part to 'Serenade No 12' on p 43, Ex 1 and practise using the octave leap in a melodic way as with Mozart.
- Complement with a melodic figure in bars 7-8; see p 45, Ex 4.
- Play both parts together and check the independence of the bass, ie that it doesn't follow the notes of the melody, neither directly nor indirectly.

Scandinavian folk song

Chord symbols: Dm A7 Dm A7 Dm Gm6 A7

use the octave leap
and passing third

increased movement using a
'push' to the A7 chord (com-
pare with Ex 1b)

1 Dm

2 Dm

fill in

fill in

Parallel motion and contrast in position

3 Write a bass part for bassoon in an arrangement where the melody is played by oboe (in a later exercise you will add a second part).

- Study the 'range for bass parts' for the bassoon on p 137.
- Make strong endings in the manner you have practised in Exercise 1.
- If you wish you may study pedal point on p 50 in order to use it in bar 1.
- To make contrast in the B section, you can move to a higher register and then use parallel motion against the melody (it doesn't need to be parallel all the way through).
- Play both parts together and check the independence of the bass – ie that it neither directly or indirectly follows the notes of the melody.

Hints

It may be useful to treat the root of the chords as framework for the bass part. This framework can then be developed:

| | |
|------------------------------|--|
| <i>within the same chord</i> | using octave leap or movement from the root to the fifth and back again |
| <i>at chord changes</i> | using the passing third |

I KNOW OF A LOVELY ROSE

Traditional

The musical score for 'I Know of a Lovely Rose' is presented in three systems. The melody is in treble clef, and the bass part is in bass clef. Chords are indicated above the melody. Brackets indicate 'optional pedal point here' and 'fill in' sections. A bracket indicates 'parallel motion in a higher register' for the bass part.

System 1: Chords: Am, E7, Am, Dm6, Am/E, E7, Am, Am, E7. Brackets: 'optional pedal point here' (under bars 1-3), 'fill in' (under bars 7-8).

System 2: Chords: Am, Dm6, Am/E, E7, Am, A, Dm. Brackets: 'fill in' (under bars 5-6), 'parallel motion in a higher register' (under bars 7-8).

System 3: Chords: G, C, Dm6, Am/E, E7, Am. Brackets: 'fill in' (under bars 6-7).

Contrary motion at chord changes

4 Write a bass part for cello section to the melody played by violins, assuming inner parts that complete the chords using the same rhythm as the bass.

- Study the 'range for bass parts' for the cello on p 146.
- Make contrary motion in the bars indicated against the melody at chord changes, *from weak to strong beat*; see p 47, Ex 3.
- Use the root in the bass on the strong beats (however, for G/D and D7/G use the *bass note* indicated). Weak beats may have the root *or* the third in the bass.

Presto

Chords indicated below the bass line:

G D7 D7 G E7 Am G/D D

Chords indicated below the bass line (continued):

G D7 D7 G Em Am/C D D7/G G

Haydn: Symphony No 100, IV

Text book: pages 46–47

Movement from 1–3 and 3–1

- 5 Add bass parts to the following phrases in order to practise passing third (1–3) as well as movement from 3–1 in the same manner as shown in on p 43, Ex 3. Determine if movement from 3–1 works together with the melody – see below.

Hints

Movement from 3–1 and the passing third (1–3) can sometimes be seen as alternatives to one another. In *one* situation however the passing third may create parallel octaves between the melody and bass – directly or indirectly. In this case, the movement from 3–1 can present an alternative solution (and vice versa):

1 → 3

bass moving with melody in octaves

3 → 1

Note that in some of the following examples, both alternatives are acceptable.

D7 G

Dm A7

Bb7 Eb

E7 Am

D7 Gm C7 F

Rhythmic variation

6 Write a bass part for violoncello to 'Musette', the melody being played by a clarinet (in a later exercise you will add an inner part).

- Work with an even rhythm *based on the strong beats* in the first phrase (b 1-2), and make contrast with upbeat rhythm in the second phrase of the A section; see p 45, Ex 1 and 2. (Notice that a bass note is required on the 3rd beat of the 2nd bar of the A section, in order to complement the melody rhythmically – as opposed to the Mozart example.)
- A good method is to start with the *rhythm* of the bass part in the manner shown in Exercise 4 and then notate the pitch.
- Bar 1: The second time you may vary the octave position of the first note; see p 49, Ex 1.
- Use movement from 1–3 or 3–1 and octave leap as well as strong endings in the cadences.*
- Feel free to alter the harmony provided.

MUSETTE

Gluck: from 'Armide'

even rhythm based on strong beats

upbeat rhythm

fill in

fill in

* in the first cadence in b 3-4 a weak ending may be used; see p 41, Ex 3.

Leading note in the bass

7 Write a bass part for cello to 'Minuet', the melody being played by a violin (in a later exercise you will add an inner part).

- Use the 3rd as a leading note in the dominant 7th chords, resolving to the root of the next chord; see p 43, Ex 4. Notice that in the chord B \flat /F in b 4 and F/C in b 8 and 15 the bass notes F and C respectively are regarded as the root of the chord (cadential suspension/cadential six-four).
- Use strong endings, ie without the 3rd in the bass (b 8 and 15-16).
- Avoid the root in the tonic in b 9, in order to make a contrast to b 1 – compare b 1, 5 and 9 in Ex 1 on p 49. (You may also vary the octave position in b 1 at the repeat if suitable.)

MINUET

Heinrich Koch

Chord progression for the bass part:

Measures 1-4: F, C7, F, B \flat , F, C7, B \flat /F, F

Measures 5-8: B \flat , F, F(7), B \flat , D7, Gm, F/C, C

Measures 9-12: F, D7, Gm, (D7), Gm, C7, F

Measures 13-16: B \flat , F, B \flat ₃, F/C, C7, F

Stepwise and chromatic movement in the bass

- 8 Write bass parts which are *entirely* built on stepwise and chromatic movement using the following chord progressions; see pages 52–53.

Stepwise movement:

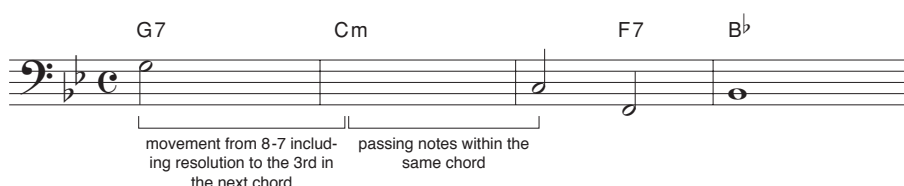
- using inversions of the chords (see p 53, Ex 1):



- using passing notes between each root in a chord progression (see p 53, Ex 2):

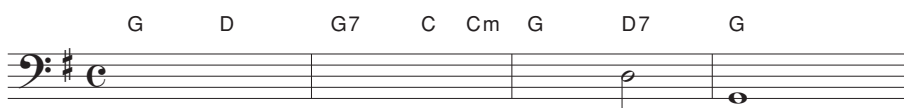


- using movement from 8-7 (see 'The seventh in the bass' on p 52) and passing notes between chord notes within the same chord (see p 53, Ex 3):



Chromatic movement:

- using inversions of the chords (see p 53, Ex 4):



- 9 Compose a melody in traditional style (or just a chord progression with bass) using stepwise and/or chromatic bass.

- 10 Write a bass part for violoncello to 'Minore' (in a later exercise you will add two parts to complete the arrangement for string orchestra or string quartet.)

- Allow the bass to form a held or rhythmized pedal point in bars 1–4; see p 50–51 ('rhythmized and varied with octave leaps'; see p 51, Ex 3).
- Use strong endings in the main cadences – particularly in the last 5 bars.
- Try to create stepwise movement using the technique you have studied in example 2–3 in Exercise 8 above; see also p 53, Ex 1–5.
- Write 'fills' in the bass between phrases.
- Play the chords when shaping the bass.

MINORE

C. M. Bellman: Epistle No 71 (2nd section)

Em (B7) F#°7 B7

held or rhythmic pedal point

7 Em Em C Am

13 Em/B B7 Em E7 Am

19 D7 G Em

25 C Am Em/B B7 C Am Em/B B7 Em

Stepwise and chromatic movement in the bass

11 Write a bass part for trombone to 'As festive a comely shepherdess', the melody being played by trumpet. (In a later exercise you will add two more parts to complete the arrangement for brass quartet.)

- Allow the bass to form a pedal point in bars 1–4 (see p 50–51).
- Use stepwise or chromatic movement according to the indications given in the score (see also p 53, Examples 1–5).
- Make alterations to the harmony as required.

AS FESTIVE A COMELY SHEPHERDESS

C. M. Bellman: Epistle No 80

rhythmsized pedal point

chromatic bass – choose suitable chords to match the bass progression you have made

chromatic movement

stepwise ascending in the bass

Text book: pages 50–53

Chapter 4

- 1 Add an inner voice to the following, thus forming three-part chords according to the principles described on pages 58–59. As complete a chord as possible is to be preferred; otherwise make one with an alternative doubling; see the first bar of the exercise.

G F B^b Dm Am Em E^b Cm C7

D7 A7 Cm6 B^b7 F7 C7 Dm6 A7 F7

- 2 Practise finding in the chord progressions below, the note in common that can be used to create a pedal point in an inner voice; see p 61, Ex 3 and 4. At least three of the chords should include the note in common.

