

Secondary Dominants

Steps for spelling a secondary dominant:

1. Find the root of the chord you want to tonicize
2. Go up a fifth or down a fourth to find the dominant
3. Spell a major triad or dominant seventh on that note

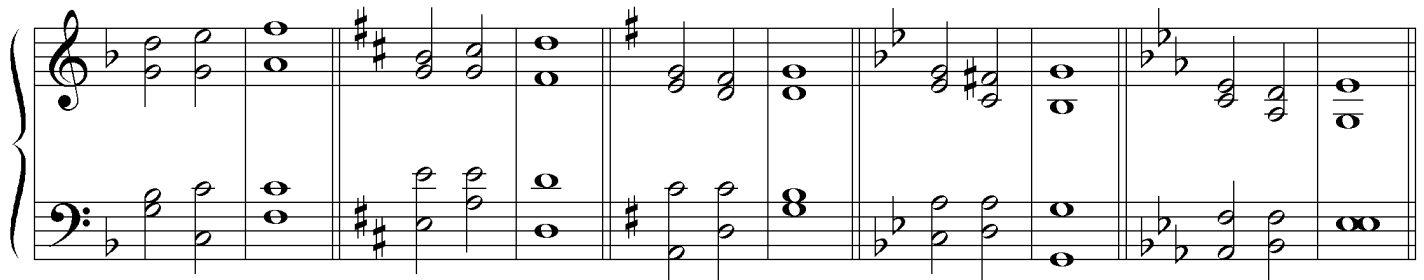
Example: V/V in C major
 root of V = G
 fifth above G = D
 dominant on D = D F# A

1. Spell the following V/V chords



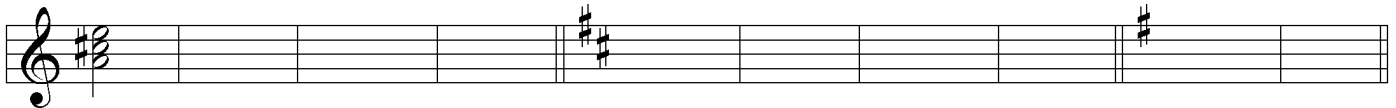
CM: V/V CM: V⁷/V B $\flat$ M: V⁷/V dm: V/V cm: V⁷/V GM: V⁷/V FM: V⁹/V em: V⁹/V E $\flat$ M: V⁴/V DM: V⁴/V

2. Change the ii chords in the following progressions to secondary dominants



FM: ii V I DM: ii V⁷ I GM: ii7 V⁷ I gm: ii^{o6} V⁷ i E $\flat$ M: ii⁶ V7 I

3. Spell the following secondary dominants



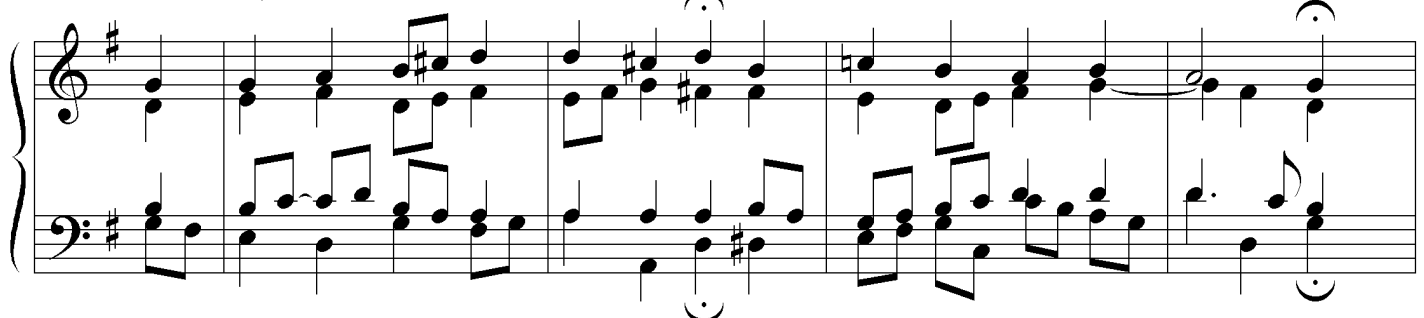
CM: V/ii V/vi V/iii V7/IV DM: V7/ii V7/vi V7/iii V7/IV em: V7/iv V/III

4. Identify the following secondary dominants in the keys indicated

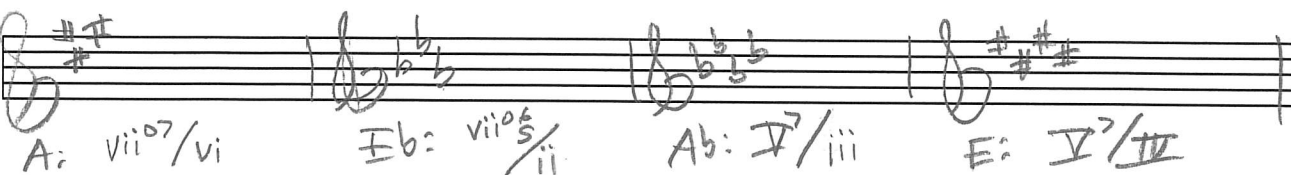
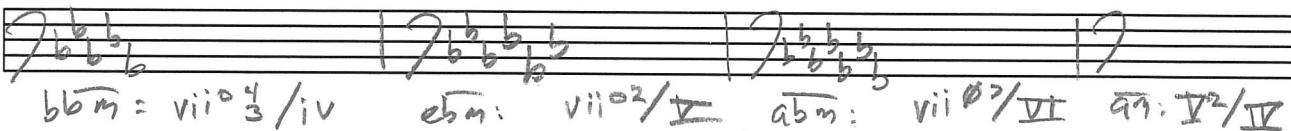
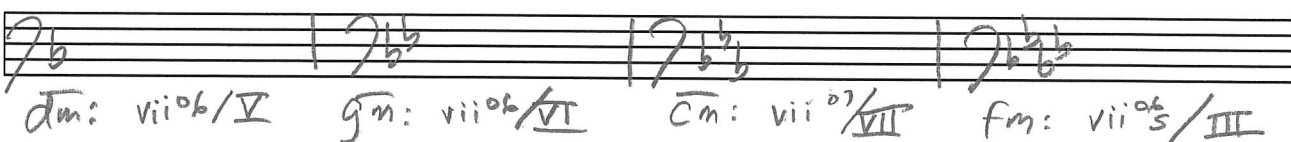
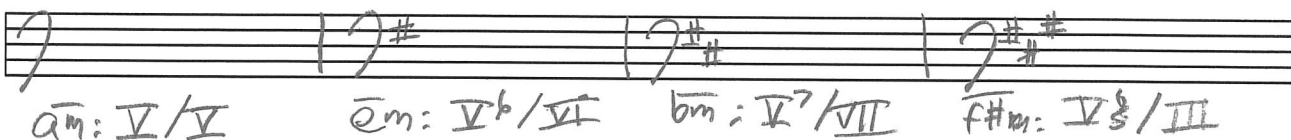
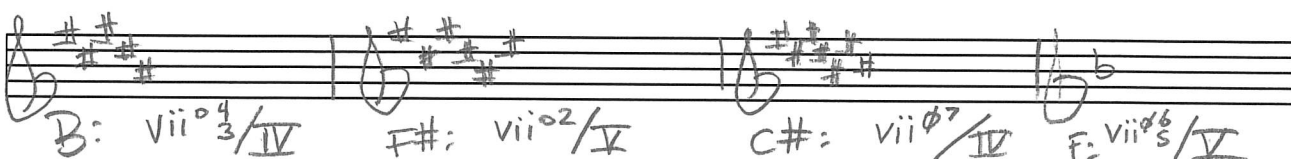
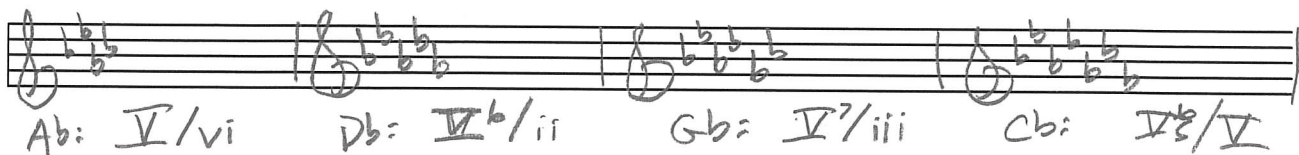
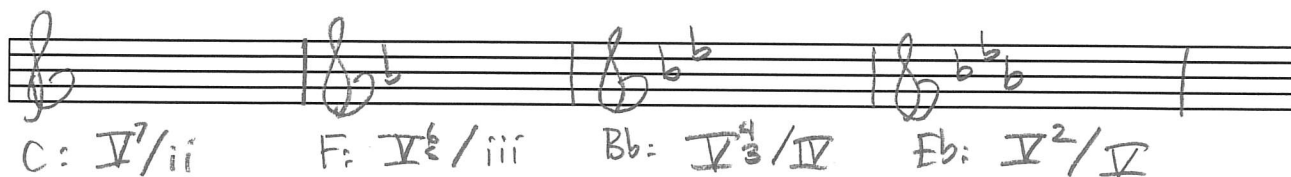


DM: em: FM: CM: D $\flat$ M: E $\flat$ M: gm: cm: B $\flat$ M: CM:

"Ermuntre dich", JS Bach



PRACTICE!



Thirteen Women (1932)

Serenade

Max Steiner

Musical score for "Thirteen Women (1932) Serenade" by Max Steiner. The score is in 3/8 time, key of D major (two sharps), and consists of three systems of piano accompaniment. Each system has a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various rests and ties. The bass staff provides harmonic support with chords and single notes. The first system has five measures, the second has five measures, and the third has five measures, ending with a fermata on the final note.

Angels With Dirty Faces (1938)

Newspaper Editor

Max Steiner

Musical score for "Angels With Dirty Faces (1938) Newspaper Editor" by Max Steiner. The score is in 4/4 time, key of B-flat major (two flats), and consists of three measures. The first measure is marked with a "14" above the treble staff. The score is for piano and features a complex arrangement of chords and moving lines in the treble and bass staves. The second and third measures continue the musical theme with sustained chords and rhythmic patterns.

17

3

3

3

The Life of Vergie Winters (1934) Lullaby (Harp Solo)

Max Steiner

29

3

3

3

35

3

3

3

Modulation Flowchart

Start here!

Does the passage modulate?

no

You're done! (no modulation)

no

I don't know

Are the two keys closely related?

yes

Huh?

Do the key signatures differ by *more* than one accidental?

no

closely related

yes

distantly related

There should be a pivot chord

You *might* be able to find a pivot chord

Is there a pivot chord?

Huh?

A pivot chord is a chord in common between both keys.

How do I find one?

1) Find the first chord that works only in the *new* key.
2) Back up from there until you find a chord that works in *both* keys.

This is a **common tone modulation**. Label the scale degree's function in both keys.

This is a **modulation by sequence**. Just label the new key at the beginning of the repeated pattern.

This is a **chromatic modulation**. Just label the new key without a pivot chord.

I'm not sure

Yes, there is a diatonic chord that works in both keys!

This is a **common chord modulation**. Label the chord in both keys to show how it functions in each key.

This is a **modulation by mode mixture**. Label the chord in both keys, using a borrowed chord in one of the keys.

This is an **enharmonic modulation**. Enharmonically reinterpret the chord in one of the keys and label its function in both keys.

This is a **phrase modulation** (or a **direct modulation**). Just label the new key without a pivot chord.

