

**VOLUME TWO**

# The Shaping of Musical Elements

**W O R K B O O K**

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University of Hawaii

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## PREFACE

**T**his workbook accompanies the text for volume 2 of this two-volume book. The second volume is normally covered in the second year of college-level music theory. The goal of this text is an understanding of musical structure, and the practical exercises in analysis and in creative writing found in this workbook help the student achieve this understanding.

The exercises in creative writing include a wide range of possibilities varying in restrictions, length, and creative potential. Some problems are small or limited, while others require more creativity through writing counterpoint or harmonic progressions, harmonizing melodies, or, in some cases, composing short pieces or portions of pieces. In the chapters on forms the emphasis is placed strongly on analysis; however, most chapters contain a balance of exercises in both analysis and creative writing, with the analytical problems generally preceding the creative ones. For such chapters, do at least some of each type of exercise to assure that you comprehend the concepts set forth in the text and that you know how to apply them.

The abundance of exercises allows us to include music of different types and of several levels of analytical difficulty. It is assumed that no one class will use all the material. Unique to this workbook is the inclusion of a large number of complete movements, similar in length to what is usually found in a separate anthology.

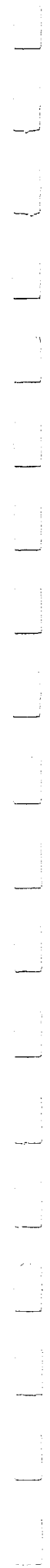
In addition to these exercises, each chapter concludes with suggested "laboratory experiences," in which the students may experience the sounds and effects of the musical concepts being studied. Students sometimes work individually, sometimes in groups. Laboratory experiences may include directed or guided listening, performance through singing or playing, other exercises in "live" music, and group discussions.

The workbook provides opportunities to bridge the gap between theory problems chosen and monitored by a teacher and the activities of the self-reliant, independent musician.

Consistent with this approach in encouraging independence, blank staves with setup systems are provided only when a particular, specialized format is needed. For most exercises it is valuable for the student to be given experience creating the standard layouts for staves, systems, clefs, and so forth in the changing contexts of their theoretical study.



# Polyphonic Techniques





Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

## EXERCISES

1-1. Analyze the contrapuntal devices employed in these examples of polyphonic sequence and inversion. Use the method illustrated in examples 1-8, 1-9, 1-17, and 1-18b of the text.

### SAMPLE

The sample consists of two staves of music in G major, 2/4 time. The first staff contains two measures of a polyphonic sequence ascending by 2nds, with a label 'Polph.Seq.:asc. by 2nds; leg, 2 beats' above it. The second staff contains two measures of the same sequence inverted at the octave, with a label 'Polph.Seq.:asc. by 2nds; leg, 2 beats' above it and 'Inversion at the octave, see mm. 1-2' below it.

a. Handel: Klavier Suite in F, HHA iv/1, 10, fourth movement

The example shows two staves of music from Handel's Klavier Suite in F, HHA iv/1, 10, fourth movement. The first staff contains two measures of a polyphonic sequence ascending by 2nds, with a label 'Polph.Seq.:asc. by 2nds; leg, 2 beats' above it. The second staff contains two measures of the same sequence inverted at the octave, with a label 'Polph.Seq.:asc. by 2nds; leg, 2 beats' above it and 'Inversion at the octave, see mm. 1-2' below it.

Exercise 1-1. (continued)

b. Bach: *Well-Tempered Clavier* II, BWV 889, Prelude No. 20

c. Franck: *Prelude, Chorale, and Fugue*, Fugue

Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Exercise 1-1. (continued)

d. Bach: *Clavierübung*, Partita II, BWV 826, Sinfonia

(1)

(2)