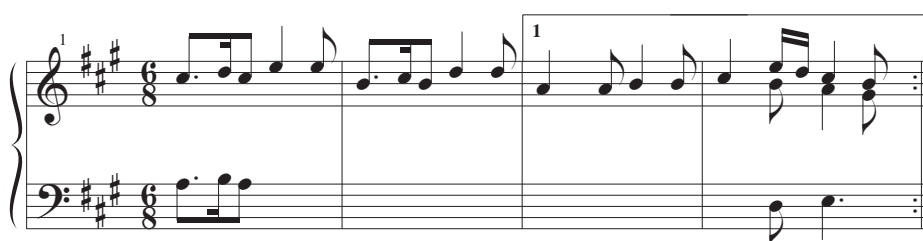
| | | | | | |
|----------------|---|----------------|---|-----|-----------------------|
| G | – | D7 | – | G | |
| Cm | – | C7 | – | Fm | – Cm |
| F | – | B ^b | – | Gm7 | – C7 – F |
| D | – | Em | – | Gm | – A7 – D |
| B ^b | – | E ^b | – | Cm | – F7 – B ^b |

Pedal point in the second part

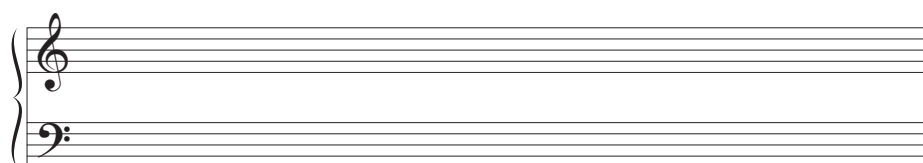
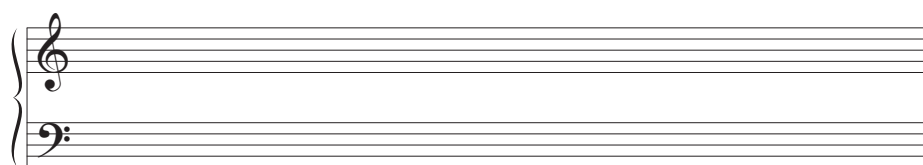
- 3 Add a 2nd part and a bass where the latter moves in parallel motion with the melody, and the inner part forms a pedal point which uses the following rhythmic motive:



The example is taken from Mozart's Piano Sonata in A major (KV 331). If you follow to the instructions above, your result should match the original version.



- 4 Compose in the style of your choice, some phrases or a whole piece including 'pedal point in the inner part'. Write the composition for three instruments or voices.



Hints:

When writing in three parts, it may be wise to write the bass part first – even if it often has to be slightly changed at a later stage. After the bass part is finished, the middle part is added.

- In order to practise three-part writing, complete the melodies which you added bass parts to in the previous chapter. On the next page there are some comments to consult when shaping the middle part.
- When writing using chord symbols, don't forget that it's up to you whether a dominant chord should include the 7th, or whether it is sufficient as a triad.
- Be careful when shaping the melody and when needed use simpler rhythms in the second part.

Chord spacing

- In order to achieve a complete sound, the second part is required to play the 3rds of the chords where these are lacking in the melody or bass part. In 7th chords the 3rd may be omitted if the 7th (or 6th) are present.
- Indicate the chords where the 3rd 'must' appear in the second part. In dominant 7th chords, you can postpone your choice of note until you know what notes are to be preferred in the context – as long as the 3rd or 7th isn't in another part.

2nd part 'must' play the 3rd

Analysis: G D C G7 D D7 G

- The next step is to create a good melodic line that includes the chosen notes. At the places where the 3rds already exist in the melody or bass, choose *either the root or the 5th – 7th (or 6th) in 7th chords* – depending on which alternative provides the best voice-leading/melodic line. The sound will of course be more complete if you choose the 5th when the root already exists in another part, and vice versa.

leading note resolution

G D C G7 D D7 G

- Pay attention to the leading notes in the chords, eg in a dominant 7th chord, and make sure they are properly resolved. Sometimes the doubling of a chordal note may occur.

5 *I KNOW OF A LOVELY ROSE*

Complete your arrangement on p 231 by adding a second part which can be played by clarinet. Study the hints on the previous page.

- Bars 9–10 and 11–12: If you have used parallel motion between the bass and the melody, the second part may make a pedal point here – but not necessarily through all of bars 10 and 12. The pedal point can be placed either below or above the melody, and it might be rhythmized or held; see p 61, Ex 3 and 4.
- Bars 9–12: The melody may be played by the clarinet in the B section, and then return to the oboe in the last phrase (possibly in a higher octave).
- Feel free to alter the harmony provided and the bass part you have written earlier.

6 *MINUET*

Add an inner part to the melody and bass you have written on p 235, played by violin or viola.

- Use parallel motion with the melody (or the bass) when suitable.
- Alter the harmony as well as the bass part you have written earlier when required.

7 *MUSETTE*

Before you start working on this exercise you should do exercise 8 on the next page.

Add a second part, played by another clarinet, to the melody and bass part you have written on p 234.

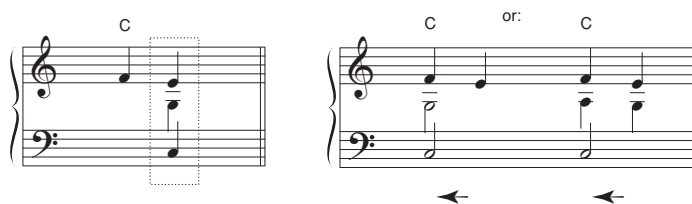
- Use parallel motion with the melody or the bass when suitable.
- Use one of the hints you practised in exercise 8 on the nonharmonic notes in bars 2 and 3.
- Make alterations in the harmony and the bass part you have written earlier if required.

Nonharmonic notes

- 8 Add to the phrases below, a 2nd voice that includes nonharmonic notes in the form of appoggiatura.

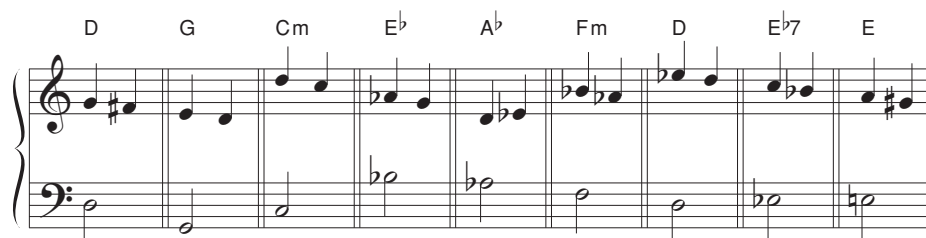
Hints

A good hint is to first add a 2nd voice to the chord of resolution. Then work backwards with one of following alternatives:
In the alternative using parallel motion the two voices should move in intervals of 3rds or 6ths.

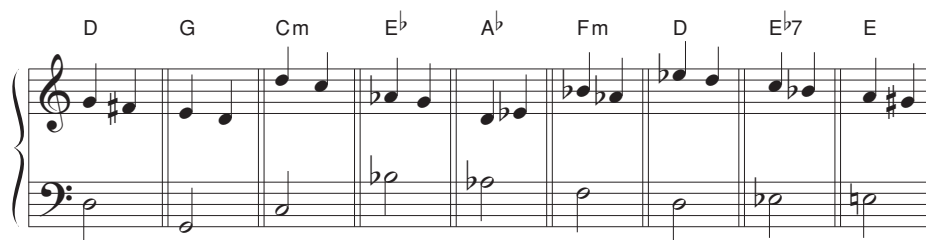


Make two versions according to the alternatives described above.

The inner voice plays a chord note:



The inner voice uses parallel motion, either in 3rds or 6ths with the melody:



Two-part background plus melody

9 Write two-part backgrounds in the descant register to the melodies below; see p 63, Ex 1 and 2.

- Write the backgrounds in the descant register.
- Shape the background so that it sounds ‘good’ in two-part writing, ie when played without the melody.

a Two-part background in longer note values (see p 63, Ex 1):

- Use movement by step (when needed also chromatic motion) ending in unison and following the chord rhythm.

161 Vl.1
Vl.2 & Vla.
C G F Em Dm D7^{no 1} G
background ends in unison

165
C G F Em Dm G C
background ends in unison

Haydn: Symphony No 50, IV

b Rhythmisized two-part background (see p 63, Ex 2):

In the example below, the B section in melody is used. The complete melody is presented on p 238. (The two-part backgrounds you create will be used in a later exercise, as a contrasting section in a four-part arrangement.)

- Add eg eighth note movement, possibly with a rest on each 1st beat.

Vl.1
Vl.2 & Vla.
B^B
B^b Cm F7^{no 1} B^b

From: 'As Festive a Comely Shepherdess' (C.M. Bellman), see p 238.

Treatment of nonharmonic notes

- 10 Practise using parallel motion three parts in the descant register when there is stepwise movement in the melodic part; see p 65, Ex 4 (bar 104) and 5.

Mozart: Divertimento No 12,
Trio (KV 252) Original: A^b major

- 11 Add to the following two-part writing in parallel motion an *inner part* that forms a pedal point; see p 65, Ex 4 (bar 100). The part should move with the same rhythm as the other parts. The inner part may occasionally play a note in a unison with the melody.

a

two parts move and one repeats the same note

b

two parts move and one repeats the same note

c

Zum Zie - le führt dich die - se Bahn, doch musst du, Jüngling, männlich sie - gen.

Mozart: The Magic Flute, No 8

Three-part writing without the bass

12 Write a three-part arrangement of 'Greensleeves' for three voices (two sopranos and one alto).

- In order to create a stable beginning and strong endings/half cadences of the phrases, you can use the root in the 3rd voice in b 1 and all the dominant chords (D). This requires the utilising of unison, ie 3rd voice will here act as a bass; see p 65, Ex 3, b 3 (including the upbeat).
- At the nonharmonic notes, two of the voices can move in parallel motion while one repeats the same note; see p 65, Ex 4.