Is there a potential pivot chord that could be interpreted as a *borrowed* chord in one of the keys?

yes

no

Is there a dom. 7th/ Ger+6, dim. 7th or other chord that could be *enharmonically re-interpreted* to work in either key?

yes

no

Is there a phrase ending in one key followed by a phrase beginning in a different key?

yes

no

Give up!

Is there a single repeated pitch that musically connects the two keys together?

no

no

Is there a melody stated in one key, then repeated in another key?

no

yes

Is there a repeated chord that is *chromatically altered* to work in the new key?

yes

no

Modulation to Closely Related Keys

I. Key relationships

- Parallel keys have same tonic (A major and a minor)
- Relative keys have same key signature (A major and f# minor)
- Enharmonically equivalent keys (C# major and Db major)

Finding *closely related* keys:

Method 1: All keys that differ by no more than one sharp or one flat:

	3 sharps	A / f#
D major:	2 sharps	(D) / b
	1 sharp	G / e

Method 2: Dominant, Tonic, and Subdominant keys and their relatives (*same result*):

	Dominant	A / f#
D major:	Tonic	(D) / b
	Subdominant	G / e

Method 3: Keys represented by all of the major and minor triads in the home key (*same result*):

D major: (I=D major); ii = e minor; iii = f# minor; IV = G major; V = A major; vi = b minor

Thus, for any given key, there are five *closely related* keys. (All other keys are *distantly related*)

The most common modulations are to V in major keys and to III or v in minor

II. Modulation vs. Tonicization or Change of Mode

- Modulations can be very brief or extend throughout entire sections of a piece. Thus, the line between modulation and tonicization is not a solid one.
- In general, *modulation* implies a shift of tonal center that is stronger/longer than tonicization.
- A modulation is often confirmed by a cadence—a tonicization is not.
- a change of mode (mode mixture) is not considered a modulation
- a change of key (and key signature) from one movement or section to another is not considered a modulation
- respelling in an enharmonically equivalent key is not considered a modulation

III. Common Chord Modulation

- you can use a chord that is common to both keys as a pivot chord between the two keys in a modulation
- any pair of closely related keys will have at least one diatonic triad in common

Example: D major and A major

D major:	I (D)	ii (e)	iii (f#)	IV (G)	V (A)	vi (b)	vii° (c#°)
A major:	IV (D)	V (E)	vi (f#)	vii° (g#°)	I (A)	ii (b)	iii (c#)

- To find a common chord between two keys, find the first chord that seems to function only in the second key, then back up one chord
- use the zig-zag symbol to show the *dual function* of a common chord in the first key and the second key

How to Find and Analyze Modulations

1. Listen for / look for cadences

Hint: learn to visually (and aurally) recognize the patterns found at cadences:

V^7-I or $I_4^6-V^7-I$ progressions (V^7-I in g minor in the diagram below)

Also look for melodic phrases that come to an end

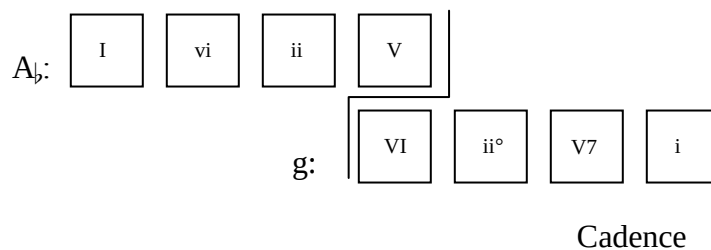
2. Back up from the cadence until you find a chord that works better in the first key
(in the diagram, that would be ii in $A\flat$ — $b\flat$ minor doesn't work in the key of g minor)

OR

Move forward in the old key until you find a chord that doesn't work in the first key
(in the diagram that would be ii° in g minor— a° doesn't work in the key of $A\flat$ major)

Also, take note of any consistent use of accidentals that belong to another key. When do these new accidentals begin?

3. Look for a pivot chord just before the first chord that belongs only to the second key



4. If no diatonic common chord can be found, try one of the Other Means of Modulation:
 - a. Modulation by Secondary Chords: A secondary dominant or secondary leading tone chord acts as the pivot between two keys
 - b. Modulation by Sequence: a melodic line (and/or harmonic progression) is exactly repeated higher or lower, leading to a corresponding change of key
 - c. Modulation by Common Tone: a single pitch is repeated, acting as a link between two keys (often related by a chromatic mediant) that share that pitch
 - d. Modulation by Mode Mixture: A change of mode (usually from major to minor) enables a change of key to a more distant tonal region
 - e. Monophonic Modulation: A single monophonic line introduces the accidentals of the new key one by one
 - f. Enharmonic Modulation: A $Ger+6$ or $vii^\circ 7$ chord is enharmonically reinterpreted and made to resolve differently than expected (the $Ger+6$ as a V^7 [or vice versa], the $vii^\circ 7$ as a vii° chord in another inversion, leading to one of three other keys)
 - g. Direct Modulation: if all else fails, label the modulation as direct, particularly if no attempt is made at connection between keys, or if one phrase cadences clearly in one key and the next clearly begins in a different key (phrase modulation)

Modulation Practice (Music Theory III)

Write out a harmonic progression (using roman numerals) that modulates from the first key given to the second key given. Use a common chord at the point of modulation. Establish both keys with a cadence. (Multiple answers are of course possible)

Example: C major to G major

C: I IV V I $\overbrace{\text{vi}}$
G: $\underbrace{\text{ii}}$ I⁶ V⁷ I

1. d minor to F major
2. C major to F major
3. G major to a minor
4. G major to F major
5. A major to C major
6. C major to D $\flat$ major
7. D major to A $\flat$ major

Chromatic Part-Writing Practice: (complete the following progression in four parts)

D: I $\flat$ VI iv $\overbrace{\text{N}^6}$
E $\flat$: $\underbrace{\text{I}^6}$ IV V⁶/V I⁶ V⁷ $\overbrace{\text{vi}}$
G: $\underbrace{\text{iv}}$ vii^{o7}/V i⁶ V⁷ I

Mode Mixture (Borrowed Chords)

Major mode

Minor mode

Chords "borrowed" from the parallel minor:

Chords "borrowed" from the parallel major:

I (Picardy third)

= most common = less common

Add mode mixture to the following progressions:

①

②

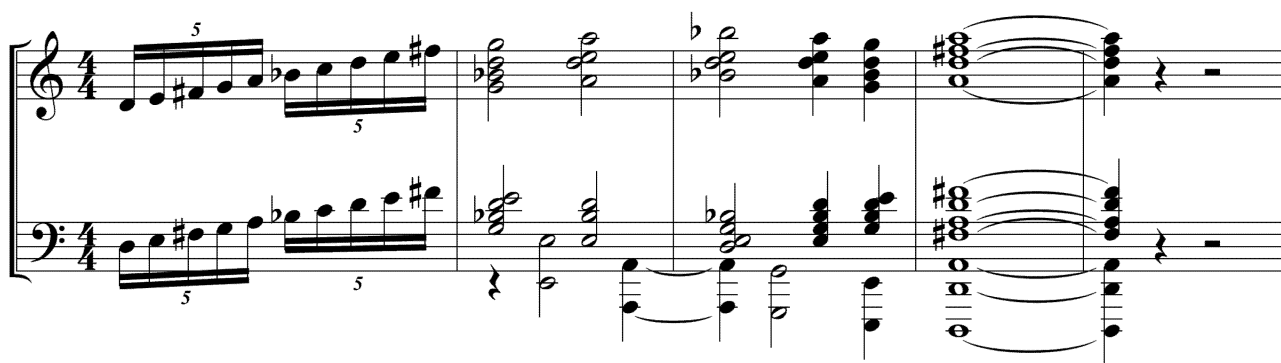
③

④

Are These Our Children? (1931)

Dreams (End Title)

Max Steiner



Flamingo Road (1949)

Lane

Max Steiner

Sheet music for the title "Lane" from the 1949 film "Flamingo Road". The score is in 2/4 time and features a piano accompaniment. The melody is primarily in the right hand, with some octaves indicated by the number "5". The left hand provides harmonic support with chords and moving lines. The key signature has four sharps (F#, C#, G#, D#).

44

48

Kid Galahad (1937)

Heart's Affair

Max Steiner

Tenderly

We Are Not Alone (1939)

Surprise Symphony (Acceptance)

Franz Joseph Haydn
arr. by Max Steiner

The Life of Vergie Winters (1934)

Old Lavender (Ethereal)

Max Steiner

70

Measures 70-74 of the score. The music is in 4/4 time. The melody in the treble clef features eighth and sixteenth notes, often beamed together. The piano accompaniment in the bass clef consists of sustained chords and single notes, with some measures featuring a half-note bass line. A slur is present under the first four measures of the piano part.

75

Measures 75-77 of the score. The melody continues with similar rhythmic patterns. In measure 77, the piano part features a more active bass line with eighth notes. The system concludes with a double bar line.

78

Measures 78-80 of the score. The time signature changes to 2/4. The melody in measure 78 includes a triplet of eighth notes, marked with a '3'. The piano accompaniment features sustained chords and moving bass lines. The system concludes with a double bar line.

We Are Not Alone (1939)

Frohe Botschaft (Somber)

Max Steiner

Measures 1-16 of the musical score. The music is in 3/4 time. The first system consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a mix of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

Measures 17-20 of the musical score. The music is in 3/4 time. The first system consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a mix of eighth and quarter notes, with some triplets indicated by a '3' over the notes. A measure rest is present in the second staff of measure 19.

Measures 21-24 of the musical score. The music is in 3/4 time. The first system consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a mix of eighth and quarter notes, with some triplets indicated by a '3' over the notes. A measure rest is present in the second staff of measure 24.

Everything you ever wanted to know about the Neapolitan Sixth chord

1. *What is it?* A colorful predominant chord that substitutes for ii^{o6} , found most often in the minor mode.
2. *What kind of chord is it?* A Neapolitan Sixth is a major triad constructed on the lowered second scale degree ($\flat II$).
3. *Why is it called a Neapolitan "Sixth"?* It is usually found in first inversion ($\flat II^6$). We will label it N^6 .
4. *Why is it called "Neapolitan"?* It was associated with composers of the so-called Neapolitan school – a group of early eighteenth-century opera composers in the city of Naples (such as Scarlatti and Pergolesi), although several other composers (Purcell, Corelli, and Carissimi, to name a few) had already been using it for a long time before that.
5. *Imagine Neapolitan Ice Cream to remember $\flat 2-4-\flat 6$:*
 - a. Scale degree 4 is white because it is the unaltered, pure diatonic 4
 - b. Scale degree $\flat 2$ is the rich "chocolatey" sound of the sonority
 - c. Scale degree $\flat 6$ is also colorful, but particularly in major ("borrowed" from minor)
6. *Where does the Neapolitan Sixth chord go?* It is a predominant chord, so it always goes to V, at least eventually.
7. *How does the Neapolitan resolve?* The $\flat 2$ always needs to go down—its goal is the leading tone. "Ra-Ti-Do" (creating a diminished third) is the characteristic sound of the Neapolitan—remember this and listen for it in music. The $\flat 2$ is most often found in the soprano, since this creates the most dramatic intensity. Note that $\flat 2$ shouldn't go to natural-2, even though this might seem smooth.
8. *What should we **double**?* A good rule of thumb for all doublings is never to double a tendency tone. So doubling the third (scale degree 4), which is usually in the bass, is generally best.
9. *Does the N^6 have to go directly to V?* No. We can use a filler chord to fill in the diminished third gap from Ra to Ti. Two chords can fit in here nicely. i^6_4 , which then goes to V, or $viio^7/V$, which also goes to V (avoid parallel fifths in the former progression).
10. *How is a Neapolitan chord usually preceded?* Just like the ii^{o6} chord, it is usually preceded by VI, iv, or i.