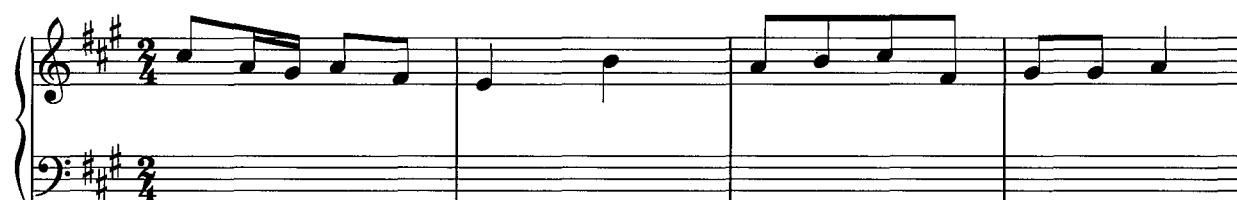
e. Mendelssohn: Six Preludes and Fugues, op. 35, Fugue No. 3

1-2. Create two-voice counterpoint by adding a bass part to the given soprano lines. Include a harmonic analysis.

a.



b.

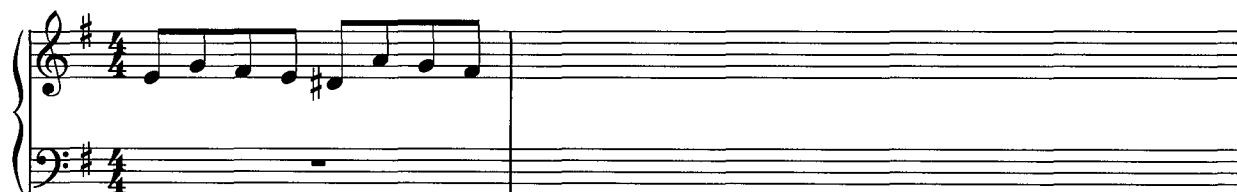


c.



1-3. Create two-voice imitation at the designated interval by adding the necessary voices and continuing the first voice. Include a harmonic analysis.

a. Subject in soprano; add a bass at the octave below.



b. Subject in alto; add a bass at the octave below.



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### Exercise 1-3. (continued)

c. Subject in bass; add a soprano at the octave above.

1-4. The first leg of a polyphonic sequence is given; add the second and third legs according to the description given. Include a harmonic analysis.

**SAMPLE** Ascending by step

**SOLUTION**

Polyph.Seq.: asc. by 2nds; leg, 1 meas.

D: V6 I vi6 ii

a. Ascending by fourth

Exercise 1-4. (continued)

b. Descending by step

c. Descending by third

1-5. In each case below write a two-voice polyphonic sequence using the given soprano as part or all of the first leg. Include a harmonic analysis and describe the sequence.

**SAMPLE**

**SOLUTION**

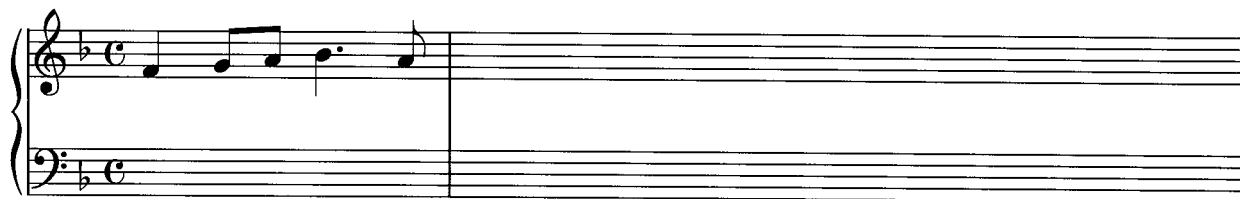
Polyph. Seq.: asc. by 4ths; leg, 1 meas.

Bb: V I6 I IV6

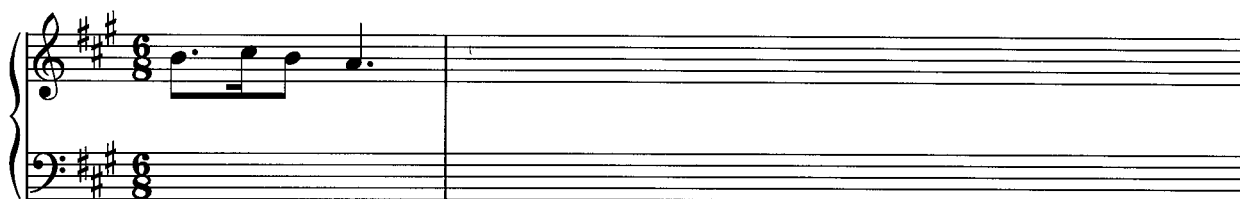
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Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