GREENSLEEVES

Traditional

Gm F

A - las, my love, you do me wrong to
For I have lo - ved you so long, de

1 Gm
cast me off dis -

at the nonharmonic notes, two voices move and one repeats the same note

D 2 Gm/D D Gm

cour - teous - ly. light - ing in your com - pa - ny.

**

Bb F 1 Gm

Green - sleeves was all my joy.
Green - sleeves was my heart of gold and Green - sleeves was

two voices move and one voice repeats the root

D 2 Gm/D D Gm

my de - light who but my la - dy Green - sleeves.

* the repeating voice may double the note F above middle C, ie starts in unison.

** you may add the 7th resolving to the 3rd in next bar; see p 65, Ex 2.

Text book: pages 64–65

13 Write a longer three-part arrangement, with an introduction and coda, for an ensemble of your choice. Use different techniques to vary the arrangement:

- solo/unison – two-part writing – three-part writing (p 63, Ex 4)
- the instruments alternate to play the melody
- melody with single line background or two-part background (p 63, Ex 1 and 2)
- pedal point in the bass
- pedal point in the inner part (p 61, Ex 3 and 4)
- contrast between light, close voice-leading and a broader sound
- degree of activity, eg ‘supporting chords’ as opposed to ‘all parts moving’ (p 63, Ex 3)

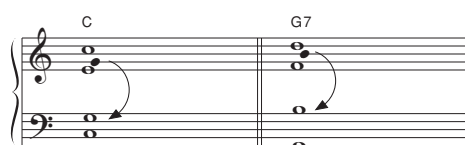
Refer even to ‘Planning and notation’ on p 121 and ‘Introduction and coda’ on p 125.

Chapter 5

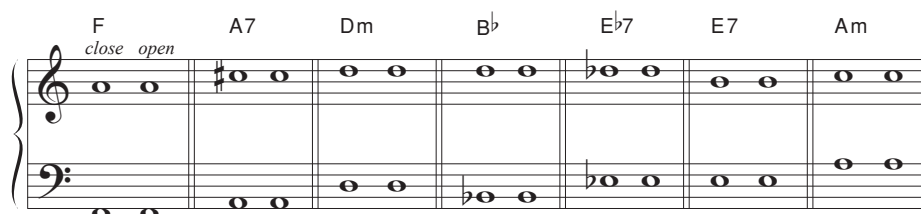
- 1 In the following example you will practise chords in four-part writing using open position.

Hints:

When you are spacing chords in open position, it is advisable to start from the chord in close position and then spread the chord by dropping the second note from the top down an octave:

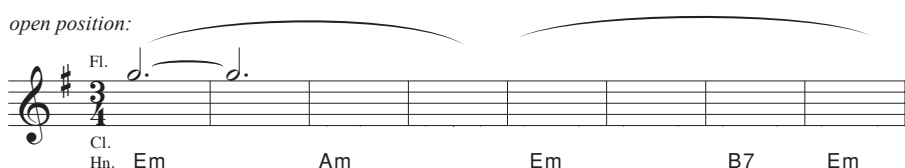


Notice that the close position of a 7th chord can be *misinterpreted* as open, as there is a gap for one more chord note. (In the *close* position of the G7 chord above there is room for the note G between B and F above middle C.)



- 2 'Add' a three-part background using the chord progression below – compare with Example 2 on page 69. The background will be played by flute, clarinet and horn and be notated on the staff below.

- The chordal background in longer note values should be written according to the principle of 'least possible movement'. In order to accommodate the ranges of the instruments used, the background should be placed in a higher register (see the flute in bar 1) and be spaced in *open position*.
- Notice that there is a bass part which plays the root of each chord.



Triads with the 3rd or 5th in the bass

3 In the following example you will practise the spacing of triads with the 3rd or 5th in the bass in four-part writing. In example b you will practise close and open position as well.

a *Triads with the 3rd in the bass – six-three chords:*

- Double the 5th or the root* – when possible, double the melody note at the octave in the manner shown in the first chord. Remember that you may when necessary double at the unison, ie that two voices play the same note; see p 73, Ex 3.

b *Triads with the 5th in the bass – six-four chords:*

- Add – as close to the melody as possible – the two chord notes which together with the melody form a complete triad. In this way the chord is spaced in close position and the 5th is doubled in four-part writing, which is also the most common**. Then, spread the chord by changing to open position.

* for reasons connected with voice-leading, for example, another note may be doubled; see p 88.

** see alternatives under 'Double', p 73, Ex 2.

Four-part background

- 4 Add two inner parts to the two lower staves in Exercises a and b, so that a four-part background is formed; see p 69, Ex 1. Treat the background as a complete four-part entity, ignoring the movement in the melody.

If you follow the instructions below your result should match Tchaikovsky's original.

- Use only close position.

a

108 Fl.+Vll

Cl. 1&2+Bn. 1

Bn. 2

Fm6 Cm/G G7 Cm Cm

add two inner parts

no 5th

Tchaikovsky: Swan Lake, No 17
(The four-part writing is played by strings as a waltz accompaniment.)

b

1 Ob.

p dolce

2 Hn.+2 Bn.

Am/E E7 Am Dm7 Dm/B (Bm7^{b5}) E7

add two inner parts

Tchaikovsky: Swan Lake, Introduction
Original: B minor

Resolution of the 7th chord in inversion

5 Practise spacing 7th chords in four voices in open or close position using the exercises below. Voice-leading is included as part of the exercises.

7th chords including all four notes with different bass notes:

- Begin by adding – directly under the melody note – the two notes missing in order for the chord to include *all* four notes. Then lead the voices to the next chord by the use of ‘least possible movement’. Resolve the leading notes in the 7th chords as shown in b 1-2 in the example.

Close position:

all four notes

Open position (the second voice in the exercise above is transposed down an octave):

all four notes

Alternatives in the spacing/resolution of the dominant 7th chord

6 In the following exercise you will practise dominant 7th chords with or without the 5th/root, as well as alternative resolutions of the leading note.

a The dominant 7th chord with the 5th omitted and leading note resolution:

- Add – directly under the melody note – the two notes missing in order for the three upper voices to form a dominant 7th chord *with the 5th omitted*.

Exercise 6a: The dominant 7th chord with the 5th omitted and leading note resolution. The exercise is written in G major, starting with a G7 no 5 chord. The sequence of chords is: G7, C, C7, F, E^b7, A^b, B7, Em, A7, D, F7, B^bm. The first four chords (G7, C, C7, F) are marked 'close', indicating close spacing. The last four chords (A7, D, F7, B^bm) are marked 'open', indicating open spacing. A dashed box highlights the last four chords, with a note below stating: 'begin with the chord in close position and then drop the second voice an octave down'.

b The complete dominant 7th chord with the leading note moving 'freely':

- Add – directly under the melody note – the two notes missing in order for the chord to include *all* four notes.
- Let the 3rd of the dominant 7th chord descend to the 5th in the tonic chord in order to achieve a complete triad, see the first bar and p 71, Ex 3.

Exercise 6b: The complete dominant 7th chord with the leading note moving 'freely'. The exercise is written in G major, starting with a G7 chord. The sequence of chords is: G7, C, D7, G, E7, Am, B^b7, E^b, A7, Dm, E^b7, A^b. The first four chords (G7, C, D7, G) are marked 'close', indicating close spacing. The last four chords (A7, Dm, E^b7, A^b) are marked 'open', indicating open spacing. A dashed box highlights the last four chords, with a note below stating: 'begin with the chord in close position and then drop the second voice an octave down'. A note 'all four notes' points to the G7 chord, indicating that all four notes of the dominant 7th chord are included.

c *The complete dominant 7th chord with a preferred leading note resolution:*

- Resolve both leading notes in the complete dominant 7th chord, which results in the tripling of the root and a 3rd in the tonic chord; see p 71, Ex 4 on and bars 1–2 below.

all four notes no 5th

d *The incomplete dominant 7th with the 5th* in the bass (VII with the 3rd in the bass):*

Two alternatives:

- Add the two missing notes directly under the top voice, so that the upper three notes form a dominant 7th chord with the root omitted. This will result in a doubling of the bass – ie the 5th – which is the most common. Most often the seventh rises to the 5th of the chord of resolution.**
- The 7th is doubled, one of the 7ths continues to its natural resolution, while the other will move to the 5th in the chord of resolution.

7th resolves ascending to the 5th

double the 7th

* the 7th or 3rd may be in the bass, although this is less common.

** the 7th may also descend, in which case the doubled 5th in the inner voice moves down to the 5th of the *chord of resolution*.

Four-part accompaniment

- 7 Add two inner parts in order to complete a four-part accompaniment, as shown in b 1. Treat the string accompaniment as a complete four-part entity, separated from the movement of the horn melody (compare with Example 3 on page 69).

If you follow the instructions below your result should match Mozart's original:

- Use only close position
- All 7th chords should include *all* four notes

complete triad on off-beats

1

Hn.

2x ()

Vl. 1&2

Vla.

Vc. & Cb.

A^b E^b7 A^b E^b7 A^b D^b6 no5

4

2

A^b/E^b E^b E^b7 A^b D^b6 A^b/E^b E^b7 A^b

leading note resolution

Mozart: Horn Concerto, Romanze (KV 447)

8 As in the previous exercise, add two inner parts to complete a four-part accompaniment. Also here you should treat the string accompaniment as a complete four-part entity – now in pizzicato.

If you follow the instructions below your result should match Mozart's original:

- Use only close position.
- All 7th chords should include all four notes and all leading notes should be resolved.
- Be careful with the six-three chords in b 5–6, in allowing the leading note resolution of the dominant 7th chord to determine the doubling in the Fm and E \flat chords.