Less Usual Ways to use the Neapolitan Sixth

11. The Neapolitan may also appear in root position. It is rarely seen in second inversion.
12. The Neapolitan may appear in major (requiring two accidentals)
13. The Neapolitan may be tonicized (with a V^7/N).
14. The Neapolitan itself could have a seventh. (N^7)
15. A Neapolitan can be used a pivot chord in a modulation.
16. A theme or motive in the tonic may be repeated a half step higher in the $\flat II$ key area.

Neapolitan Sixth Progressions

①

C: N⁶ V i

②

N⁶ V i

③

N⁶ i⁶ V i

④

C: N⁶ V⁷ i

⑤

N⁶ vii^{°2} V V

⑥

N⁶ V^{4/2} i⁶

⑦

C: i V^{6/5} i iv N⁶ vii^{°2} i⁶ V I

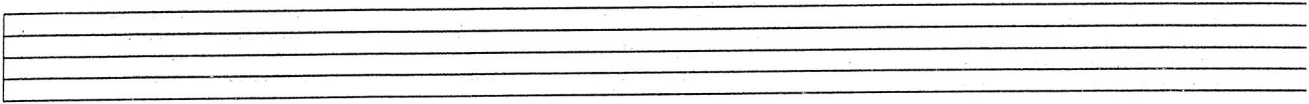
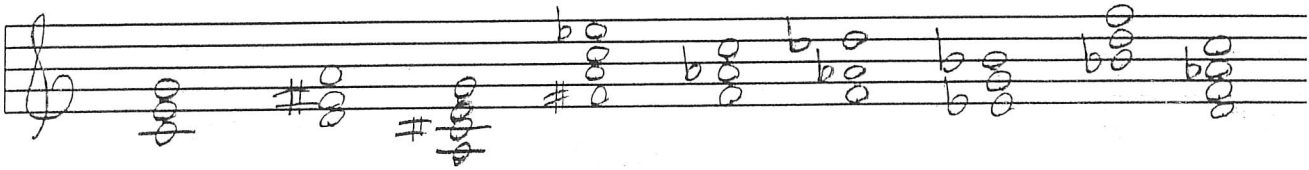
TONIC

PRE-DOMINANT

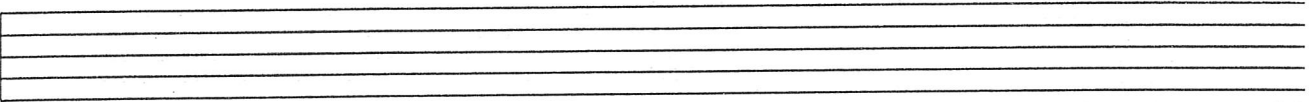
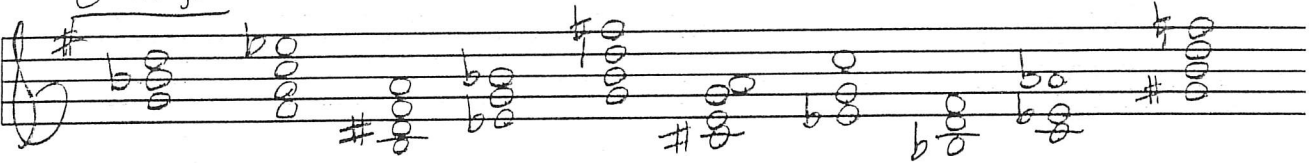
DOMINANT

Chromatic Chord Review - Analysis

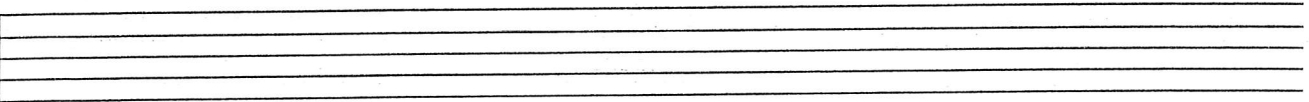
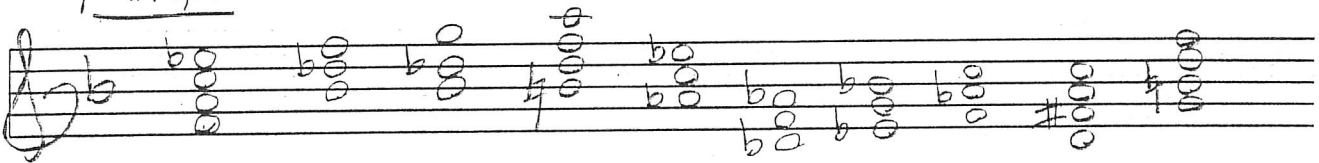
C major



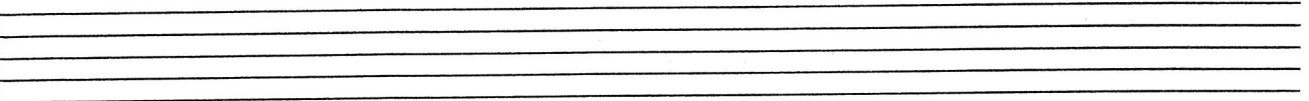
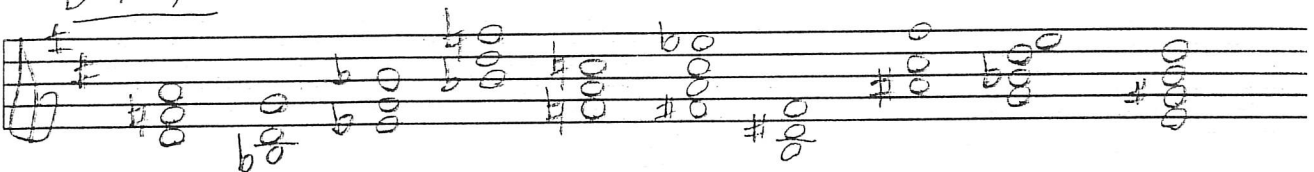
G major



F major

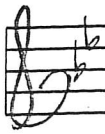


D major



Chromatic Chord Review - Spelling

Bb major



iv ii°b bIII bVI V/V V⁶/IV vii⁷/vi

A major



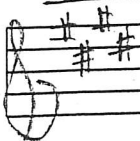
i bVII N°b V⁶/IV vii⁷/ii iv°b V/vi bIII

Eb major



bVII ib V ii°b/5 iv V⁶/vi V²/ii vii°b⁶/IV

E major

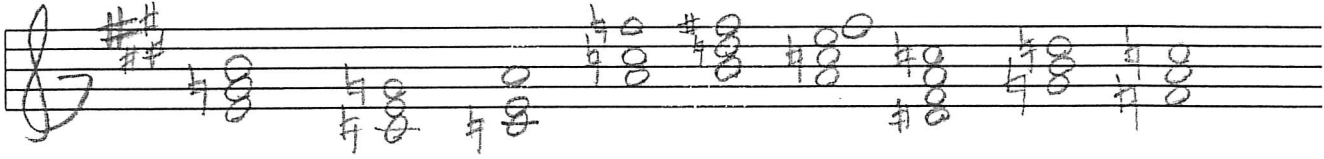


bIII iv°b bVI N°b vii⁴₃/V V⁶/ii V⁷/iii V²/IV

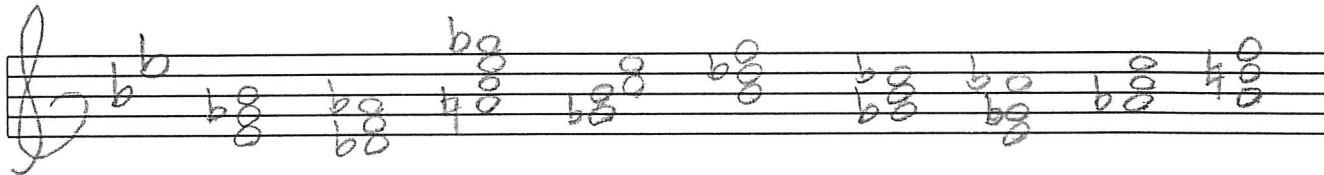
Homework 5

Name _____

I. Analysis

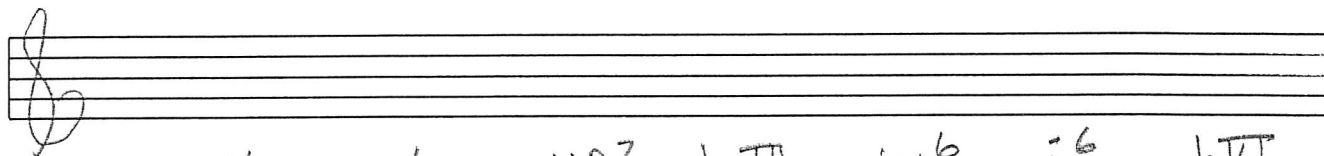


E:

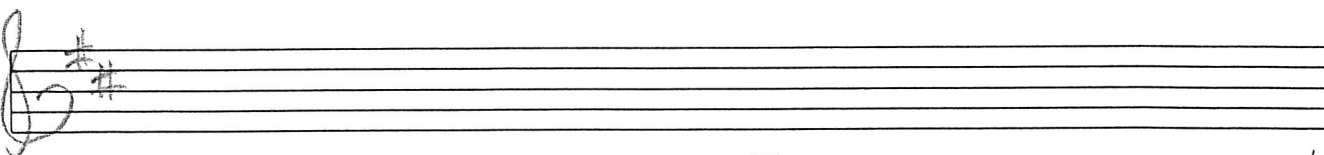


Bb:

II. Spelling



C: ii^ob N^b vii^o7 bIII iv^b i⁶₄ bVI



D: bVII iv N ii^o7 bIII V^b vii^o₅^b

Is My Face Red? (1932)
Mildred Waltz (Rushing)

Max Steiner

Two systems of musical notation for the piece 'Is My Face Red?'. The first system consists of four measures, and the second system consists of five measures. The music is written in treble and bass staves with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a final chord in the bass staff.

They Made Me a Criminal (1939)
The Fugitive (Religioso)

Max Steiner

A musical score for the piece 'They Made Me a Criminal'. The score is marked with the number '41' in the top left corner. It is written in treble and bass staves with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The piece features a variety of musical elements, including chords, single notes, and a prominent ascending scale in the bass staff towards the end.

Each Dawn I Die (1939)

Frank (Released)

Max Steiner

1

Musical score for measures 1-5. The score is in 4/4 time and features three staves: Treble, Alto, and Bass. Measure 1 has a whole rest in the Treble staff and a half note G in the Alto staff. Measures 2-5 show a melodic line in the Treble staff, a bass line in the Alto staff, and a bass line in the Bass staff. The key signature has one flat (B-flat).

6

He walks away Thru doors 2nd door Slams door

Musical score for measures 6-9. The score is in 4/4 time and features three staves: Treble, Alto, and Bass. Measure 6 has a whole note G in the Treble staff. Measures 7-9 show a melodic line in the Treble staff, a bass line in the Alto staff, and a bass line in the Bass staff. The key signature has one flat (B-flat). Measure 9 features a sixteenth-note triplet in the Treble staff.

10

He runs to her

Musical score for measures 10-13. The score is in 4/4 time and features three staves: Treble, Alto, and Bass. Measure 10 has a whole note G in the Treble staff. Measures 11-13 show a melodic line in the Treble staff, a bass line in the Alto staff, and a bass line in the Bass staff. The key signature has one flat (B-flat). Measure 11 features a sixteenth-note triplet in the Treble staff.