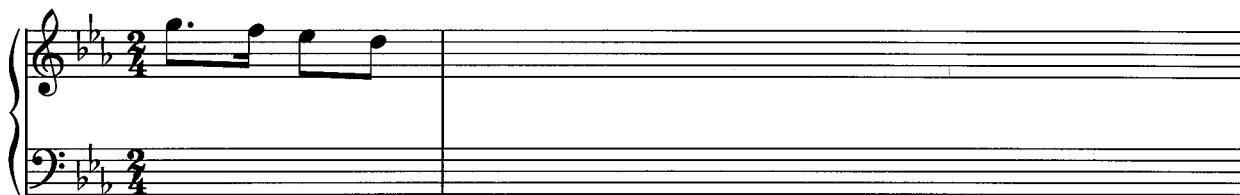
a.



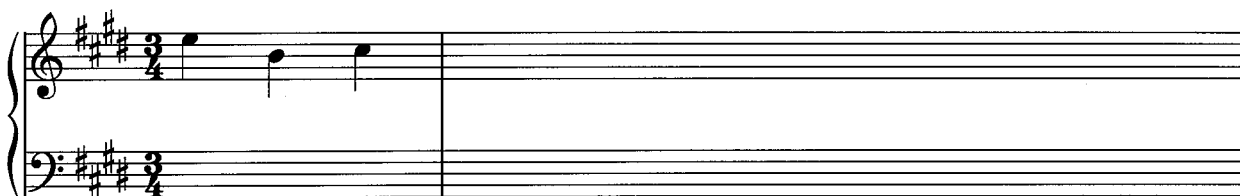
b.



c.



d.



1-6. Add a soprano to make invertible counterpoint at the octave; then write out the inverted form. Include a harmonic analysis.

**SAMPLE**



**SOLUTION**

Inverted



a.

Inversion



b.

Inversion





## LABORATORY EXPERIENCES

**Exp. 1-1.** Listen to recordings of one or more of the works listed below. Can you hear the occurrences of imitation, polyphonic sequence, or inverted counterpoint? Discuss those characteristics that you can determine without benefit of the score.

Bach: Invention 9

- a. Polyphonic sequences:
  - descending or ascending?
  - interval of change?
  - length of leg?
  - length of sequence?
- b. Contrapuntal inversion:
  - location of passages related by inversion?
  - length of inverted passage?
  - interval of inversion?

Bach: Invention 10

- a. Imitation:
  - voices used (as leader and follower)?
  - length of delay?
  - interval of imitation?
  - length of imitation?
- b. Polyphonic sequence:
  - descending or ascending?
  - interval of change?
  - length of leg?
  - length of polyphonic sequence?

Bach: Sinfonia 6

- a. Imitation:
  - voices involved?
  - length of delay?
  - interval of imitation?
  - length of imitation?

- 
- b. Polyphonic sequence:
    - descending or ascending?
    - interval of change?
    - length of leg (compare with meter)?
    - length of polyphonic sequence?

Handel: *Messiah*, No. 17, "Glory to God"

J. S. Bach: Cantata No. 140, "Wachet auf," first movement

J. S. Bach: Brandenburg Concerto No. 5, third movement

**Exp. 1-2.** Write an example that could be performed in class using whatever instruments or voices are available. Use the key of C major and  $\frac{4}{4}$  meter. Perform the result.

- a. Imitation in two voices: at the octave, one-measure delay.
- b. Polyphonic sequence in two voices: descending by step, one-measure leg, tonal, continue for three legs.
- c. Contrapuntal inversion in two voices: two-measure passage followed immediately by its inversion, at the octave or fifteenth.