The musical score is presented in two systems. The first system includes staves for Oboe (Ob.), Violins I & II (VI. 1&2), Viola (Vla.), and Violoncello/Contrabass (Vc. & Cb.). The Oboe and Violins play a melodic line, while the strings play a pizzicato accompaniment. The second system continues the same parts, with the Violoncello/Contrabass part now including an 8va line. Chords are indicated below the string parts in both systems.

Chords indicated in the first system:

- E \flat
- B \flat 7
- E \flat
- Fm/A \flat
- B \flat

Chords indicated in the second system:

- C7
- Fm
- B \flat 7
- E \flat
- Fm/A \flat
- B \flat 7
- E \flat

Mozart: Sinfonia Concertante, Andantino con Variazioni (KV 297b)
(The woodwinds are omitted from the score)

Breaking the 'least possible movement'

9 Write a three-part background using the chord progression below. Assume that there is also a bass playing the root of each chord.

- Break the principle of 'least possible movement' in the middle of the 3rd bar. Choose a new voice-leading position which gives the last two chords a character of ending; see p 77, Ex 1.

static section

closing section

Am Dm Am E7 Am

10 Write a three-part chordal background in longer note values using the chord progression below, which then forms the basis for an accompaniment. Imagine that there is also a bass playing the root of each chord.

- Begin with a static section, in bar 5 'lifting' the background to a new voice-leading position by repositioning the chord; see p 77, Ex 2.
- Then, allow the upper part of the background to determine the direction so that it forms a simple melodic line. Stepwise movement with occasional smaller leaps is the main pattern of movement; see p 79, Ex 2 and 3. If the upper part lands on a leading note it should be resolved.
- Return to the starting position at the end so that the entire chordal background gets a curved form.

static section

'leap' to a new voice-leading position

G Am/C D7 G G E7 Am

Am/D D7 G Em Am G/D D7 G

The melodic line in the upper part in an accompaniment

11 Add – independent of the melodic line – three voices to complete the four-part accompaniment for strings to the melody below played by flute/horn.

- Follow the instructions of the section ‘Hints’ on the next page.
- Let the 1st part ascend by step, reach a climax and then descend; see p 79, Ex 1, b 95 (although in this example the 1st part ascends by leaps).
- Remember that you may occasionally repeat a note when shaping the curved melody line in the 1st part (see ‘Hints’ on next page, bars 1-2).
- For a full sound in the three voices Mozart uses a complete triad also in the six-three chords (A^b/C and E^b/G); see ‘The six-three chord’ on p 72.*

Mozart: Sinfonia Concertante, II (KV 297b)

use the same figures of accompaniment as in Ex 7 on p 254

86 E^b Ob. A^b/C

Vl. I & 2

Vla.

Vc. & Cb.

simile

89 E^b/G A^b Hn. E^b/G

92 F^m B^b7/D E^b

* Mozart uses open position in bars 91-94.

The melodic line in the upper part in an accompaniment

Hints for exercise 11

1. In order to achieve a good line in the first part of the accompaniment, you should *from the outset* shape this as a simple single line melody. Stepwise movement with occasional small leaps should dominate the movement (a note can be repeated); see p 79, Ex 2 and 3.

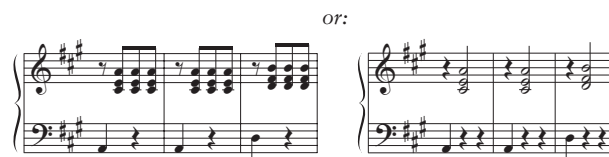


If the part lands on a leading note it should be resolved.

2. Use this single line melody as the basis for shaping the chordal background by adding the 2nd and 3rd parts, so that these make four-part writing together with the bass.



3. Add rhythm to the chordal background eg:



Spacing and resolution of 9th chords

12 In the exercises below you will practise the spacing and resolution of 9th chords with or without the root; see p 81, Ex 1–3.

a Ninth chords *with* the root:

- ‘Important’ notes such as the 3rd and 7th should be included. When the root is present, the 5th is omitted in four-part writing; see p 81, Ex 1.
- Add a 9th to each dominant 7th chord in the example. Choose either the major or minor 9th according to the basic principle:

b9 if the chord resolves to a minor chord a 5th apart
9 if the chord resolves to a major chord a 5th apart

Although the minor 9th may be used when the dominant 9th chord resolves to a major tonic, the major 9th is predominant in western melodic tradition.

- Resolve the leading notes as shown in b 1 (also p 81, Ex 2).

major 9th when the chord resolves to a major triad

Choose 9 or b9

G9 ? ? ? ? ?

G7 C C7 F E7 Am Eb7 Ab D7 Gm F7 Bb

b Dominant 9th chord with the root *omitted* (VII):

- Omit the root in the dominant 9th chords below and then resolve the leading notes; see p 81, Ex 3.
- The dominant 9th chord with minor 9th *and* the root omitted forms a diminished 7th chord. Label the diminished chords in b 3, 5 and 7?

B°7 is formed

G7b9/B C D7b9/F# G E7b9/G# Am Bb7b9/D Eb A9/C# D Eb9/G Ab

Spacing and resolution of extended and altered chords

13 In the examples below you will practise the spacing and resolution of dominant chords with augmented or diminished fifths *as well as* 13th chords; see p 81, Ex 4.

- Place the $\sharp 5$ th at the top of the chord – which is most common when the 7th is used. Practise the two alternative ways to solve the $\sharp 5$ chord, ie with ascending or descending 7th; see the two first bars of the exercise and p 81, Ex 4.
- In the 13th chord, place the 13th note at the top – which is actually the only four-part possibility when the root is in the bass; see p 81, Ex 1. The 13th may here be resolved descending to the root in the chord of resolution.

ascending 7th descending 7th $\flat 5$ th in the bass the 13th descending to the root

G7 $\sharp 5$ C C7 $\sharp 5$ F E \flat 7 $\sharp 5$ A \flat G7 $\flat 5$ C A13 D F7 $\flat 13$ B \flat m
(F7 $\sharp 5$)

alternative resolution

14 In the Tchaikovsky example below, you will practise the resolution of the 7th chord in a cycle of fifths; see p 81, Ex 5.

- Bars 1–3: Complete the accompaniment with two parts as shown in b 1.
- Bars 4–8: Omit the 5th and double the root in every second 7th chord in the cycle of fifths. Begin with a complete 7th chord with the 3rd at the top in b 4, and you should make a version matching Tchaikovsky's original.

add two more parts resolve the 3rd to the 7th and vice versa

183 Eng.hn.&Vla. *mf dolce*

Hn. *p* begin with a complete D7

Cb. +Vc.&Bn.&Sva *pizz.*

E \flat /B \flat B \flat /A \flat E \flat /G D7 G7 C7 Fm7 ($\flat 5$) B \flat 7 E \flat

Tchaikovsky: Romeo and Julia
Original: D \flat major

Text book: pages 80–81

Altered chords

15 Add the two inner parts in the exercise below in order to form a four-part background, ie a total of five parts together with the melody.

- In 7th chords the 3rd or 7th *may* be omitted if they appear in the melody, since the background sounds complete even without them.
- If you follow the basic principles of chord spacing in four parts and consider the melody notes in the 7th chords at the places marked, you should arrive at the same version as Mozart.
- The exercise illustrates that the principle in the 1st point above isn't followed as a rule. The voice-leading in the background can sometimes be considered more important.

the note marked should be omitted in the four-part background

Mozart: Serenade No 12, Allegro

Ob. 33 *p*

Cl. 1&2

Bn. 1&2

Cm G7 Cm D7^{b5} G Cm

38 (close)

C[#]°7 Gm/D D7 Gm C7 Fm

leading note resolution

43

Fm D7^{b5}_{no 1} G Cm G7 Cm G7 Cm

the incomplete dominant with diminished 5th (or Italian 6th) – Mozart doubles the 7th.

Text book: pages 80–81

16 Write arrangements of some length with accompaniment for various ensembles using melodies that you choose or compose yourself. The following list includes examples of instruments and functions for arrangements:

| | |
|------------------------|--|
| melody | vocal or string/wind instrument |
| 2nd part to the melody | vocal or string/wind instrument |
| single line background | string/wind instrument |
| chordal background | two or three-part strings/winds |
| accompaniment | strings/winds or chordal and bass instruments |

The accompaniment may – as in the exercises in this chapter – be notated. If you prefer to give emphasis to second parts and backgrounds, the accompaniment may be notated using chord symbols for eg guitar/piano.

Form the arrangement with melody and accompaniment as the basis. Embellish by adding backgrounds and second parts as ‘islands’ in the arrangement. The principles are described in the chapter on two-part writing on p 20–21 (Ex 1), 34–35 (Ex 1) and in this chapter on p 68–69 (Ex 2).

See also ‘Planning and notation’ on p 121 and ‘Introduction and coda’ on p 125.

Figures of accompaniment

17 Write arrangements for two or three instruments where one of the parts plays an accompanying roll in the manner described on p 82–83. Below you will find suggestions of songs suitable for this type of arrangement.