Augmented Sixth (+6) Chords

"Le-Fi" $+6$ octave $1/2$ step

Fi Sol $\hat{4}$ $\hat{5}$

Le Sol $\hat{6}$ $\hat{5}$

C: $+6$ V

Predominant chord going to V

"double leading-tones" to the dominant

inverts to $^{\circ}3$

m7 enharmonic, but resolves differently (V7-I in Db)

Practice:

D: $+6$ V Eb: $+6$ V f: $+6$ V A: $+6$ V e: $+6$ V

"Italian" Sixth

(Just add tonic)

"Le-Do-Fi" Resolution

C: $+6$ + Do / ($\hat{1}$) = It $+6$ M3 It $+6$ V

don't stack!

$+6$ chords have no root (don't try to put them in root position)

"French" Sixth

"Le-Do-Re-Fi"

C: It $+6$ + Re / $\hat{2}$ = Fr $+6$ Fr $+6$ V Fr $+6$ V ^{7}

"fi" can be frustrated (or "deflected") down to "fa" to become the 7th in a V ^{7}

"German" Sixth

"Le-Do-Me-Fi"

C: It $+6$ + Me / $\hat{3}$ = Ger $+6$ (sounds like V ^{7}) Ger $+6$ V Sw $+6$ I $^{\flat}_4$ V

"me" sometimes spelled as "ri" when going to "mi" in I $^{\flat}_4$ (sometimes called the "Swiss 6th")

Practice:

d: It $+6$ V d: Fr $+6$ V d: Ger $+6$ V F: It $+6$ V F: Fr $+6$ V F: Ger $+6$ V

THE BELLS OF HELL GO TING-A-LING-A-LING¹⁴¹

(For You But Not For Me)

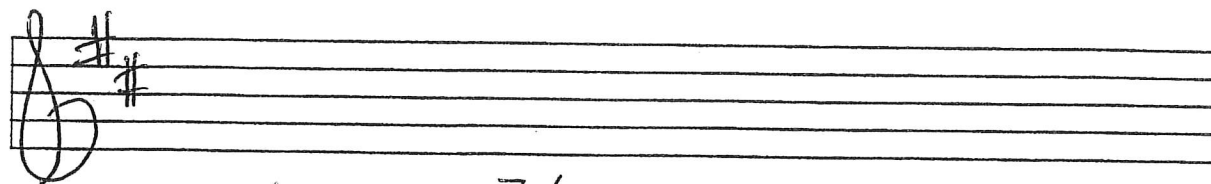
Moderato

The bells of Hell go ting-a-ling-a-ling, For you and not for me, And the lit-tle dev-ils how they

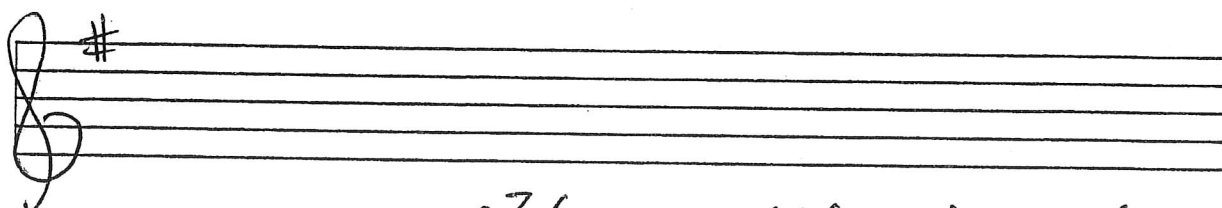
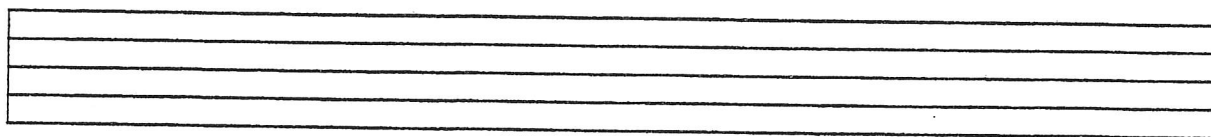
sing-a-ling-a-ling, For you but not for me, O, Death, where is thy sting-a-ling-a-ling? O,

Grave, thy vic-to-ry? The bells of Hell go ting-a-ling-a-ling, For you but not for me!

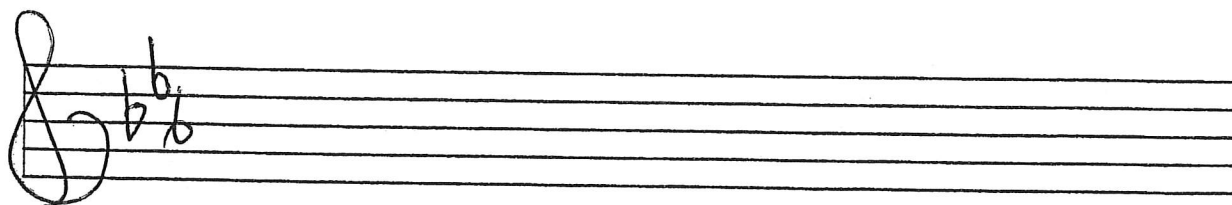
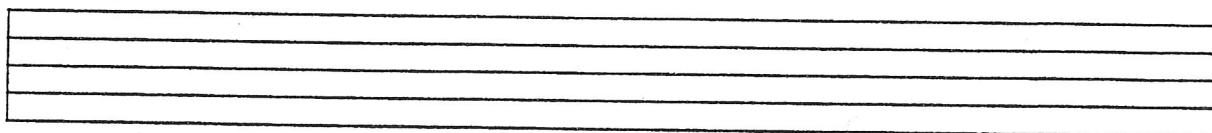
①



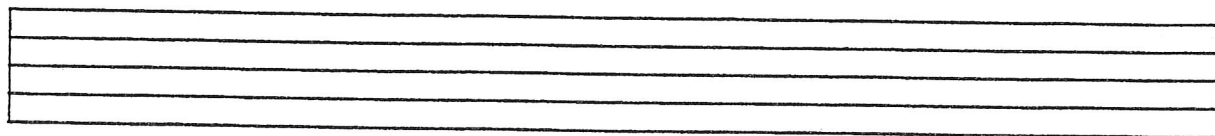
D: N^b vii^{o7}/iv G^{erb} bIII



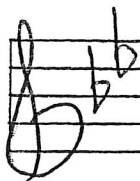
e: I vii^{o7}/VI I^{erb} F^{erb}



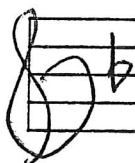
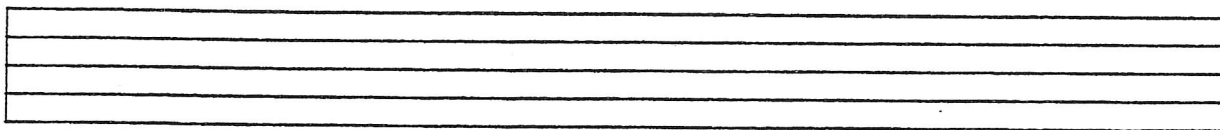
F^b: G^{erb} i iv bVI



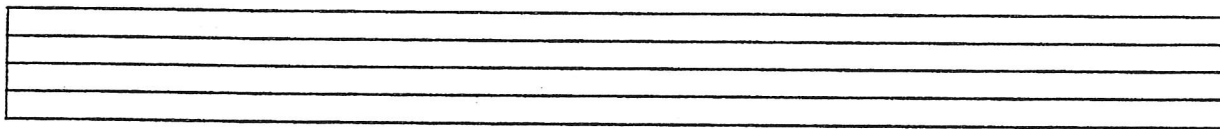
spell and resolve



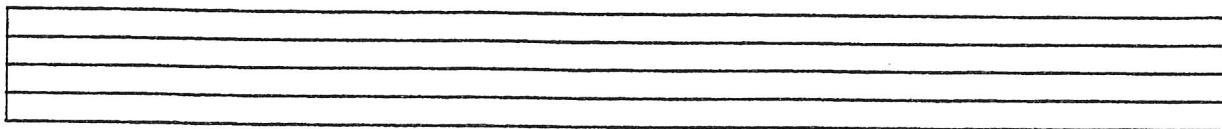
G: N^b vii^{o7}/V It^{+b} Fr^{+b}



F: bVI bIII N^b Ger^{+b}



G: iV vii^{o7}/vi ii^ø_S bVII



Spell and resolve

We Are Not Alone (1939)

Max Steiner

Max Steiner

19

This musical score is for measures 19 through 23 of the piece 'We Are Not Alone'. It is written for a four-part instrumental ensemble (two staves for the upper instruments and two for the lower). The key signature has one flat (B-flat), and the time signature is 4/4. Measure 19 begins with a treble clef and a key signature change to one flat. The music features a mix of eighth and sixteenth notes in the upper parts, with sustained chords in the lower parts. Measure 23 ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

Headline Shooter (1933)

King Kong March

Max Steiner

This musical score is for measures 1 through 5 of the piece 'Headline Shooter'. It is written for a two-part instrumental ensemble (treble and bass staves). The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble part consists of quarter and eighth notes, while the bass part provides a rhythmic accompaniment with eighth notes and rests. Measure 5 ends with a double bar line.

6

This musical score is for measures 6 through 9 of the piece 'Headline Shooter'. It continues the two-part instrumental arrangement. Measures 6 and 7 feature a series of chords in the treble part. Measure 9 ends with a double bar line. Below the staff, the notation '(ct^{o7})' is present.

10

This musical score is for measures 10 through 13 of the piece 'Headline Shooter'. It continues the two-part instrumental arrangement. Measures 10 and 11 feature a series of chords in the treble part. Measure 13 ends with a double bar line.

Are These Our Children? (1931)

Hey! Hey!

Max Steiner

1

First system of the musical score, measures 1-6. The music is in 2/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. Measure 5 contains a complex chordal texture with multiple accidentals.

7

Second system of the musical score, measures 7-12. Measures 7 and 8 include first and second endings, indicated by bracketed repeat signs and first/second endings markings. Measure 11 features a rapid sixteenth-note run in the treble staff, marked with a '7' for a seventh finger. The system concludes with a final chord in measure 12.

13

Third system of the musical score, measures 13-18. The melody continues with a mix of eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. Measure 18 ends with a final chord and a whole rest.

19

Fourth system of the musical score, measures 19-24. This system continues the melodic and harmonic themes established in the previous systems. It concludes with a final chord in measure 24 and a whole rest.