# Fugue and Fugal Movements

---



Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

## EXERCISES

2-1. Write two-voice fugal expositions using the given fugue subjects. Employ a real answer. Entry order of voices: soprano, bass. The answer should begin immediately in the measure following the given subject. Approach the writing process in the following stepwise order:

- a. subject (given)
- b. answer
- c. counterpoint against the answer

### SAMPLE



### SOLUTION

Bb: I                      V7                      vi      ii                      V6



Exercise 2-1. (continued)



2-2. Analyze the following fugues (or fugal passages) according to one or more of the following options. Diagram your findings with a chart, as shown in figure 2-1, or with an annotated score.

- a. Identify by measure numbers the subject, answer, and possible countersubject.
- b. Identify by measure numbers the exposition, central portion, episode(s), restatement(s) or restatement groups, and possible coda. (Fugues e and f are particularly suited to this.)
- c. Identify main key areas. (Fugues b and c are particularly suited to this.)
- d. Locate and describe the contrapuntal devices used. Use the format shown in the text (with regard to ex. 2-11) or give annotative description in the score.
  1. Give a thorough analysis: Include the measure number of each contrapuntal device you find in the piece. The format used in example 2-9 to describe various devices should serve as a model. Indicate instances of polyphonic sequence, inverted counterpoint, imitation, and stretto.
  2. Give a representative analysis: Note at least one example of each type of contrapuntal device that is used in the piece.

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Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

- e. Describe the melodic treatment of the principal melodic material within episodes and restatements; include the sources (within the piece) of the material, and note the kinds of modification used. (Fugues a and c are particularly suitable here:)
- f. Give a full analysis of fugues a and d with an annotated chart like the one shown below and demonstrated in figure 2-2 of the text.

Composer \_\_\_\_\_ Work \_\_\_\_\_

Material in Voices:	Sections:	
	Measures:	1 5 10 15 20 25 30
	Soprano	
	Alto	
	Tenor	
	Bass	
	Keys:	

Sec:	
Mm:	35 40 45 50 55 60 65
S	
A	
T	
B	
Keys:	

Sec:	
Mm:	70 75 80 85 90 95 100
S	
A	
T	
B	
Keys:	

a. Mozart: Fugue for Piano, K. 153

The image displays the first 20 measures of Mozart's Fugue for Piano, K. 153. The score is written for piano in G major (one sharp) and 3/4 time. It is presented in five systems, each with a grand staff (treble and bass clefs). Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective systems. The music features a single melodic line in the right hand, which is the subject of the fugue, and a supporting bass line in the left hand. The subject is an eighth-note melody that begins with a half rest in the first measure. The piece is characterized by its elegant and balanced construction, typical of the Classical period.



Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

Exercise 2-2. (continued)

Measures 21-25 of Exercise 2-2. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 21 features a trill (tr) on the right hand. Measure 25 is marked with the number 25.

Measures 26-30 of Exercise 2-2. Measure 26 is marked with the word "(Sechter)". Measure 30 is marked with the number 30.

Measures 31-35 of Exercise 2-2. Measure 35 is marked with the number 35.

Measures 36-40 of Exercise 2-2. Measure 40 is marked with the number 40.

Measures 41-45 of Exercise 2-2. Measure 45 is marked with the number 45.

Exercise 2-2. (continued)

This musical score is for Exercise 2-2 (continued), measures 45 through 60. It is written for piano in B-flat major (two flats) and 4/4 time. The score is organized into five systems, each with a grand staff (treble and bass clefs). Measure numbers 45, 50, 55, and 60 are placed at the beginning of their respective systems. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like *z.* (zest). The piece concludes with a final double bar line at the end of measure 60.

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Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Exercise 2-2. (continued)

A musical score for a piano exercise. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex, flowing melody in the treble staff with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the bass staff. A measure number '65' is written above the treble staff.

### b. Bach: French Suite No. 1, BWV 912, Gigue

A musical score for a Gigue by J.S. Bach. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music is characterized by rapid sixteenth-note passages and a lively, dance-like feel. A trill (tr) is marked in the first system. Measure numbers '5' and '10' are written above the treble staff.