*a) for three instruments, ie melody, accompanying part **plus** bass:*

- Begin with a three part chordal background *plus* bass (as the basis of the accompaniment). The chords in the three-part background are then arpeggiated in the manner shown in Ex 1 and 2 on p 83.
- Remember to use complete three-part chords, eg at chord changes or at ‘important notes’ (see p 83, Ex 2).
- Choose the figure of accompaniment best suited to the melody you have chosen. On p 82–83 there are further suggestions which can work as a basic model. These can then be adapted if you eg should prefer to use eighth note movement instead of the sixteenth notes of the example.

b) for two instruments:

- Make use of eg
 - ‘Alberti bass’ (see p 83, Ex 3)
 - one voice using triplet movement (see p 82, Ex a)
 - tremolo movement (see p 83, Ex 4)
- At the more important phrase endings the voice can act as a bass (see p 83, Ex 4).
- The harmonic notes – of greater importance – found in the melody *may* be omitted from the accompaniment if the chord is a *7th chord* – compare exercise 15 on p 261.

| | |
|-----------------------------------|-------|
| As Festive a Comely Shepherdess | p 238 |
| The Chamberlain Is Now Our Squire | p 276 |
| Musette | p 234 |
| Wish Song | p 264 |

Chapter 6

- 1 Practise making the transition from close to open position, so that the inner voices move according to the principle of 'least possible movement', as illustrated in the first example:

close open

C G Gm Cm F B \flat F Am E/G \sharp Am

- 2 Add two inner parts to this arrangement for two trumpets and two trombones.
 - In bars 5–8 you can when required change between close and open positions, in order for the parts to move with 'least possible movement'; see p 87, Ex 1 and 2.

WISH SONG

Traditional

close D Em7 A7 A D

Inner parts: same rhythm as the bass

5 D G D D7 G Gm6 D A7 D

Inner parts: same rhythm as the melody

Text book: pages 86–87

3 Add two inner parts – 2nd oboe and 1st bassoon – to the excerpt below, and in b 11-13 add a background played by the two bassoons (rhythm: ♩).

- The 2nd oboe may follow the movement of the melody in b 1 and 5-6.
- Start in open position and when required change to close position; see p 87, Ex 1 and 2.

VARIATIONS ON A THEME BY JOSEPH HAYDN

Brahms

Andante

Ob. 1
Ob. 2
Bn. 1
Bn. 2
Vc. & Cb. pizz *p*

B \flat E \flat B \flat F D7 Gm Cm C

5 B \flat /F F B \flat E \flat B \flat F D7 Gm *f*

9 Cm B \flat /F F $\text{no } 3$ F7/B \flat B \flat F B \flat 7/F *p*

13 F7 B \flat F B \flat E \flat B \flat *pp*

17 Cm C7 Gm/F F

inner parts: two-part background ending in b 13

inner parts: same rhythm as the bass

Text book: pages 86–87

Parallel motion and pedal point in the inner parts

4 Write an arrangement for woodwind quartet, consisting of eg oboe, clarinet and two bassoons, to the melody below. In order to achieve form variation practise dividing the whole arrangement into ‘boxes’ with different content:

- **BOX 1:** Divide the four-part writing into two parts moving (partly) in parallel motion and two neutral parts consisting of ‘pedal point in an inner part’ and a bass that plays the root of each chord; see p 91, Ex 1.
- **BOX 2:** Use chorale technique (possibly also ♩); see p 93, Ex 1.
- **BOX 3:** As a contrast to the four-part writing, you can begin the B section using *only* two-part writing and letting the clarinet play the melody. Then add a high pedal point for a few bars and after this add the bass, in the manner indicated in the score (see also p 91, Ex 3).

Traditional

The musical score is divided into three boxes, each illustrating a different compositional technique for woodwind quartet.

BOX 1: This section shows the first five measures. The oboe (Ob.) and clarinet (Cl.) parts are written in parallel motion. The bassoon 1 (Bn. 1) and bassoon 2 (Bn. 2) parts provide a pedal point and play the root of each chord. The chords are B♭, E♭/G, F7 sus, F7, and B♭. A label 'repeat bar 1' points to the first measure.

BOX 2: This section shows measures 6 to 10. It uses chorale technique, with the oboe and clarinet parts moving in parallel motion. The chords are B♭, B♭/A♭, E♭/G, F, B♭/D, F7, and B♭.

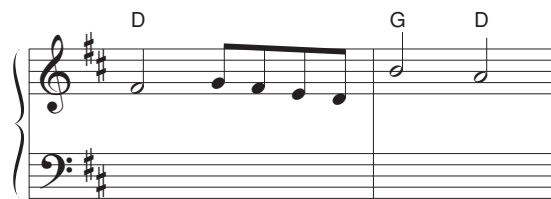
BOX 3: This section shows measures 11 to 15. It uses two-part writing, with the clarinet (Cl.) playing the melody. The oboe (Ob.) part provides a high pedal point. The chords are F7, B♭, B°7, Cm, F7, and B♭.

Text book: pages 90–93

Nonharmonic notes – using parallel motion

5 In the following melodic examples you will practise different methods for treating nonharmonic notes, which are described on p 99, Ex 1. Start at the note of resolution and work backwards using parallel motion (see p 243 in the chapter on three-part writing).

a *The nonharmonic notes and their resolutions move in parallel 3rds or 6ths – according to the best alternative – while two parts remain stationary or repeat notes:*



Webb: I Don't Know
How to Love Him



Berlin: White Christmas

b *The nonharmonic notes and their resolutions move in parallel motion – either as six-three chords or six-four chords, depending on what alternative is best:*

parallel motion in three parts

Gm6^{no5}

Dm/F Gm Dm/A A7 Dm

define the chord formed here

parallel motion in three parts

F ?/G G7 C

Text book: pages 98–99

The deceptive cadence

6 As an introduction to subsequent exercises you will resolve deceptive cadences in the following exercises; see p 89, Ex 3.

- Resolve both leading notes in the complete dominant 7th chord as though the subsequent chord were the tonic ie with the 3rd ascending and the 7th descending. Also let the 5th in the dominant 7th chord descend by step to the 3rd in the chord of resolution – which will double the 3rd; see b 1 in example below.
- Voice-leading and spacings are not affected by a chromatic passing note in the bass.

G7(G#°7)Am D7 Em A7 B \flat E \flat 7 E°7 Fm B \flat 7 B°7 Cm B7 C

close open close close open

all four notes doubled 3rd

7 AS FESTIVE A COMELY SHEPHERDESS

Add two inner parts to the melody and your own bass part on p 238, played by trumpet (or french horn) and trombone.

- In order to create variation in the arrangement, use, where each part – consisting of eg 4 bars – forms a ‘box’ with a particular content.

Here are some examples:

- four-part writing divided into *two parts in parallel motion and two neutral parts*; see p 91, Ex 1.
- you may, if you like, make use of a *two-part background plus melody* that you wrote in the chapter on three-part writing on p 244. This means that the bass part you have already written in the B section will be omitted.
- in order to increase tension at the end you can use *parallel motion in three parts* – see the exercises on the previous page – but also Ex 1 on p 99.
- You may when required alter the harmony and the bass part you have written earlier.

Simplified rhythm in the inner parts

- 8 Practise spacing chords that move directly towards the next chord to a melody with larger movement. In this way the voice-leading will be smooth at the chord changes. The aim here is to avoid movement in all voices at the same time; see p 93, Ex 3 and 4, b 3.

When spacing the chord, start with the melody note directly before the chord change – marked below – and use the same rhythm for the inner parts and the bass part; see bar 1.

The first staff shows a sequence of chords: C, F, Am, Dm, B \flat , F, Gm, D. The second staff shows: A7, D, B \flat 7, E \flat , E7, Am. Melody notes are written above the chords. In the first staff, the melody notes are C, F, A, D, B \flat , F, G, D. In the second staff, the melody notes are A, D, B \flat , E \flat , E, A. Some notes in the inner parts and bass are circled to show voice leading from the previous chord.

9 MINORE

Add two inner parts to the melody and the bass part you have written on p 237, played by violin and viola.

- Study Examples 1–4 on p 93 in order to observe how to vary the intensity through one, two or three parts moving with the same rhythm as the melody, eg by using choral technique at the cadences (p 93, Ex 1). It means that you sometimes have to simplify the rhythm in one or both of the inner parts.

Also make use of ‘box technique’, eg two-part writing in the 1st A section (b 1-8), four-part writing in B section (b 15-22) etc.

Remember that the rhythm of the inner parts should feel natural and well suited to the style.

- For resolution of the deceptive cadence B7–C in bars 27-28 see Exercise 6.
- Alter, when required, the harmony or the bass part you have written earlier.

Simplified rhythm in the inner parts

- 10 The following exercise includes melodic movement *from* the 3rd or 7th of a chord *to* another note of the chord. Complete the tenor part starting at the note circled, and let this take over the 3rd/7th from the melodic part in the manner described on p 93, Ex 4 (b 1–2) .

Am E7 Am D G D/A A

Even if the above technique is very common it shouldn't be treated as a necessity, as the 3rd's/7th's 'completing' function is the most important when the new chord enters.

- 11 Write four-part arrangements or compose in four parts for different ensembles.
- Use the techniques you have studied earlier, as well as the methods of creating a varied form discussed on p 97, Ex 1–4.
 - A good method is to shape the bass part first and then complete with the inner parts.
 - Begin by making a plan for the form of the arrangement; see p 96, where you will also find a list of variation possibilities. See also 'Planning and notation' on p 121 and 'Introduction and Coda' on p 125.

Four-part writing with melody in a higher register

12 Add two inner parts for violins in the treble staff below as shown in the pick-up bar. This will complete the string section of Tchaikovsky's score.* The melody is played in a high register and therefore it is important for the bass and inner parts to sound complete also when played without the melody; see p 94–95.

- In order to achieve a complete sounding three-part writing in bass *together* with the two inner parts the triads should include the 3rd of the chord – even if it also occurs in the melodic part; see p 95, Ex 2.