Motivic Transformations

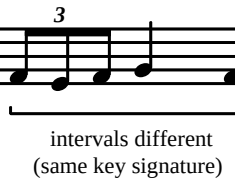
The Motive



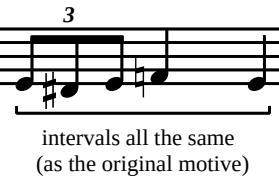
Repetition



Transposition (tonal)



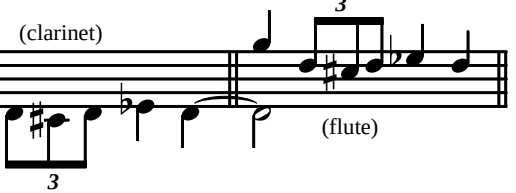
Transposition (real)



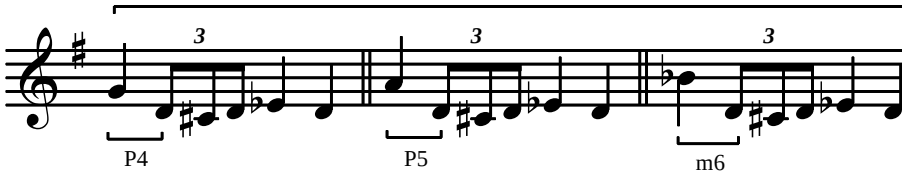
Sequence (a series of transpositions)



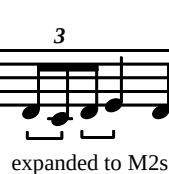
Imitation



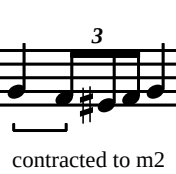
Intervallic Expansion



Expansion



Contraction



Inversion



Retrograde



(also retrograde)



Retrograde Inversion



Rhythmic motive



Fragmentation



Insertion



Deletion



Augmentation



Diminution



(extension)



Abbreviations for analysis:

Repetition = rep. Transposition = trans. Imitation = imit. Intervallic Expansion = exp. Intervallic Contraction = contr.
 Inversion = inv. Retrograde = retro. Rhythmic motive = rhythm Fragmentation = frag. Insertion = ins. Deletion = del.
 Augmentation = aug. Diminution = dim. Extension = ext.

Motivic Analysis

- Find, bracket and label the primary motive(s) with the letters x, y, z ...
- Find, bracket and label any motivic transformations (using abbreviations, if desired)

Allegretto

Allegretto, 2/4 time, piano (*p*). The score shows five measures. Measure 1 contains a primary motive (x) in the right hand: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. The left hand has a whole note chord of F4-A4-C5. Measures 2-5 show variations and transformations of this motive, including a triplet in measure 3 and a descending line in measure 4.

Andante teneramente

Andante teneramente, 3/4 time, piano (*p*). The score shows four measures. Measure 1 contains a primary motive (y) in the right hand: a quarter note G4, half note A4-B4, quarter note C5. The left hand has a whole note chord of F4-A4-C5. Measures 2-4 show variations and transformations of this motive, including a triplet in measure 3 and a descending line in measure 4.

Rondo

Rondo, 2/4 time. The score shows five measures. Measure 1 contains a primary motive (z) in the right hand: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. The left hand has a whole note chord of F4-A4-C5. Measures 2-5 show variations and transformations of this motive, including a triplet in measure 3 and a descending line in measure 4.

Measures 6-9 of the Rondo section. Measure 6 contains a primary motive (x) in the right hand: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. The left hand has a whole note chord of F4-A4-C5. Measures 7-9 show variations and transformations of this motive, including a triplet in measure 8 and a descending line in measure 9.

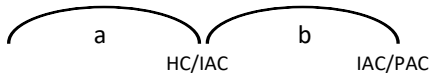
Piano, 3/4 time, mezzo-forte (*mf*). The score shows five measures. Measure 1 contains a primary motive (y) in the right hand: a quarter note G4, half note A4-B4, quarter note C5. The left hand has a whole note chord of F4-A4-C5. Measures 2-5 show variations and transformations of this motive, including a triplet in measure 3 and a descending line in measure 4. The tempo marking *Red. sim.* is present below the staff.

Measures 6-9 of the Piano section. Measure 6 contains a primary motive (z) in the right hand: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. The left hand has a whole note chord of F4-A4-C5. Measures 7-9 show variations and transformations of this motive, including a triplet in measure 8 and a descending line in measure 9.

Formal Diagrams

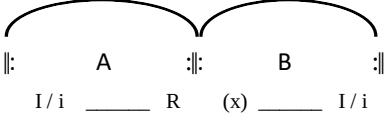
Periods

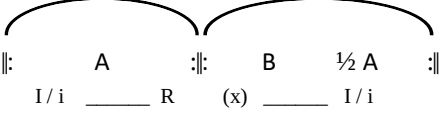
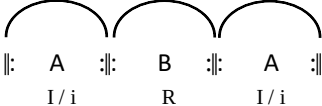
1. Parallel period
 

cadences may vary somewhat, but periods should end with a solid AC (usually a PAC)
2. Contrasting period
 
3. Parallel double period
 
4. Contrasting double period
 

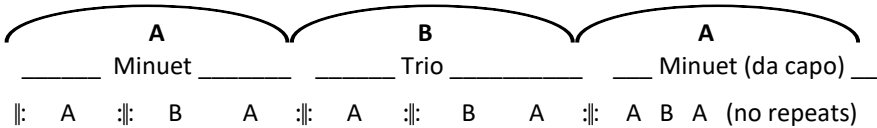
Simple forms

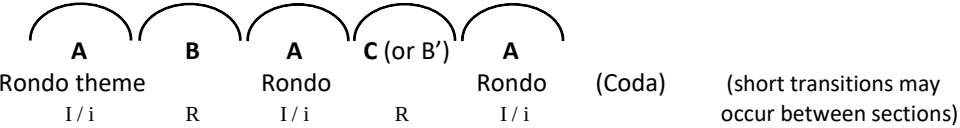
1. Strophic
 

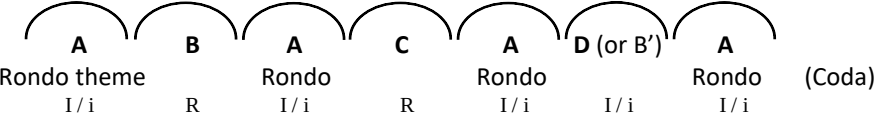
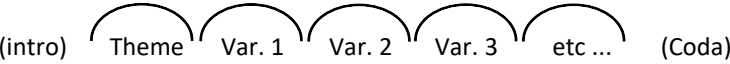
(etc.)
2. Binary
 

R = related key (often V, or III for minor)
(x) = any key
(key schemes may vary)
3. Rounded binary
 
4. Ternary
 

Composite forms (each of the main sections can itself be a simple binary or ternary form)

1. Compound ternary (minuet and trio)
 

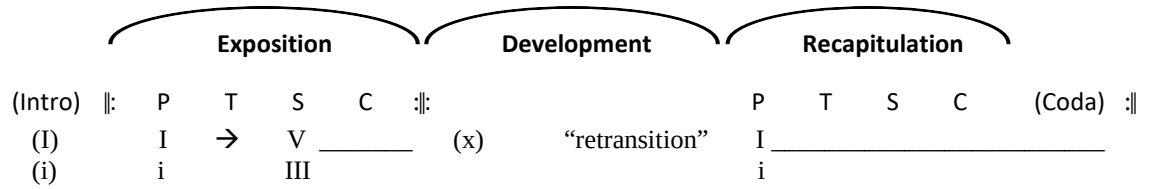
(no repeats)
2. Rondo form (five-part)
 

(short transitions may occur between sections)
3. Rondo form (seven-part)
 
4. Theme and variations
 

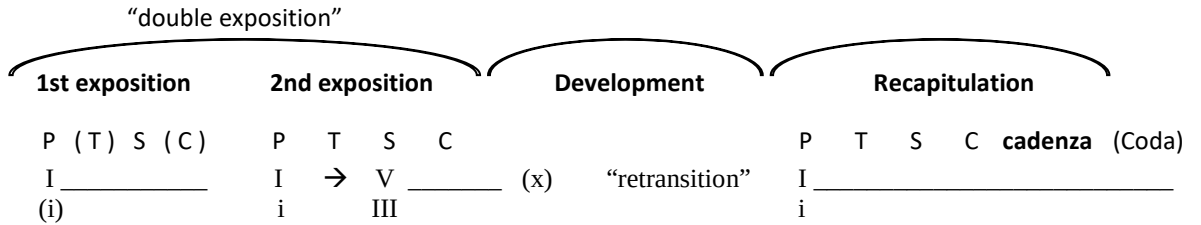
(The theme can be a period, double period, binary or ternary form, etc.)

P = primary theme; T = transition; S = secondary theme; C = closing theme

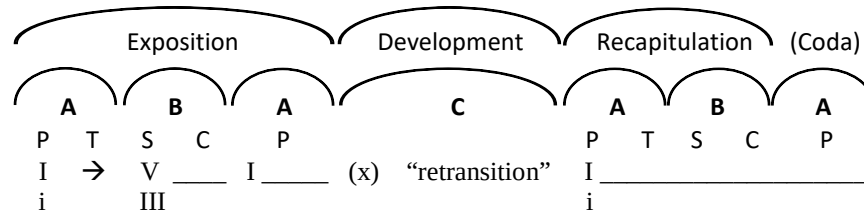
Sonata form



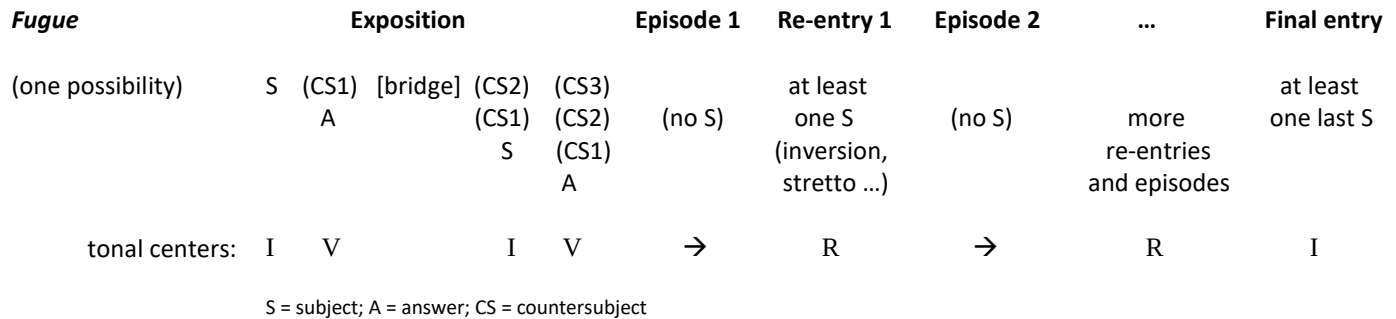
Sonata-concerto



Sonata-rondo



Fugue



Jazz and Popular Music

1. 12-bar blues

1 2 3 4 5 6 7 8 9 10 11 12

||: I IV I V IV I :||

each 12-bar unit is called a chorus

2. 32-bar AABA form

||: A A B A :||

"the bridge"

each 32-bar unit is called a chorus

3. Verse-chorus

Intro Verse Chorus Verse Chorus Bridge Chorus Outro

There are many variants on this "form" – other possible sections are the Pre-Chorus and Solo

Altered Dominants

V with a substituted 6th V with a raised 5th V with a lowered fifth

(3 1) (#2 3) (b2 1)

no fifth

G: V⁷ I V_{sub}6 I V⁷_{sub}6 I V⁷_{sub}6 i V⁺ I V⁺7 I V^{b5} I V⁷₅ I V⁷₅ (4) I

Ninths, Elevenths and Thirteenths

dominant ninths non-dominant ninths dominant 11th dominant 13th

major minor

9th and 7th down by step omit third

C: V⁹ I V^{b9} I vi⁹ ii⁹ V⁹ I⁹ IV⁹ ii⁹ V^{b9} I^{M7} V¹¹ I V¹³ I

Common-Tone Diminished Sevenths Chord (ct^{o7})

An embellishing chord. It has a common tone with the chord that it decorates. The common tone is the root of the embellished chord. Can be spelled in various ways, but usually written so that its root resolves up to the third of the chord that it decorates. Generally used to embellish the tonic triad or the dominant seventh.