Exercise 2-2. (continued)

This musical score continues Exercise 2-2, spanning measures 15 to 29. It is written for piano in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score is organized into five systems, each with a grand staff (treble and bass clefs). Measure 15 is marked with a '15' above the treble staff. Measure 20 is marked with a '20' above the treble staff. Measure 25 is marked with a '25' above the treble staff. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and a trill (tr) in measure 22. The piece concludes with a double bar line and repeat dots at the end of measure 29.

Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Exercise 2-2. (continued)

c. Bach: Goldberg Variations, BWV 988, Variation 10

Fughetta a 1 Clav.

5

10

15

20

25

30

Exercise 2-2. (continued)

d. Bach: *Well-Tempered Clavier* II, BWV 893, Fugue No. 24

*Allegro moderato* (♩ = 54)

The musical score for Exercise 2-2 (continued) is presented in four systems, each consisting of two staves. The key signature is G major (one sharp, F#) and the time signature is 3/4. The tempo is marked *Allegro moderato* with a quarter note equal to 54 beats per minute (♩ = 54). The score includes various musical notations such as eighth notes, sixteenth notes, and trills (tr). Measure numbers 5, 10, 15, 20, and 25 are indicated above the staves.

Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

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### Exercise 2-2. (continued)

The musical score for Exercise 2-2 (continued) consists of five systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The score is numbered 30, 35, 40, 45, 50, 55, and 60 at the beginning of each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 30-35) features a melody in the treble clef and a bass line in the bass clef. The second system (measures 35-40) continues the melody and bass line. The third system (measures 40-45) shows a more complex texture with multiple voices. The fourth system (measures 45-50) features a melody in the treble clef and a bass line in the bass clef. The fifth system (measures 50-55) continues the melody and bass line. The sixth system (measures 55-60) concludes the exercise with a final melody and bass line.

Exercise 2-2. (continued)

This musical score is for Exercise 2-2 (continued), covering measures 65 to 100. It is written for piano in D major (two sharps) and 4/4 time. The score is organized into five systems, each with a grand staff (treble and bass clefs). Measure numbers 65, 70, 75, 80, 85, 90, 95, and 100 are placed at the beginning of their respective measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is primarily homophonic, with the right hand often playing chords or moving lines and the left hand providing a steady accompaniment. The exercise concludes with a final cadence in measure 100.



Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

Exercise 2-2. (continued)

e. Beethoven: Piano Sonata, op. 106, fourth movement

musical score for Beethoven's Piano Sonata, op. 106, fourth movement, measures 250-255. The score is in 3/4 time and D major. The right hand (treble clef) contains a melodic line with a slur over measures 250-255. The left hand (bass clef) contains a bass line. The tempo/mood is marked *semre dolce cantabile una corda*. The measure number 255 is indicated above the right hand staff.

musical score for Beethoven's Piano Sonata, op. 106, fourth movement, measures 260-265. The score is in 3/4 time and D major. The right hand (treble clef) contains a melodic line with a slur over measures 260-265. The left hand (bass clef) contains a bass line. The measure number 260 is indicated above the right hand staff.

musical score for Beethoven's Piano Sonata, op. 106, fourth movement, measures 265-270. The score is in 3/4 time and D major. The right hand (treble clef) contains a melodic line with a slur over measures 265-270. The left hand (bass clef) contains a bass line. The measure number 265 is indicated above the right hand staff, and 270 is indicated above the right hand staff.

f. Mendelssohn: Sonata No. 6 for organ, op. 65, second movement

Fuga M.M. ♩ = 96  
Sostenuto e legato

musical score for Mendelssohn's Sonata No. 6 for organ, op. 65, second movement, measures 1-10. The score is in 3/4 time and B-flat major. The right hand (treble clef) contains a melodic line with a slur over measures 1-10. The left hand (bass clef) contains a bass line. The tempo/mood is marked *f*. The measure number 5 is indicated above the right hand staff, and 10 is indicated above the right hand staff.

Exercise 2-2. (continued)

This musical score is for Exercise 2-2 (continued) and is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into four systems, each containing three staves. Measure numbers 15, 20, 25, 30, 35, 40, and 45 are indicated at the beginning of their respective measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A forte (*f*) dynamic marking is present at measure 30. The score concludes with a double bar line at the end of the fourth system.