Tchaikovsky: Variations on a Rokoko Theme, I

The musical score consists of four systems of piano accompaniment for Tchaikovsky's Variations on a Rokoko Theme, I. The first system (measures 1-4) shows a treble staff with a melody and a bass staff with supporting chords. Chords are labeled: B \flat /D, E \flat , C/E, F, D/F \sharp , Gm. Dynamics include *p* and *cresc.* A bracket under the bass staff notes 'supporting' chords following the rhythm of the bass. The second system (measures 5-8) continues the bass line with chords Gm, F/A, B \flat , and B \flat /D. The third system (measures 9-12) shows a unison passage in the treble staff. The fourth system (measures 13-16) continues the bass line.

* in the original score the viola is doubling the 2nd violin at the octave.

Harmonizing nonharmonic notes

13 In the Mozart example that follows, you will harmonize each appoggiatura using a secondary dominant of the subsequent chord; see p 99, Ex 3. The appoggiatura are marked with question marks.

- Add the *two* inner parts missing in the score that apply to the secondary dominant you have chosen – see the first bar of the example. (Mozart omits the root in all of these chords.)
- Space the chords either in open or close position, depending on the alternative that best suits the subsequent note of resolution for each part.

Mozart: Symphony No 25, II

14 Harmonize the *suspensions* in the B section of ‘Old man Noah’ using a secondary dominant, in the same manner as the exercise above. This time, however, allow the root of the original chords to sound in the bass *against* the secondary dominant, thus creating a sharp dissonance; see p 99, Ex 3, b 8. Label the chords using chord symbols including the appropriate bass note.

C. M. Bellman: Fredman's song No 35

Text book: pages 98–99

15 In the following music example you will practise harmonizing nonharmonic notes; see p 99, Ex 2–3. Imagine the four-part writing as arranged for strings or winds.

- Notice that you only have to alter the harmony at the places with nonharmonic notes.

a *The nonharmonic notes should be harmonized by the use of chords related by a fifth to the original chord:*

b *In the following example there is also the possibility to harmonize the nonharmonic notes using a secondary dominant (eg dominant to VI):*

- For a smoother bass line, try to shape the bass part using stepwise movement when possible (the phrase ending however should be strong).

C. M. Bellman: Fredman's Song No 21

Harmonizing nonharmonic notes

16 Write a four-part arrangement for mixed choir to 'Bundeslied' or a song of your own choice, where all parts have the same text.

- Use the techniques you have practised in Exercise 14-15 on harmonizing nonharmonic notes.
- Change, when required, between close and open position, in order for the parts to move according to 'least possible movement'; see p 87, Ex 1 and 2.
- Shape the bass line using inversions of the chords when suitable. (You may use stepwise movement, eg b 3-4 and 17-18).

BUNDESLIED

bass moves in parallel, see p 267, Exercise 5a

suspension: see p 272, Exercise 14, b 2

alto moves in parallel, tenor and bass use a pedal in octaves

alto moves in parallel, tenor and bass use a pedal in octaves

deceptive cadence, see p 268, Ex 6

Lasst uns mit geschlungenen Händen,
Brüder, die unsere Arbeit enden
unter freiem Jubelschall.
Es umschlinget diese Kette,
so wie diese heilige Stätte,
auch den ganzen Erdenball,
auch den ganzen Erdenball.

Mozart (KV 623a)

Text book: pages 98–99

- ### Hints

A musical staff in treble clef showing a chromatic line. The notes are: A4 (quarter), B4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). Above the staff are chord symbols: Am (above A4), E7 (above B4 and Bb4), Am (above A4), and E (above E4). Below the staff, a bracket labeled 'neighbour note' points to the Bb4 note, and a bracket labeled 'passing note' points to the B4 note.

When shaping the second voice, think of it as a melody

C. M. Bellman: 'Song at Nightfall', Fredman's Song No 32 (b 1–4)

2 Write a two-part arrangement to the melody below for two voices *without* accompaniment.

- Use oblique motion when the melody is repeating the same note; see p 103, Ex 1 and 2.
- Allow the second part to act as a bass at the end of the phrases.

THE CHAMBERLAIN IS NOW OUR SQUIRE

J. S. Bach, Cantata 212,
No 2 (Aria)

The Cham-ber-lain is now our Squire, a first-rate Squire is
beer sets all our heads on fire, 'tis strong as beer can

he, his be. The Par-son well may fret his fill strike

up, mu-si-cian's bench! for Mol-ly here just

can't keep still, the sau-cy lit-tle wench!

Movement from 8–7

- 3 Practise making movement from 8–7, ie a movement from the root to the 7th and onwards to the 3rd in the next chord; see p 103, Ex 3. Add also chromatic movement. Play the chords and sing the part.



- 4 Write the second part to the melody examples below, and make use of the movement from 8–7. Try also to apply chromatic movement.

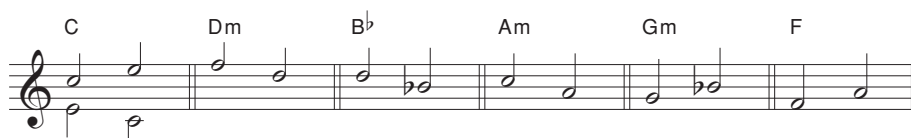
a

b

Contrary motion

- 5 Use 'leap of the 3rd or filled leap of the 3rd in contrary motion' in the following exercises, as shown in b 1 (see also 'Hints' on the next page):

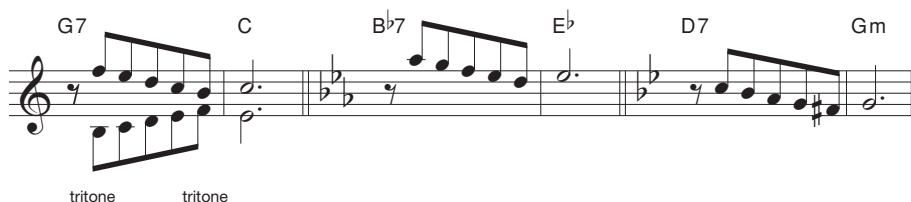
By leap:



By step:



- 6 Practise writing longer stepwise contrary motion, where the above is included as the nucleus but the tritone is the interval span; see p 105, Ex 3 and the first example below.



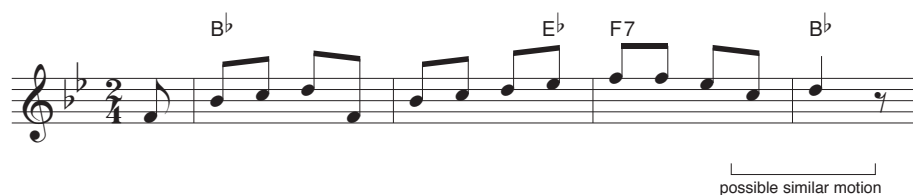
- 7 Practise writing stepwise contrary motion which – as opposed to the above – forms a dissonance against the melody all the way to the resolution – see the first example. Here, the first four notes in the two-part writing in Example 3 on page 105, are used.



You can do exercises 6 and 7 in three parts by adding a part in parallel motion with the melody *or* the second part.

8 Practise writing an entire phrase in contrary motion, ie where *every* ascending interval in the melodic part becomes descending and vice versa (however not necessarily with equally large intervals). ‘Filled leap of a 3rd in contrary motion’ is included as an important ingredient, see hints below – but you may also use other types of contrary motion.

- In this exercise, the distance between the parts *may* be as large as two octaves.



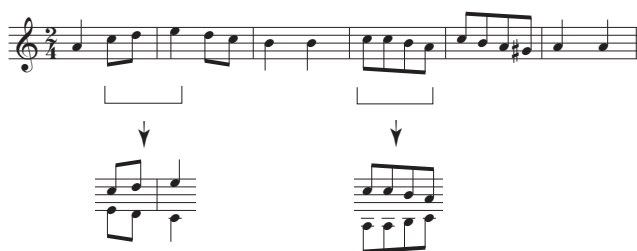
Traditional

Hints

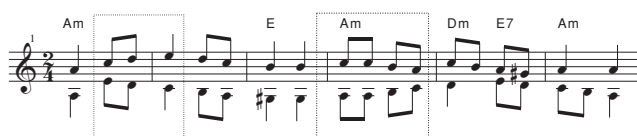
First find the places in the melody where the ‘leap of a 3rd or filled leap of a 3rd in contrary motion’ *could* be used.



Take out each individual ‘piece of melody’ and ‘play it backwards’ as a contrary voice. Then, choose the places which best suit the context and use the technique combined with others.



The result may sound like this:



It is therefore important to be aware that the technique is only possible or desirable when used sparingly.

Contrary motion

9 Write an arrangement *without* accompaniment to 'Home-sickness' eg for violin and viola.

- Bars 1-8: You may vary the phrases by the use of both two-part writing (possible using 'leap of a 3rd or filled leap of the 3rd in contrary motion') and single line background* (eg $\text{♩} \cdot \text{♩}$ or $\text{♩} \text{♩} \text{♩}$).
- Bars 9-14: Use 'leap of a 3rd or filled leap of the 3rd in contrary motion'; see 'Hints' on the previous page.

HOME-SICKNESS

Grieg, Lyric Pieces

Andante

p legato

Am7 Em Gm6

two-part writing single line background (ending in b 4)

4 A C C F#7 B7

two-part writing acting as a bass line, see p 31, Ex 1

8 Em *Fine*

leap of a 3rd or filled leap of the 3rd in contrary motion (ending in b 14)

12 B CA7 F#7^{b5}/C

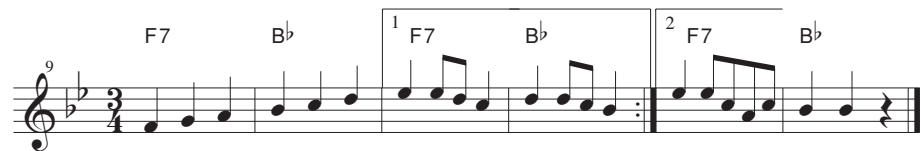
continue freely

16 B CA7 F#7^{b5}/C B *pp*

D.C. al Fine

* see p 34-35 and p 227, Ex 21.