regular ^{o7}

NO common tones

C: I vii^{o7} I I (ct^{o7}) I I⁶ (ct^{o7}) I⁶ V⁷ (ct^{o7}) V⁷ V⁶ (ct^{o7}) V⁶

(#ii^{o7}) notated root resolves up to third (#vi^{o7})

common tone is the root of the embellished chord
common tone is the seventh of the (ct^{o7})

Altered Dominants

V with a substituted 6th V with a raised 5th V with a lowered fifth

(3 1) (#2 3) (b2 1)

no fifth

G: V⁷ I V_{sub6} I V_{sub6} I V_{sub6} i V⁺ I V⁺ I V^{b5} I V^{7b5} I V^{7b5} (3) I

Example 26-2

a b c

F: ii⁶ V I ii⁶ V I ii⁶ V_{sub6} I

Example 26-4 Schumann, "Folk Song," op. 68, no. 9

7

mf

d: i⁶ vii^{o6} V⁷ VI ii^{o6}₅ V_{sub6} i

Example 26-5

a b

B^b: ii⁶ V_{sub6} ii⁶ V_{sub6}

Example 26-6 Schumann, *Humoresque*, op. 20

34

B $\flat$: V ^{7} /V

V ^{7} _{subs}
6th

I (iv $^6_4$)

I

Example 26-7

a good

b not used

A: V⁺ I V⁺7 I a: V⁺ i V⁺7 i

Example 26-9

C: V+ 7 I c: V^{subs 6th} 7 i

Example 26-10 Chopin, Nocturne op. 48, no. 2

55

p

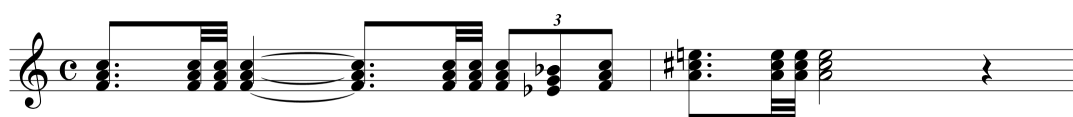
C#:/D♭: V

V+7

I V4

Max Steiner Examples – Chromatically altered chords

Dust Be My Destiny (1939) – Radio Fanfare



Thirteen Women (1932) - Ursula

Two-staff musical notation in 4/4 time. The score includes a treble and bass staff. The music features a series of chords, some of which are chromatically altered. A triplet of eighth notes is marked with a '3' above it. The notation includes various chord symbols and rests.

Blind Adventure (1933) – Opening Fanfare

Two-staff musical notation in 12/8 time. The score includes a treble and bass staff. The music features a series of chords, some of which are chromatically altered. The notation includes various chord symbols and rests.

Each Dawn I Die (1939) – Freedom

25

He stops

9

tr

4

27

They start

6

6

29

6

6

31

This musical score is for the 'Sanctus' section of the film 'Angels with Dirty Faces' (1938). It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a measure marked '31'. The vocal parts feature complex, overlapping lines with many accidentals. The piano accompaniment includes a prominent sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. A measure containing a sixteenth-note triplet is marked with a '6' above it.

Angels with Dirty Faces (1938) - Sanctus

This musical score is for the 'Sanctus' section of the film 'Angels with Dirty Faces' (1938). It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score begins with a measure marked '14'. The vocal parts feature complex, overlapping lines with many accidentals. The piano accompaniment includes a prominent sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. A measure containing a sixteenth-note triplet is marked with a '3' above it.

End title

14

This musical score is for the 'Sanctus' section of the film 'Angels with Dirty Faces' (1938). It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The score begins with a measure marked '14'. The vocal parts feature complex, overlapping lines with many accidentals. The piano accompaniment includes a prominent sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. A measure containing a sixteenth-note triplet is marked with a '3' above it.

Arsenic and Old Lace (1944) – Happy Land (The End)

Two systems of musical notation in 2/4 time, key of B-flat major. The first system features a piano introduction with a five-measure rest in the bass staff. The second system includes a triplet of eighth notes in the bass staff. The music is written for piano and includes various chords and melodic lines.

The Life of Vergie Winters (1934) – Lullaby (Somber)

Two systems of musical notation in 12/8 time, key of B-flat major. The first system includes a seven-measure rest in the bass staff. The second system features a piano introduction with a five-measure rest in the bass staff. The music is written for piano and includes various chords and melodic lines.

Dust Be My Destiny (1939) – Calm

Two systems of musical notation in 4/4 time, key of B-flat major. The first system includes a five-measure rest in the bass staff. The second system features a piano introduction with a five-measure rest in the bass staff. The music is written for piano and includes various chords and melodic lines.

47

She waves thru window

Dust Be My Destiny (1939) – Parting Ways

65

Mabel

68

Joe's back

Truck seen

She turns head

She stops

Angels with Dirty Faces (1938) – Rocky and Laury

9

Pulls curtain back

Common-Tone Diminished Seventh Chord (ct^{o7})

An embellishing chord. It has a common tone with the chord that it decorates. The common tone is the root of the embellished chord. Can be spelled in various ways, but usually written so that its root resolves up to the third of the chord that it decorates. Generally used to embellish the tonic triad or the dominant seventh.

regular ^{o7}

NO common tones

C: I vii^{o7} I I (ct^{o7}) I I⁶ (ct^{o7}) I⁶ V⁷ (ct^{o7}) V⁷ V⁶ (ct^{o7}) V⁶ (# vi^{o7})

(# ii^{o7})

notated root resolves up to third

common tone is the root of the embellished chord

common tone is the seventh of the (ct^{o7})

246. Sonata, op. 53

II

Schubert

Con moto
legato

p

cresc.

f

p

mf

243. Contradanse

Beethoven

p

mf

Are These Our Children? (1931) Makes You Forget Your Troubles

Max Steiner



Incidental Music

Max Steiner



Dust Be My Destiny (1939) Dust Be My Destiny (Playful)

Max Steiner



Ladies of the Jury (1932)

Lady

Max Steiner

Sheet music for the song "Ladies of the Jury (1932)" by Max Steiner. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the Alto and Bass staves. The melody begins with a quarter note G4, followed by a half note A4, and continues with various intervals and rests.

Sing and Like It (1934)

King Kong March

Max Steiner

Sheet music for the song "Sing and Like It (1934)" by Max Steiner, measures 43-50. The score is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the Bass staff. The melody begins with a quarter note G4, followed by a half note A4, and continues with various intervals and rests.

Sheet music for the song "Sing and Like It (1934)" by Max Steiner, measures 51-58. The score is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the Bass staff. The melody begins with a quarter note G4, followed by a half note A4, and continues with various intervals and rests.

Sheet music for the song "Sing and Like It (1934)" by Max Steiner, measures 59-66. The score is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the Bass staff. The melody begins with a quarter note G4, followed by a half note A4, and continues with various intervals and rests.

Sheet music for the song "Sing and Like It (1934)" by Max Steiner, measures 67-74. The score is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Treble staff, with accompaniment in the Bass staff. The melody begins with a quarter note G4, followed by a half note A4, and continues with various intervals and rests.

Dust Be My Destiny (1939)

Dust Be My Destiny (Opening A2)

Max Steiner

The musical score is written for piano and is in 4/4 time. It is in the key of B-flat major, indicated by two flats in the key signature. The score is divided into two systems, each containing four staves. The first system begins at measure 20 and ends at measure 23. The second system begins at measure 22 and ends at measure 25. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a sixteenth-note melody in the right hand, followed by a bass line in the left hand. The second system continues the melody and bass line, with a triplet of eighth notes in the right hand at measure 24. The score is labeled with 'Dust' and 'Max Steiner' in boxes above the staves.

20

Dust

Max Steiner

22

Dust

3

3

ct07 / Altered dominants

Spell and resolve:

Handwritten musical notation for Eb and D resolutions. The Eb system shows a treble clef with two flats (Bb, Eb) and a bass clef with two flats (Bb, Eb). The D system shows a treble clef with two sharps (F#, C#) and a bass clef with two sharps (F#, C#). The notation is grouped by a large brace on the left. The notes are: Eb: V+ I, D: V+7 I, Bb: Vb7 I.

E $\flat$: V $^+$ I D: V $^{+7}$ I B $\flat$: V $^b7$ I

Handwritten musical notation for G and F resolutions. The G system shows a treble clef with one sharp (F#) and a bass clef with one sharp (F#). The F system shows a treble clef with one flat (Bb) and a bass clef with one flat (Bb). The notation is grouped by a large brace on the left. The notes are: G: I (ct07) I, F: V7 (ct07) V7.

G: I (ct07) I F: V ^{7} (ct07) V ^{7}

Handwritten musical notation for A and Bb resolutions. The A system shows a treble clef with three sharps (F#, C#, G#) and a bass clef with three sharps (F#, C#, G#). The Bb system shows a treble clef with two flats (Bb, Eb) and a bass clef with two flats (Bb, Eb). The notation is grouped by a large brace on the left. The notes are: A: V7sub6 I, Bb: Vb7 (ct07) Vb7.

A: V $^7_{sub6}$ I B $\flat$: V $^b7$ (ct07) V $^b7$

Are These Our Children? (1931)

Dreams (Con Espressione)

Max Steiner

9

Musical score for measures 9-14. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody in the treble clef features eighth-note runs and chords, while the bass line provides a steady accompaniment with eighth notes and rests.

15

8^{va}

5

Musical score for measures 15-18. The treble clef part continues with eighth-note patterns, marked with a '5' for a quintuplet in measure 17. The bass line remains mostly silent, with a final eighth-note phrase in measure 18. An 8va (octave up) marking is present above the treble staff.

19

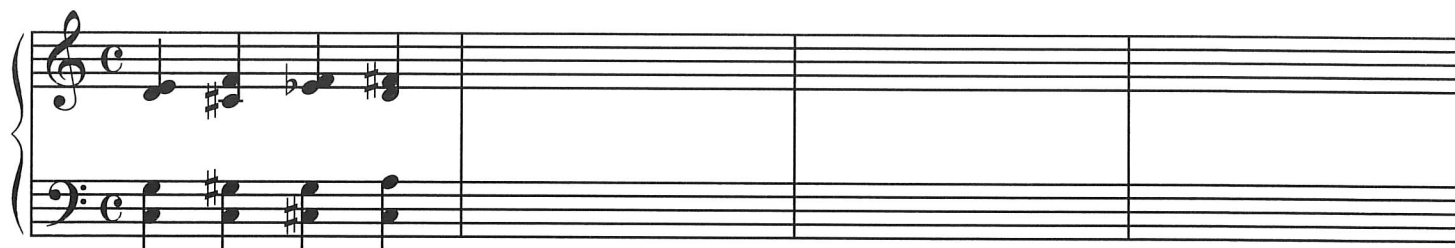
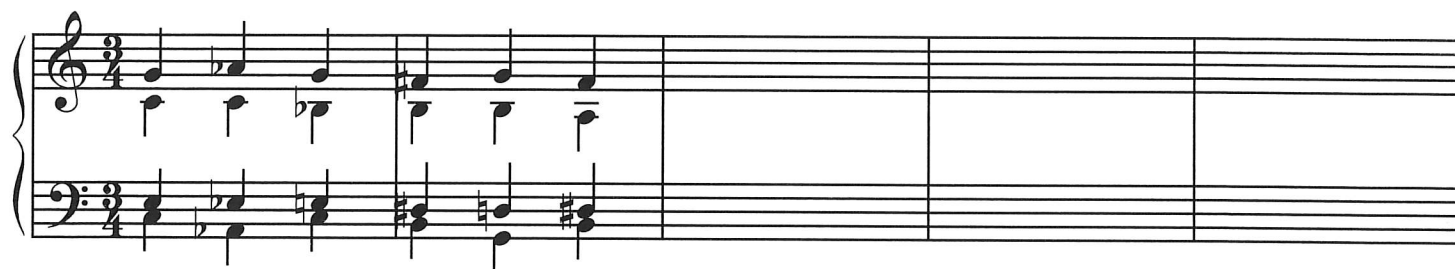
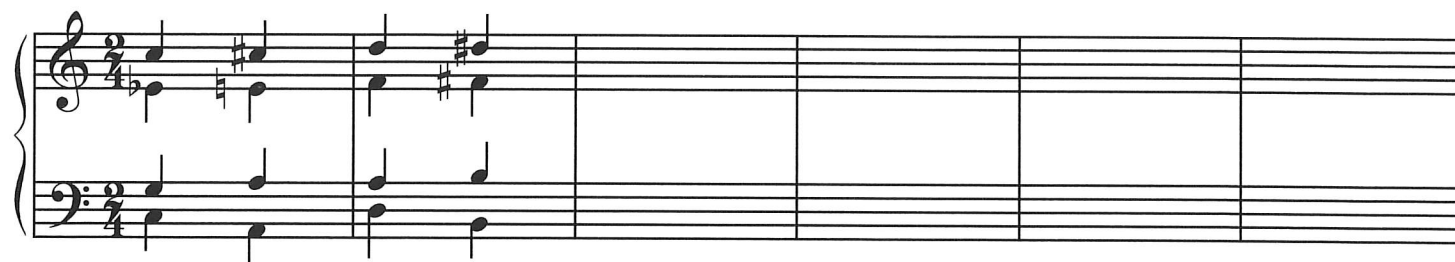
(8^{va})