Student Name: \_\_\_\_\_ Section: \_\_\_\_\_

Instructor Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Exercise 2-2. (continued)

The musical score for Exercise 2-2 (continued) consists of four systems of three staves each. The key signature is one flat (B-flat). The first system contains measures 50 through 55. The second system contains measures 60 through 65. The third system contains measures 70 through 75. The fourth system contains measures 80 through 85. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The score is written for three parts, likely representing different voices or instruments.



---

## LABORATORY EXPERIENCES

Exp. 2-1. Listen to the fugues or fugal passages listed below, and answer for yourself these questions:

- a. Where is the fugal material? Is it present throughout the example?
- b. When does the subject recur?
- c. Where are the episodes?
- d. Can you hear the main key areas in relation to the tonic?
- e. Are there instances of stretto?
- f. Are there more subjects or countersubjects than usual?

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### Listening List

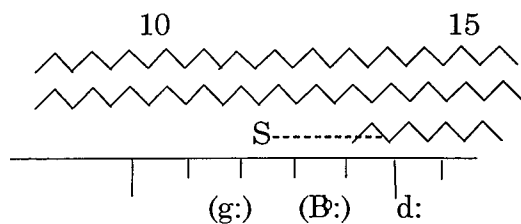
1. Handel: *Messiah*, No. 25, "And With His Stripes We Are Healed"
2. Handel: *Messiah*, No. 28, "He Trusted in God"
3. Handel: *Messiah*, No. 53, "Worthy is the Lamb"
4. J. S. Bach: Magnificat, No. 9, Sicut erat
5. Mozart: Requiem, Kyrie
6. J. S. Bach: Orchestra Suite in D, first movement
7. Haydn: String Quartet, op. 20, no. 5, fourth movement
8. Mendelssohn: *Elijah*, No. 43, "And Then Shall Your Light Break Forth"
9. Verdi: Requiem, Sanctus
10. Verdi: Requiem, Libera me
11. Brahms: *A German Requiem*, sixth movement, "Denn wir haben"



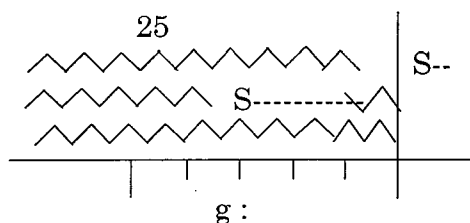
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Text

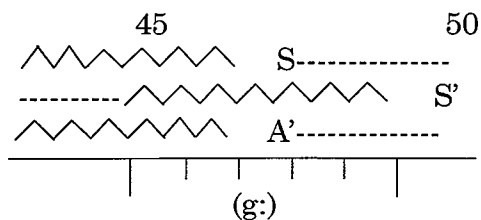
- |   |    |    |   |
|---|----|----|---|
| 2 | tx | 13 | ex.1-18 bracket should be UNDER mm.1-2            |
| 2 | tx | 17 | ex.1-25 bracket UNDER Inv. ctrpt. in mm.2-4       |
| 2 | tx | 21 | ex.2-2a m.3 of answer = a#, not a natural         |
| 2 | tx | 34 | chart, move Bass S----- from mm.10 12 to mm.11-13 |



- |   |    |    |                                      |
|---|----|----|--------------------------------------|
| 2 | tx | 34 | chart, add alto S----- from mm.26-28 |
|---|----|----|--------------------------------------|



- |   |    |    |                                    |
|---|----|----|------------------------------------|
| 2 | tx | 34 | chart, extend alto ----- into m.44 |
| 2 | tx | 34 | chart, move bass A'--- to m.47     |



- |   |    |     |   |
|---|----|-----|---|
| 2 | tx | 34  | chart, the word "meiodic" in the LH border should be "melodic" (appears twice.) |
| 2 | tx | 74  | ex.4-8c key sig. = 3 flats  |
| 2 | tx | 81  | ex.4-17c m.3 B natural in RH, not A natural                                     |
| 2 | tx | 110 | ex.5-14 m.4 tie RH grace notes  |