- 10 Add a second part to the B section of the melody below, using a longer stepwise phrase in contrary motion with some chromatic movement; see p 105, Ex 3.



In order to make a functional second part moving by step in contrary motion, you should, in the next example, try to 'coax' the rhythm and also use chromatic movement when required; see p 105, Ex 4.



- 11 Write arrangements where you make use of contrary motion in order to increase the tension at the closing phrase, ending in the manner described above.

Contrary motion

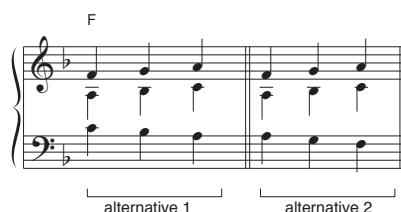
12 Write a four-part arrangement to the song below, using 'filled leap of the 3rd in contrary motion' combined with parallel motion; see p 105, Ex 1, b 3.

Hints

Begin by shaping the second voice in parallel motion:



Then, write the 3rd voice in contrary motion. Here are two possibilities which may when required be transposed at the octave:



A further voice can be added – in that case in parallel motion with the contrary voice, ie the result will be two parallel voices in contrary motion:



Notice that doubled 3rds occur in this type of voice-leading – which shouldn't be regarded as incorrect; see p 89, Ex 2.

Feel free to use this technique not only in the cases marked.

Scandinavian/German folk song

Text book: pages 104–105

Stepwise and chromatic motion – Modal technique

- 13 Add a chromatic inner part above the pedal point provided, and then complete the example freely in three parts; see p 106, Ex b and p 107, Ex 4.

Stepwise and chromatic motion

15 Add an inner part to the arrangement below in order to practise chromatic motion.

- Bars 1–4: Use a chromatic passing note to fill in the major second between two chord notes; see p 106, Ex c and p 107, Ex 3. The passing note may have a value of anything between eighth note and half note. How is the character of the piece affected by the length of the passing note?
- Bars 5–6: Use ‘chromatic motion over colourings’ *within* one and the same chord; see p 106, Ex c and p 107, Ex 3. Start either on the root and use descending motion or start on the fifth and use ascending motion.

Chords: F, Dm, D, Gm, Gm6 D°7, C

Annotations:

- chromatic passing note (p 106, Ex c, b 1)
- chromatic passing note
- chromatic motion 'over colourings' (p 106, Ex. c, b 2)

Chords: G7, C7, F

Traditional

16 Write an arrangement of some length where you make use of stepwise and chromatic motion eg at the introduction or the coda; see ‘Planning and notation’ on p 121 and ‘Introduction and Coda’ on p 125.

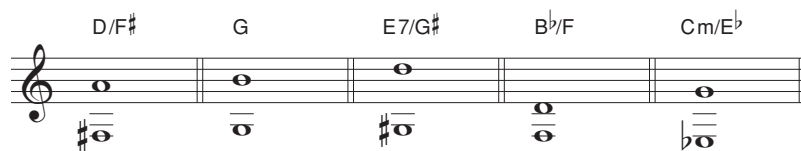
Adding dissonance

- 17** Add an inner voice creating an appoggiatura, ie a dissonance without preparation; see Examples on page 109.

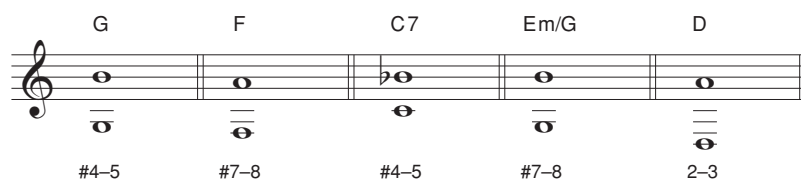
descending appoggiatura: 4–3 (possibly with embellishment, eg 4–2–3):



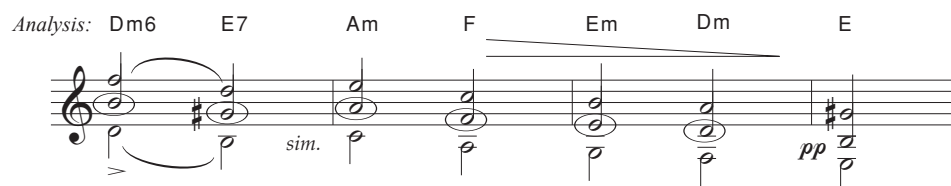
descending appoggiatura: 9–8 (possibly with embellishment, eg 9–(♯)7–8):



ascending appoggiatura (leading note):



- 18** In the next example you will write an appoggiatura that descends to the note circled in the inner part. This part will move in ♩ . The example is a transposition of Grieg's 'Rigaudon' from 'Holberg's Suite' which is notated in original on p 109, Ex 2.

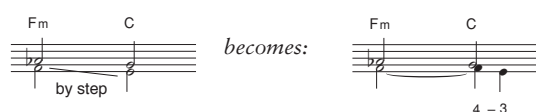


Adding dissonance

19 In the following two examples you will practise adding suspensions. The notes circled will be *suspended*, ie they will remain by being tied to the next chord in order to form a dissonance which is resolved descending by step; see p 109, Ex 1.

Hints

If a voice moves by step between two chord notes at a chord change, it can be held – *suspended*. Most often, a suspended dissonance is formed, eg 4–3 and 9–8 in descending motion, or 2–3 and 7–8 when ascending.



a

41 Hn. 1&2
p
Bn.

Mozart: Serenade KV 375, Minuet No 1

b

1 Cl. trio
p

5 suspend suspend

Mozart: Divertimento 2 (KV Anh. 229), Trio

Text book: pages 108–109

- 20 Embellish the chords below with double appoggiatura; see p 109, Ex 3. A good method is to first space the chord in the usual manner by adding two inner voices. Then, add ascending/descending appoggiatura to the inner voices *in parallel motion* according to the instructions for the exercise:

descending by step ascending by step

F Am Cm D G7 C7

6 – 5 4 – 3 4 – 5
4 – 3 9 – 8 2 – 3

- 21 Write an arrangement for two parts plus bass to the song below (or for four parts using the double appoggiatura as practised in the exercise above). Let the bass primarily play the root of each chord. Utilise appoggiatura and suspensions in order to add colour and create movement in the arrangement.

- The inner parts may – after a calm introduction – form eighth note movement, where the notated appoggiatura and suspensions are included.
- Use the chromatic movement within chords as practised in Exercises 13 and 15 on pages 283–284.
- Feel free to alter the harmony and make appoggiatura/suspensions at other places than those marked in the score.

WHO CAN SAIL WITHOUT WIND?

Scandinavian folk song

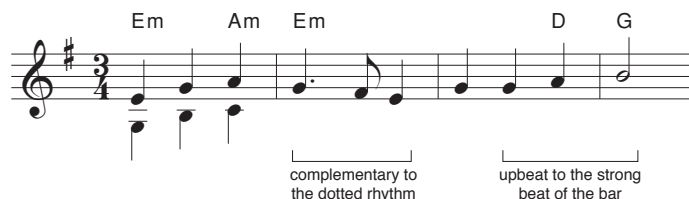
Dm Gm C7 F6 no5 F#o7 Gm A7 Dm B \flat 6 no5 Gm6 A7 Dm

Appoggiatura suggestions: 9–8 4–3 #7–6 4–3 4–3 #7–8 #7–6 2–3 4–3

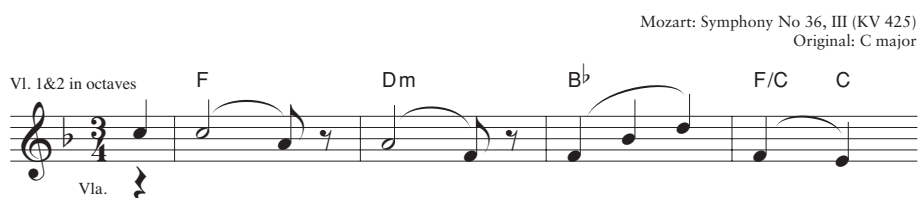
Complementary rhythm – figuration

22 Write a second part to the following melodic excerpts, and activate it with complementary rhythm in the manner described on p 111, Ex 3 and 4.

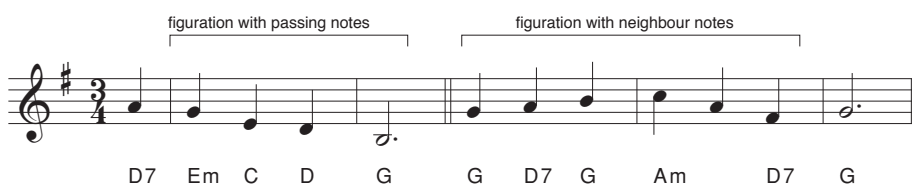
Complementary rhythm to the dotted rhythm and ‘upbeat to the strong beat of the bar’ (Ex 4):



Activate the rhythm by ‘delaying the entry at a melody note with longer note value’ (Ex 3):



23 In the Bach example on p 110 and Example 5 on p 111, the lower parts have been embellished by means of figuration technique. Use the same principle in the part below.



24 Return to your three-part arrangements of ‘I Know of a Lovely Rose’ (p 231), ‘Musette’ (p 234) and ‘Minuet’ (p 235) in order to, at *some* places:

activate the rhythm in the inner part (or bass) with complementary rhythms or by figuration as in Exercises 22 and 23 above.

add tension and colour by using appoggiatura and suspensions as in Exercises 17–21.