Musical score for measures 19-23. The key signature changes to two sharps (F# and C#). The treble clef part features chords and eighth-note runs, with an 8va (octave up) marking above the staff. The bass line has a more active role with eighth-note accompaniment.

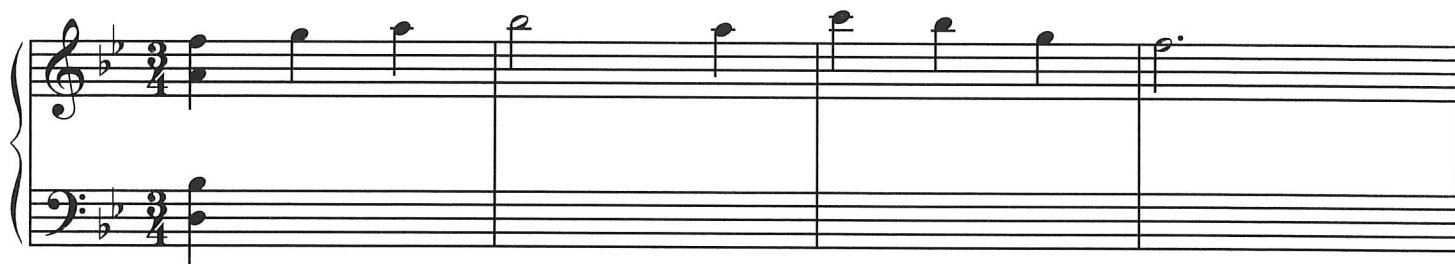
24

Musical score for measures 24-28. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The treble clef part includes chords and a long note in measure 27. The bass line features a steady eighth-note accompaniment.

Chromatic Sequences



Chromatic planing



Angels With Dirty Faces (1938)
Underscoring (Dramatic)

Max Steiner

The musical score is written for two staves, Treble and Bass, in 4/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into three sections by brackets and labels:

- They enter:** This section starts at measure 9. The Treble staff features a series of chords, many of which are beamed in groups of three. The Bass staff has a more rhythmic accompaniment, also featuring some triplets.
- They shoot:** This section begins at measure 10. The Treble staff has dense, rapid chords, while the Bass staff continues with a steady accompaniment.
- Falls out of booth:** This section starts at measure 11. It features a final, dense chordal texture in both staves, with a fermata over the final measure.

252. Rhenzi: Overture

Molto più stretto

Wagner

ff

tr.

tr.

ff

Name: _____

Linear Chromaticism voice-leading exercise

On the staves given below, write a series of chords for three voices that is “maximally smooth.” This means that only one part can move at a time, and only by half step, with the other voices keeping common tones (see the example below).

Example:

C Em E $\flat$ Gm B $\flat$ + B $\flat$ Dm D $\flat$ C $\sharp$ m C $\sharp$ o C

In the first exercise, the voices should move by common tone or *descending* half step, gradually moving down from E first inversion to E root position. When you reach the final chord given at the end of the staff, you are finished. All of the chords in the series should be one of the four triad types (major, minor, augmented, or diminished). Label all of your chords with chord symbols, but not with roman numerals. Hint: compose the three parts at the same time—not one after the other.

In the second exercise, move the voices UP by half steps from G to a C major triad, using the same approach.

In the third exercise, there are now four voices. Again, move only one voice at a time, with the others keeping common tones. All of the chords in the series should be one of the five seventh chord types (major, dominant, minor, half-diminished, or fully-diminished). Continue moving the voices DOWN by half steps from an F minor seventh to a G inverted dominant seventh. Be sure to consider enharmonic possibilities along the way.

f $\sharp$ m7 d $\sharp$ 7 b $\circ$ 7 E7 G7

Modes and Scales

The eight church modes (of antiquity):

1. Dorian 3. Phrygian 5. Lydian 7. Mixolydian

2. Hypodorian 4. Hypophrygian 6. Hypolydian 8. Hypomixolydian

f = final (kind of like a tonic)

The modes used today:

Ionian (major) Dorian Phrygian

Lydian Mixolydian Aeolian (natural minor)

"Locrian"

(The Locrian mode was "made up" by theorists)

Mnemonics:

- I Don't Play Loud Music After Lectures
- I Don't Play Like My Aunt Lucy
- I Don't Particularly Like My Apples Licked
- In Dark Places Lurk Many Angry Lions

Major- and minor-type modes:

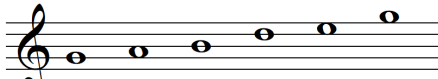
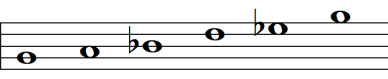
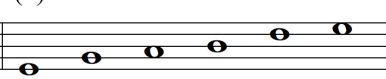
MAJOR	MINOR
C Ionian (major)	A Aeolian (natural minor)
C Mixolydian (major + ♭7)	A Dorian (natural minor + ♯6)
C Lydian (major + ♯4)	A Phrygian (natural minor + ♯2)
	A "Locrian" (natural minor + ♯2 & ♭5)

LIMDAPL (modes in order from lightest to darkest)

Lydian Ionian Mixolydian Dorian

Aeolian Phrygian Locrian

Pentatonic Scales

Major pentatonic	Minor pentatonic 1	Minor pentatonic 2
1 2 3 5 6	1 2 $\flat 3$ 5 $\flat 6$	(6) 1 2 3 5 6
		
(no half steps)	(both half steps)	(rotation of major pentatonic)

Chromatic scale (all half steps)



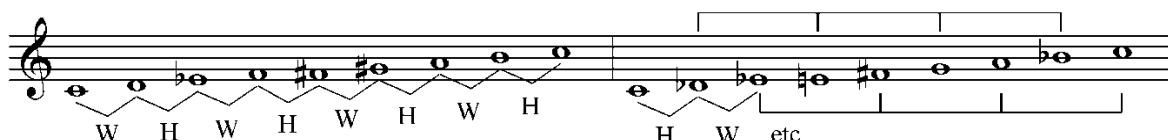
Whole-tone scale (all whole steps)



(note that these always have a "gap" in them somewhere)

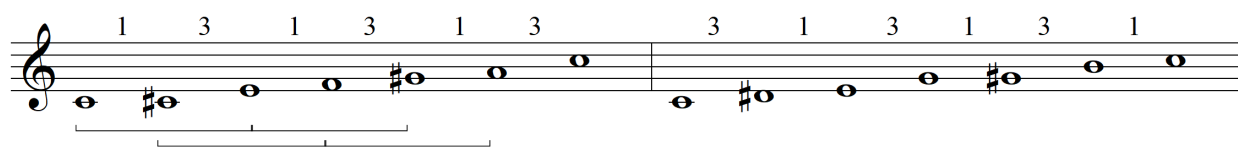
(interlocking augmented triads)

Octatonic scale (whole-half... or half-whole... - sometimes called the "diminished scale")



(interlocking diminished sevenths)

Hexatonic scale (1 semitone alternating with 3 semitones)



two augmented triads a semitone apart

Blues Scale ($\flat 3$, $\flat 5$, $\flat 7$, no 2 or 6)



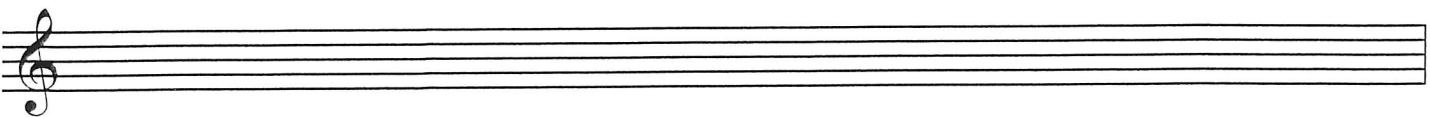
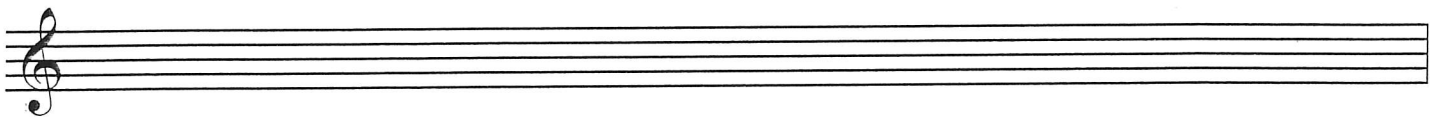
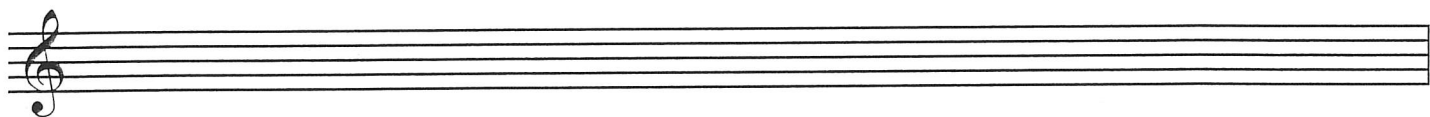
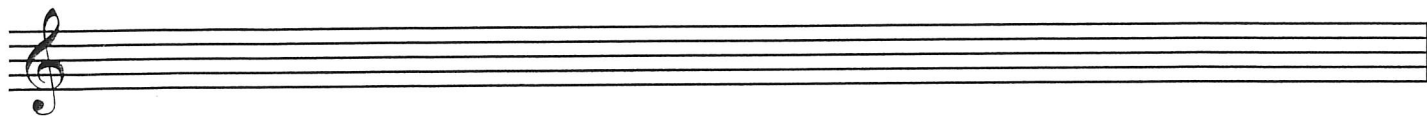
Lydian-Mixolydian Scale ($\sharp 4$ - $\flat 7$ scale)

