Write the chords in the indicated key using SATB style. Make sure to write the key signature first.

Part-write the progression using SATB style. Make sure your rhythms match the meter.

Realize the figured bass progression using SATB style and add Roman numerals. This progression modulates - indicate the new key with the appropriate RNs.

Complete a harmonic analysis of the following Schumann song showing Roman numerals and inversions.
Widmung.

N° 1.

Innig, lebhaft.


Du bist die Ruh, du bist der Frieden, du bist von...
Himmel mir beschienen. Dass du mich liebst, machst mir wert, dein Blick hat mich vor mir verklärt, du hast mich liebend über mich, mein guter Geist, mein beseres

Ich! Du meine Seele, du mein Herz, du meine Wonne, o du mein Schmerz, du meine

steigend und eilend

Welt, in der ich lebe, mein Himmel du, da rein ich schweb, mein guter Geist, mein beseres

steigend und eilend

Ich!

R.S. 129.
Melody: using any form of solfege syllables (or, on a fixed syllable), sing two of the following melodies chosen by the teacher

Rhythm: using any form of rhythmic solfege (or, on a fixed syllable) sing two examples from subsequent pages, chosen by the teacher, while also conducting the appropriate time signature

MUS 205/206 Diagnostic Sight-singing Test

Bb:

D:

C:

D:

Bb:

C:
Exercises: Quintuplets

Andante

1. \( \frac{4}{4} \)

Allegretto

2. \( \frac{3}{4} \)

Adagio

3. \( \frac{4}{4} \) \( \text{p} \)

4. \( \frac{2}{4} \) \( \frac{3}{4} \) \( \text{Fine} \) \( \text{D.C. al Fine} \)
Two-Part Exercise

Largo

Rhythm Patterns: Sextuplets

Exercises: Sextuplets

* The accents on the sextuplets indicate note groupings and should be virtually inaudible.

Moderato

Allegretto
Be sure to select the appropriate note grouping for each sextuplet.

3.  

4.  

Two-Part Exercise

Moderato

Rhythm Patterns: Septuplets

C1.  

C2.  

C3.  

C4.  

C5.  

C6.  

C7.  

C8.
Exercises: Septuplets

Lento

1. \( \frac{3}{4} \)

Largo

2. \( \frac{4}{4} \)

Adagio

3. \( \frac{4}{4} \)

\( mf \) dolce

4. \( \frac{2}{4} \)

legato

\( \frac{3}{4} \)

marcato

\( \frac{1}{4} \)

legato

Two-Part Exercise

Grave

5. \( \frac{4}{4} \)
23.3. Rhythm Patterns and Exercises: Dotted Quarter
Note = Beat Unit

Rhythm Patterns: Duplets and Quadruplets

Exercise: Duplets and Quadruplets

1. $\frac{6}{8}$

2. $\frac{9}{8}$

Andante

3. $\frac{12}{8}$
Allegretto

Rhythm Patterns: Quintuplets

Exercises: Quintuplets

Allegro

Moderato

* Count one beat per measure.
Rhythm Patterns: Septuplets

C1.  
C2.  
C3.  
C4.  
C5.  
C6.  
C7.  
C8.  

Exercises: Septuplets

1.  

\( \text{mf} \)
23.4. Exercises: Other Compound Meters

* Mark the location of each beat.

** Allegretto**

1. \(\text{legato}\)

\[\text{mf}\]

\[\text{marcato}\]

\(d. = 60\)

2. \(\text{mp}\)

Hemiola

*Hemiola* is a type of syncopation that results in a temporary shift in meter from simple to compound or vice versa. For example, the accents in a measure with six eighth notes shift from two groups of three eighth notes (compound duple) to three groups of two eighth notes (simple triple) or vice versa. Hemiola also results if a compound pattern (quarter/eighth) is superimposed on simple meter. Chant one part and tap the other part.

![Three notes in the space of two beats](image1)

![Two-beat pattern in the space of three beats](image2)

Notice that the division of the measure is changed rather than the division of the beat (duplet and triplet).

The hemiola pattern is most often three half notes in the time of two \( \frac{3}{4} \) measures (one beat to a \( \frac{3}{4} \) measure). Chant one part and tap the other part.

![Two notes in the space of three beats](image3)

**Superduplet**

A *superduplet* is a cross-rhythm composed of two notes of equal value in the space of three beats. This figure is often referred to as "two against three" and may be notated in several different ways. Notice that the second version has the same visual appearance as a common pattern in compound meter. Chant one part and tap the other part.
Supertriplet
A supertriplet is a cross-rhythm composed of three notes of equal value in the space of two beats. This figure is often referred to as “three against two” and may be notated in several different ways. Think triplet eighth notes when performing this pattern. Chant one part and tap the other part.

24.2. Exercises: Hemiola, 2:3, 3:2

Superduplet

Moderato

1. \[ \begin{array}{c}
\frac{3}{4} \\
\end{array} \]

Allegro

2. \[ \begin{array}{c}
\frac{3}{4} \\
\end{array} \]

\[ \text{\textit{j} = 92} \]

3. \[ \begin{array}{c}
\frac{3}{4} \\
\end{array} \]
Less Common Cross-Rhythms

1. Four Against Three
   - In this cross-rhythm, four notes are performed in the space of three beats.
   - The common denominator is twelve; feel the underlying pulse of the sixteenth note (a).
   - Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
   - Notice that there are three ways to notate “four against three” (c, d, e).

   a. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   b. \[ \begin{array}{c}
   \frac{4}{3} \\
   \frac{4}{3} \\
   \frac{4}{3} \\
   \frac{4}{3}
   \end{array} \]
   c. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   d. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   e. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   - A superquadruplet is a cross-rhythm composed of four notes of equal value in the space of three beats.

2. Three Against Four
   - In this cross-rhythm, three notes are performed in the space of four beats.
   - The common denominator is twelve; feel the underlying pulse of the triplet (a).
   - Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
   - Notice that there are four ways to notate “three against four” (c, d, e).

   a. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   b. \[ \begin{array}{c}
   \frac{4}{3} \\
   \frac{4}{3} \\
   \frac{4}{3} \\
   \frac{4}{3}
   \end{array} \]
   c. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   d. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   e. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]
   f. \[ \begin{array}{c}
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4} \\
   \frac{3}{4}
   \end{array} \]

3. Two Against Five
   - In this cross-rhythm, two notes are performed in the space of five beats.
   - Tap the beat while chanting the rhythm patterns in a, b, and c on rhythm syllables.
   - Notice that there are two ways to notate “two against five” (a, b, c).

   a. \[ \begin{array}{c}
   \frac{5}{4} \\
   \frac{5}{4} \\
   \frac{5}{4} \\
   \frac{5}{4}
   \end{array} \]
   b. \[ \begin{array}{c}
   \frac{4}{5} \\
   \frac{4}{5} \\
   \frac{4}{5} \\
   \frac{4}{5}
   \end{array} \]
   c. \[ \begin{array}{c}
   \frac{2}{5} \\
   \frac{2}{5} \\
   \frac{2}{5} \\
   \frac{2}{5}
   \end{array} \]
24.4. Exercises: 5:4, 4:5, 2:5

Four Against Three

Moderato

1.  \( \frac{3}{4} \) \( \text{mf} \)

Allegro

2.  \( \frac{3}{4} \)

Allegretto

3.  \( \frac{3}{4} \) \( \text{mp} \)

Andante

4.  \( \frac{3}{4} \)

Three Against Four

\( \text{\( \text{j=88} \)} \)

5.  \( \frac{3}{4} \)