- In the first instance, it is important to activate the rhythm ‘with upbeat’ where rhythmical tension is required, eg when leading to a cadence or to the last note in a phrase – in other words, not too often. As far as appoggiatura/suspensions are concerned, also consider where to place them so that they sound natural in the arrangement.

Melodic 'fills'

25 Add melodic 'fills' for one bassoon (or two in parallel motion) to the melody below. The accompaniment is notated on p 83, Ex 1.

- Use the closing motive (possibly shortened) from the previous phrase; see p 113, Ex 1 and 4. (Haydn shorten the motive using the three last notes *in inversion* with an added note of resolution: ♯♯♯|)
- Before you start, determine the destination note for each melodic 'fill'.

Haydn: Symphony No 61, II

26 Compose melodic 'fills' built on a motive in *diminution* to the melody below; see p 113, Ex 2.

- At the start of the melodic 'fill' you could use the motive (with or without upbeat) from the previous phrase – possibly without the dotted rhythm.

C. M. Bellman: As Festive a Comely Shepherdess

27 Write an arrangement of some length for two or three wind/string instruments plus accompaniment and vary it by using differing techniques, eg:

- melodic 'fills'
- two-part writing
- single line backgrounds

See 'Planning and notation' on p 121 and 'Introduction and Coda' on p 125.

Obbligato part

28 Write an obbligato part to the following melody (or one of your own choice), for flute and clarinet accompanied by piano or guitar and bass (either using chord symbols or notated).

- In order to practise your ability to make an independent second part, write a *separate* melody for clarinet which matches the chord progression in the example below (*not* a bass part, it already exists). At this stage you don't need to consider it matching or forming consonant intervals with the melody provided – compare with Ex 1 on p 115.
- The melody below has a very distinct fundamental melodic structure consisting of the first note in each bar. Despite the instructions above, keep this line in mind and avoid using the same notes too often in the second part.
- Shape the second part using a calmer rhythm than that of the melody, eg with rhythmic values such as ♩. or ♩♩ , and construct phrases of two or four bars.
- Play through both parts *with the bass* in order to hear how they work together. Remember that there is an accompaniment that completes the chords if the intervals of the 3rd and 6th are missing between the parts.
- Make changes where the result isn't convincing.

CONCERNING HIS FAIR ONE AND HER FICKLENESS

C. M. Bellman: Fredman's Epistle No 35

The musical score is for a piece titled "CONCERNING HIS FAIR ONE AND HER FICKLENESS" by C. M. Bellman, from Fredman's Epistle No 35. It is in 6/8 time and B-flat major. The score is divided into three systems. The first system (measures 1-4) shows the Flute (Fl.) melody and piano accompaniment. The piano part consists of a bass line and chords. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) includes a repeat sign and first/second endings for the piano part.

Text book: pages 114–115

Canon

- 29** Write a round based on the chord progression below; see eg 'Frère Jacques' on p 116. If you wish you may make your own turnaround or choose another key, or write a two-part, three-part or four-part canon. Use the number of staves accordingly.
- a**

- Notice that the four staves will also serve as the score and thereby show how the parts sound together.
- Shape each phrase so that it works as a part of the whole piece. This includes the possibility of the parts crossing each other as well as the doubling of chord notes, also applying to the 3rd; see 'Frère Jacques'.
- Using long note values rather than short ones makes canon writing easier.

1st entry

2nd entry

3rd entry

4th entry

What you notate here will sound together with what's written in the staves above.

- b** Attempt to write a two-part canon which *isn't* based on a turnaround. Study the technique of redefining notes carefully, as shown in Example 1 on p 117. Take advantage of the technique used to temporarily modulate to a related key.

Hints

- Begin by composing the first motive up to where the next entry will begin.
- Then, write this motive in the 2nd part where it is to enter - Example a.
- Continue the 1st part suited to the 2nd part's entry - Example b.
- Write this new bit into the 2nd part, etc.

a)

b)

- 30 Practise imitating the start of a melody using the following melodic excerpts. Use imitation at the unison or octave, and continue freely in the manner shown in Ex 2 on p 117. Decide where to start and how long the imitation can go on before the part continues freely.



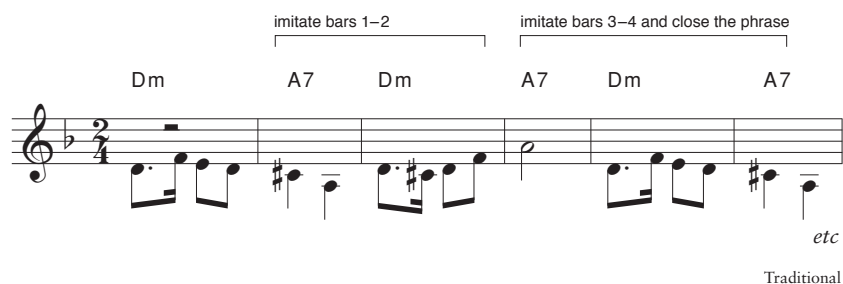
C. M. Bellman: 'Ah, did I there reign'
Song No 11



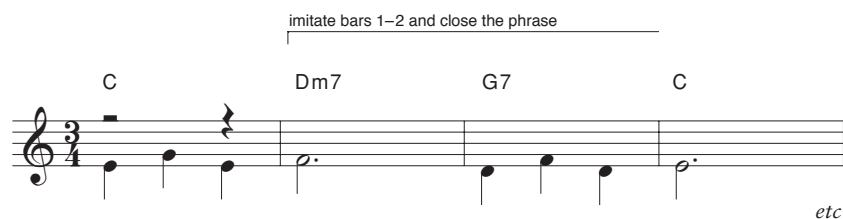
C. M. Bellman: 'Come now, ourselves reposing', Fredman's Epistle No 82

- 31 As opposed to the previous exercise, the imitative part here needs to be diatonically transposed and altered – partly in order to match the harmony, partly so that the two-part writing will sound complete; see p 117, Ex 3 and 4.

- It is important to maintain what is characteristic of the motive. This primarily concerns the rhythm, but also the direction of the intervals. The size of the leaps may be altered, eg a fourth may be answered by a fifth, although important stepwise movement is usually preserved.



Traditional



32 Practise writing imitation in three and four voices in the manner described on p 117, Ex 3 and 4.

a Three voices:

Imitate the first 4–5 notes of the melody twice in successive entries; see p 117, Ex 3. Then, continue to imitate the closing voice of the first phrase, but in this case only rhythmically with a ‘freely’ composed melodic line.



b Four voices:

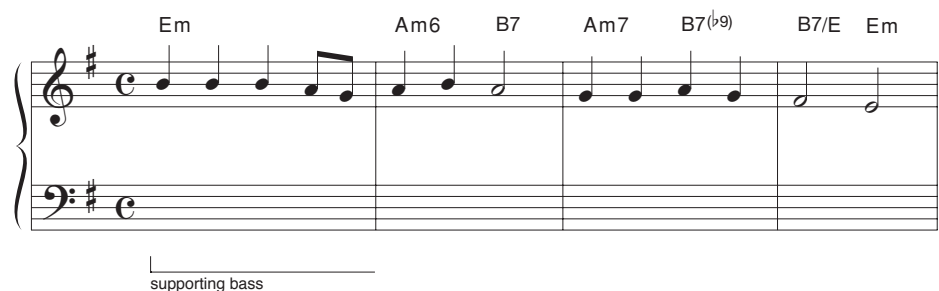
Imitate *the entire* first phrase three times and then continue ‘freely’. Where necessary, alter the fifth leap in the melody to match the harmony; see p 117, Ex 3 (Ex 4 for the alteration of the interval).



Who Can Sail Without Wind? (see p 287)

c Three voices *plus* supporting bass:

Make use of a harmonically supporting bass (see p 117, Ex 4) and write imitative alto and tenor voices. Imitate the motive in the first phrase and practise altering it to match the harmony.



Text book: pages 116–117

33 Add an independent upper part played by flute (written mostly in the range of one to two octaves above middle C; see range on p 134) to the arrangement you have written for string orchestra/string quartet on p 237 ('Minore'). You may instead, if you like, write a new arrangement for clarinet accompanied by guitar/piano and bass and add an independent upper part for flute to the score below.

- The second part may begin with an imitation and be formed according to the instructions in the score and the principles outlined on p 119, Ex 1.
- Both parts should sound 'complete' together. In order to achieve this, you can write suitable support notes on the strong beats forming 'full' intervals with the melody *or* dissonances such as the tritone in the dominant 7th chord (also in several octaves in order to provide alternatives). Using these support notes you can shape the second part.

The principle of movement between support notes means that you don't have to check every individual interval between the parts. Thereby you are free to shape the part in a more melodic/linear way.

Minore Em imitate bars 1-3 and develop the voice further with an increase in activity B7

Em Em C Am

Em/B B7 Em E7 Am

D7 G Em

C Am Em/B B7 C Am Em/B B7 Em

C. M. Bellman: Epistle No 71 (2nd section)

Text book: pages 118–119

Stretto

34 Write the first phrase of ‘Sehnsucht nach dem Frühlinge’ in four parts. Begin with stretto imitation in the manner shown on p 118, Ex a and p 119, Ex 4.

- Transpose where required and feel free to alter the motive. The first two notes are the most important.

Mozart: Sehnsucht nach dem Frühlinge

35 Continue one of the imitative exercises you made in Exercise 32 or 34 in order to make a complete arrangement for choir or instrumental ensemble. Alternatively, write a composition where you make use of imitative techniques. See ‘Planning and notation’ on p 121 and ‘Introduction and Coda’ on p 125.