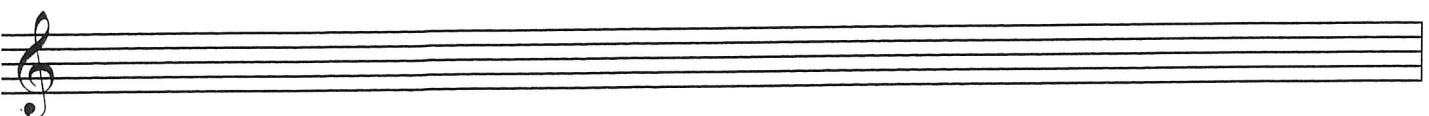
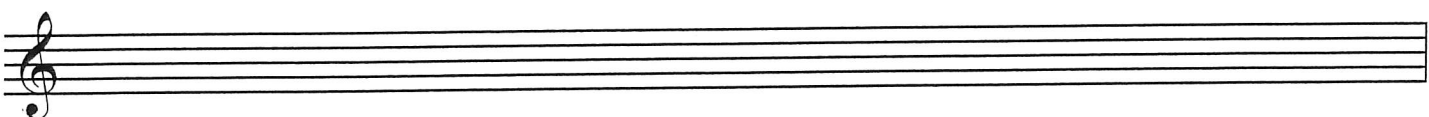
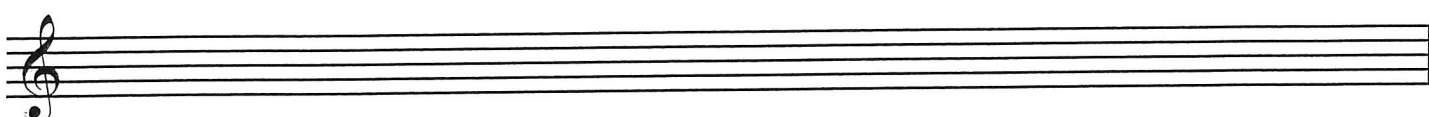


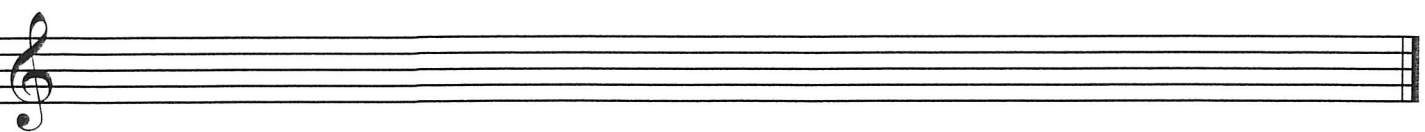
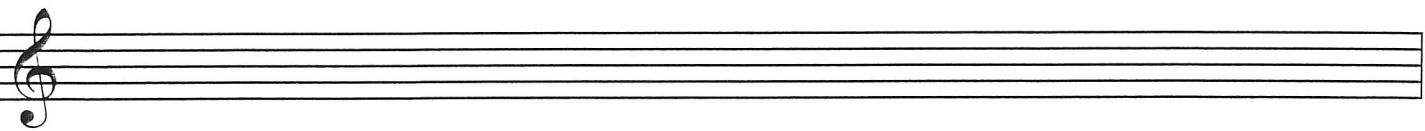
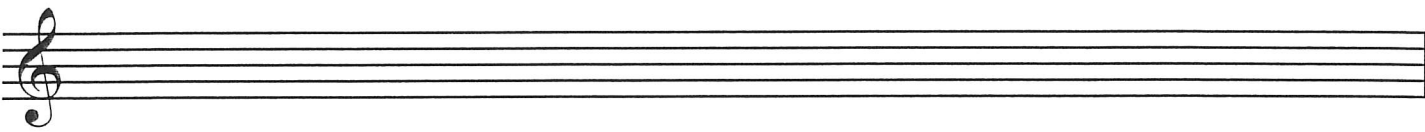
Etc.

Transposing the Scales

Chromatic scale	1 (itself)
Whole tone scale	2 (starting on C or C#)
Octatonic scale	3 (starting on C, C#, or D)
Hexatonic scale	4 (starting on C, C#, D or D#)
Diatonic / pentatonic scales	12 (starting on any note)







[illegible]

A blank musical staff with a treble clef. The staff consists of five horizontal lines. The treble clef is positioned at the beginning of the staff, with its hook pointing upwards. The staff is empty, with no notes or other markings.

A blank musical staff with a treble clef. The staff consists of five horizontal lines. The treble clef is positioned at the beginning of the staff, with its hook pointing towards the bottom line. The staff is empty, with no notes or other markings.

A blank musical staff with a treble clef. The staff consists of five horizontal lines. The treble clef is positioned at the beginning of the staff, with its hook pointing upwards. The staff is empty, with no notes or other markings.

A blank musical staff with a treble clef and a 2/4 time signature. The staff consists of five horizontal lines. The treble clef is positioned at the beginning of the staff, and the time signature '2/4' is located at the end of the staff.

1) The full range of chords normally...
 2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

(No Chord)

The following table lists the chords shown on each staff of the musical score:

Staff	Chord 1	Chord 2	Chord 3	Chord 4	Chord 5	Chord 6	Chord 7
1	N.C.	C bass	C	C ⁶	C ^{6/9}	C (add 9)	
2	C ^{MA7}	C ^{MA7} (add 13)	C ^{MA9}	C ^{MA13}	C ⁷	C ⁹	C ¹³
3	C ^{MI}	C ^{MI6}	C ^{MI6/9}	C ^{MI} (add 9)	C ^{MI7}	C ^{MI7} (add 11)	C ^{MI7} (add 13)
4	C ^{MI9}	C ^{MI11}	C ^{MI13}	C ^{MI} (MA7)	C ^{MI9} (MA7)	C ^{MI7} (b5)	C ^{MI9} (b5)
5	C ^{MI11} (b5)	C ^{MI9} (b5)	C ^{MI7} (b5)	C ^{MI9} (b5)	C ^{MI11} (b5)		
6	C ^{dim.}	C ^{o7}	C ^{o7} (add MA7)	C ⁺	C ^{SUS}	C ^{7SUS}	C ^{9SUS}
7	C ^{13SUS}	C ^{7SUS4-3}					
8	C ^{MA7} (b5)	C ^{MA7} (#5)	C ^{MA7} (#11)	C ^{MA9} (#11)	C ^{MA13} (#11)	C ⁷ (b5)	C ⁹ (b5)
9	C ⁷ (#5)	C ⁹ (#5)	C ⁷ (b9)	C ⁷ (#9)	C ⁷ (b9)	C ⁷ (#9)	C ⁷ (b9)
10	C ⁷ (#11)	C ⁹ (#11)	C ⁷ (#11)	C ⁷ (#11)	C ¹³ (b5)	C ¹³ (b9)	C ¹³ (#11)
11	C ^{7SUS} (b9)	C ^{13SUS} (b9)					
12	C/E	C/G	E/C	B ^b /C	C ^(add 9) /E	C ^(add 9) (omit 3)	C ⁷ (omit 3)
13	C ^{MI7} (omit 5)						
14	C ^{#MA7SUS} (b5)	F ^{#7SUS} (add 3)	B ^b (add b13)	A ⁺ (add #9)	G ^{#MI7} (add 11)		
15	F/F#	E ⁺ /G	G ^{7SUS} /A	G ^{MA7} (#5)/F#	E ^{bMA7} (#5)/F	B ^{MA7SUS} /F#	

POPULAR CHORD STRUCTURE AND SYMBOLS

TRIADS

1. C 2. Cm 3. C^{aug} (C⁺) 4. C^{dim} (C^o) 5. C^{sus4}

SIXTHS

6. C⁶ 7. Cm⁶ 8. C⁶₉ 9. Cm⁶₉ 9-A. C² 9-B. Cm²

ADDED SECONDS

SEVENTHS

10. C^{maj7} 11. C⁷ 12. Cm⁷ 13. Cm^(maj7) 14. C⁷⁺⁵ 15. C^{maj7+5} 16. Cm⁷⁻⁵ 17. C^{7sus4} 18. C⁷⁻⁵ 19. C^(o7) C^{dim7}

NINTHS

20. C^{maj9} 21. C⁹ 22. Cm⁹ 23. Cm^{9(maj7)} 24. C⁹⁺⁵ 25. C^{maj9+5} 26. Cm⁹⁻⁵ 27. C^{9sus} 28. C⁷⁽⁻⁹⁾ 29. C⁷⁽⁺⁹⁾ 30. C⁷⁽⁻⁷⁾

ALTERED NINTHS

ALTERED ELEVENTHS

ELEVENTHS

31. C¹¹ 32. Cm¹¹ 33. Cm¹¹⁻⁵ 34. C⁺¹¹ 35. C⁷⁽⁺¹¹⁾ 36. C^{maj7(+11)} 37. C⁷⁽⁺¹¹⁾

THIRTEENTHS

38. C¹³ 39. Cm¹³ 40. C¹³⁽⁺¹¹⁾ 41. C¹³⁽⁻⁹⁾ 42. C¹³⁽⁺¹¹⁾

LEAD-SHEET HARMONIZATION EXERCISES

D7(#9) G13 C7(#9) F13 Bb7(#9) Eb13 Ab7(#9) D13 G M7

PIANO

CM7 DM7 EbM7 BM9 Gbm7 EM7 AbM9 Bbm7 C6

CM7 FM7 Eb/C A/F DMIN7 EMIN7 FM7 C/Ab CM7 F6 E/C DM/G CM9

Ebm7 Ab7(#11) G7(#9#5) C13(#11) F7(#9#5) Bb13(#11) EbM7(#11#9)

LEAD-SHEET HARMONIZATION EXERCISES

G¹³ E¹³ D^{b13} B^{b13} E^bM7 E7 F¹³ D¹³ B¹³ A^{b13} D^bM7

A musical staff in G major, 4/4 time, consisting of two systems of a grand staff (treble and bass clef). The first system contains seven measures. The notes in the treble clef are: G4, A4, B4, C5, D5, E5, F5. The notes in the bass clef are: G2, A2, B2, C3, D3, E3, F3. The second system contains one measure with a whole rest in both staves.

C7(♯11)B^{b13} E^bM7 D7(♯11)C¹³ F^{M7} E7(♯11)D¹³ G^{M7} F^{♯7(♯11)}E¹³ A^{M7}

A musical staff in G major, 4/4 time, consisting of two systems of a grand staff (treble and bass clef). The first system contains seven measures. The notes in the treble clef are: G4, A4, B4, C5, D5, E5, F5. The notes in the bass clef are: G2, A2, B2, C3, D3, E3, F3. The second system contains one measure with a whole rest in both staves.

Very Early

Bill Evans

Medium Jazz Waltz

A

Chords for Section A:
 CMA7, B $\flat$ 9, E $\flat$ MA7, A $\flat$ 13(b9), D $\flat$ MA7, G13, CMA7, B $\flat$ 9(#11), DMA7, A $\flat$ mi7, F $\sharp$ mi7(add 11), B13(b9), E $\flat$ mi7(add 11), A $\flat$ 13, D $\flat$ MA7, G $\flat$ 9sus, G7(#5).

B

Chords for Section B:
 BMA9, A $\flat$ 13(b9), D $\flat$ MA7, B $\flat$ 13, BMA7, G13sus, G13, CMA7, A $\flat$ 9, D $\flat$ MA9, G13(b9), CMA9, A7(b9), Dmi7, CMA7/E, F, G7, CMA7, G13.
 solo break

Chords for Final Line:
 Dmi7, CMA7/E, F, G7, Dmi7, C $\sharp$ mi7, B $\flat$ MA9, GMA7, BMA7.
 rit.

Melody is rather freely interpreted rhythmically.