- 2 tx 122 ex.6-5 m.8 reduction, add B flat treble
- 2 tx 145 ex.7-5 m.15 B natural
- 2 tx 155 ex.7-15 m.14 needs c: with bracket for the pivot chord
- 2 tx 159 ex.7-18 move RH from m.10 to m.9
- 2 tx 161 ex.7-19 m.5 below the bIII & i<sup>8</sup>7 there must be a circled 5 ⑤, not a circled 6 ⑥
- 2 tx 175 ex.7-26 m.23 LH piano bass = E-flat, not D
- 2 tx 177 ex.7-26 m.29 RH piano 4th beat = B-flat, not D
- 2 tx 186 ex.8-1a The instrument name C.ap. should really be C. a p.
- 2 tx 189 add x4 after S: for Fl(1&2) so that S:Fl(1 & 2) will be Sx4: Fl(1 & 2)
- 2 tx 193 ex.8-7a omit text over vln I, mm.1-3
- 2 tx 194 ex.8-7 viola part, must omit m.5 number!!
- 2 tx 208 3rd paragraph m.29, not 28
- 2 tx 212 the word "dynamic" should be "dynamics"
- 2 tx 221 ex.10-1 m.66 LH 2nd note should be C, not B
- 2 tx 223 ex.10-1 m.102 RH 1st of the two 8ths should be G#, not G natural
- 2 tx 266 ex.12-2 m.24 downarrow with single slash
- 2 tx 267 ex.12-2 at end of m.40 change downarrow to have 2 slashes
- 2 tx 267 ex.12-2 at end of m.48 put downarrow with 3 slashes
- 2 tx 285 ex.14-1 d,e,f,g use c# f# g#
- 2 tx 288 ex.14-4a place below the staff..."chromatic parallelism with M triads"
- 2 tx 288 ex.14-4b place below the staff "chromatic parallelism with enharm. M3s"
- 2 tx 288 ex.14-4c place below the staff "chromatic parallelism with Mm7"
- 2 tx 289 ex.14-5 place below staff "chromatic parallelism with M, m, A triads"
- 2 tx 311 middle analysis: Sx4 with (3)R & R with heterophony bracket

Note below the dashed line that should be added:

Sx4

$\left[ \begin{array}{l} (3)R \\ R \end{array} \right]$

- 2 tx 313 top analysis Sv<sub>x</sub> S<sub>x</sub> int and S int R combined with full coupling bracket [see separate sheet]
- 2 tx 352 ex.16-24 m.4 the top letter of the M/M should be a small m
- 2 tx 358 line 4 replace "the" with "they"
- 2 tx 360 ex.16-33 m.3 last beat in viola needs 8th beam slash for repeated notes
- 2 tx 396 paragraph 1 line 5 replace "the lowest tone" with "an end tone, the lowest tone if the ends are the same."
- 2 tx 396 paragraph 2 line 3: add "The normal form of the first set in example 18-12 is D-F#-A-Bb, closer to an end tone than F#-A-Bb-D"
- 2 tx 400- paragraph 2 line 7: M3 should be m3, and m6 should be M6.
- 2 tx 404 ex.18-14 m.2 vln on beat 2 = [0,1,5] not [0,1,4]
- 2 tx 406 ex.18-16b, top staff, m.1 last tone = E-flat



2 tx 419 paragraph 2 omit all words including and between--- “the phrase at...; however.”  
 2 tx 419 paragraph 2 change mm.51-58 to 1-8 and 56-69 to 9-19  
 2 tx 420 ex.18-22 m.67 the down arrow should be an up arrow with 4 slashes  
 2 tx 422 ex.18-22 m.15 the dash-line after the up arrow should extend all the way to the down arrow  
 2 tx 430 ex.19-4 m.1 Kl.=A natural, not F natural  
 2 tx 433 ex.19-6a has asterisk demanding footnote: “\* actual pitch”  
 2 tx 436 ex.19-8b 3rd note=C natural, not E natural  
 2 tx 436 ex.19-8b 3rd note = c natural not E  
 2 tx 477 In outline III.G.1.a. add just before final paren “etc.”  
 2 tx 485 Glossary: free tonality needs definition: “music with tonal center but free, unscaled selection of 9 to 12 tones.”

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#### Workbook

2 wb 15 exr.15-6 sample m.4 = Mm\_M13 in steps 6 and 7  
 2 wb 16 exr.2-2d. refer to ex.2-11, also in exr.2-2d.2.  
 2 wb 27 exr.2-2e add barline in sys.3 mm.268-269 (mm.4-5 of the sys.)  
 2 wb 50 exr.3-2 sample: change  $2^{\wedge} - 1^{\wedge}$  to  $7^{\wedge} - 8^{\wedge}$   
 2 wb 60 exr.4-1b m.1 LH, F not A  
 2 wb 61 exr.4-1c m.7 LH GCEG, not Ab  
 2 wb 77 ewxr.5-1a(1b) m.2 top voice g#, not b#  
 2 wb 81 exr.5-1f m.13 vln c natural, no c#  
 2 wb 86 exr.5-3j add IV in progression; II6 V/IV IV V9 I  
 2 wb 105 exr.7-1a m.7 beat 4 RH last note in sop Ab, not Bb  
 2 wb 105 exr.7-1a m.9 beat 4 RH: last notes in RH = Ab, not G, and Cb, not Bb.  
 2 wb 105 exr.7-1a mm.4,5,6,7 all f natural, not f-flat  
 2 wb 108 exr.7-1d m.1 RH 3rd beat, G natural  
 2 wb 165 exr.10-2a m.1: “piuttostoso” should be changed to “piuttosto”  
 2 wb 195 exr.11-1.b m.97, NO flat on the C in LH  
 2 wb 202 exr.11-1c m.40 LH = Ab, RH = Ab  
 2 wb 205 exr.11-1d m.114 RH sop = C, not E  
 2 wb 226 exr.12-1a m.68 1st note = E  
 2 wb 230 exr.12-1b systems 2 & 3 from p.231 belong at top of p.230  
 2 wb 233 exr.12-1c tempo: dotted quarter = 84  
 2 wb 236 exr.12-1c m.167 1st note in LH = F#  
 2 wb 237 exr.12-1d m.7 LH, 1st beat down beat = G, not Ab  
 2 wb 297 exr.14-1. 7. m.2 beat 3 RH top = G natural (g2)  
 2 wb 299 exr.15-2c.2. item f) Mm--M13 (two dash-lines must be seen, not one!)  
 2 wb 308 exr.15-1b m.10 LH bass = Bb  
 2 wb 313 exr.15-2e,f,g: change 14- to 15-  
 2 wb 314 exr.15-2a m.27 lowest alto = octaves with the sop, RH 3rd note of triplet = C#, not B

2 wb 314 exr.15-2a m.32 RH last chord has C natural, not C#  
 2 wb 316 exr.15-2a m.65 should be F natural, not Fb  
 2 wb 317 exr.15-2a m.78 LH add E on top of middle note of the triplet; omit A below in 2nd tenor.  
 2 wb 317 exr.15-2a sys.2 m.78 LH beat 1, triplet middle note E# + C#, not E# + A#.  
 2 wb 318 exr.15-2a m.96 omit words etc. above staff.  
 2 wb 319 exr.15-2a m.118, 2 top tones in middle of triplet = B-& F#, not A & E  
 2 wb 323 exr.15-3a m.36: s-----  
 2 wb 330 exr.15-6 sample m.4 Mm--M13, two dash lines must be visible  
 2 wb 345 exr.16-3a : d4 should be d5  
 2 wb 382 exr.18-2 sample: the a should be 1, and the b should be 2.  
 2 wb 382 exr.18-4b item 1 should have a bass clef, not treble  
 2 wb 391 exr.18-6 5) should say: © John Vander Slice Used by permission  
 2 wb 400 exr.19-1c m.2 delete (G) in cello part  
 2 wb 400 exr.19-1c m.2 : vln 1 & 2 = eb, not G natural  
 2 wb 400 exr.19-1c m.10 cello 2nd note = g#, not g natural, and 9th note = Eb, not E natural  
 2 wb 415 exr.20-1b mm.2-3: tie B to B