

WORKBOOK SOLUTIONS MANUAL
TO ACCOMPANY

Music

IN THEORY AND PRACTICE

VOLUME I

Tenth Edition

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Supplements for Instructors

Manuals

Instructor's Manual to Accompany *Music in Theory and Practice*, Volumes I and II, Tenth Edition.

Workbook Solutions Manual to Accompany *Music in Theory and Practice*, Volumes I and II, Tenth Edition.

Audio Files & Finale® Assignment Templates

Audio files and Finale® assignment templates can be obtained from the Online Learning Center at www.mhhe.com/mtp10.

Supplemental Worksheets

Supplemental worksheets and answer keys are included in the Instructor's Manuals.

Bass Clef Pitches	Triads (M, m, d, A)
Treble Clef Pitches	Seventh Chords (Mm)
Major Scales	Seventh Chords (dd)
Minor Scales (Natural Form)	Seventh Chords (dm)
Minor Scales (Harmonic Form)	Seventh Chords (MM)
Minor Scales (Melodic Form)	Seventh Chords
Major Key Signatures	Roman Numerals
Minor Key Signatures	Secondary Dominants & Leading Tones
Intervals (m2, M2, m3)	Common Chords
Intervals (M3, P4, A4)	Borrowed Chords
Intervals (d5, P5, m6)	Neapolitan 6th Chords
Intervals (M6, m7, M7)	Augmented 6th Chords
Roman Numerals	9th, 11th, and 13th Chords
Triads (Diminished & Augmented)	Altered Dominants
Triads (Minor & Major)	Chromatic Mediants

Quizzes

Quizzes and answer keys are included in the Instructor's Manuals.

Note Identification	Dominant 7th Chord
Octave Identification	Diminished-minor 7th Chord
Rhythm and Meter	Diminished-diminished 7th Chord
Small Intervals	Leading-tone 7th Chords
Major Scales	Nondominant 7th Chords
Minor Scales	Secondary Dominant Triads
Key Signatures	Secondary Dominant 7th Chords
Intervals	Secondary Leading-tone Triads
Transposition	Secondary Leading-tone 7th Chords
Triads	Secondary Dominant and Leading-tone Chords
Cadences	Common Chord
Nonharmonic Tones	Borrowed Chords
Melodic Organization	Neapolitan 6th and Augmented 6th Chords
Textural Reduction	Chromatic Chords
Mode Identification	Extended Chords
Second-Inversion Triads	Altered Dominants
Voice Leading	Chromatic Mediants
Harmonization	Set Theory
Major-minor 7th Chord	Matrix

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Preface


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

The workbooks contain three types of assignments:

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

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

Each chapter concludes with a sample chapter test covering the essential concepts of the chapter. Answers for all chapter tests are contained in a section beginning on page 235. These tests allow the student to identify areas of strength and weakness before in-class examinations.

Resources available from the Connect Online Learning Center for this workbook include assignment templates compatible with Finale® music notation software and recordings for a majority of the compositions included in the anthology. Audio files are identified with the following graphic: . For instructors, a printable version of the corresponding *Workbook Solutions Manual* is available along with supplemental drill and testing materials.

1

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

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
B3	G4	E3	C4	D3	A3	E4	D4	D3	G4
b	g ¹	e	c ¹	d	a	e ¹	d ¹	d	g ¹

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

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

Write your answers here:

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

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

Write your answers here:

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

1.	
2.	
3.	

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

1.



2.



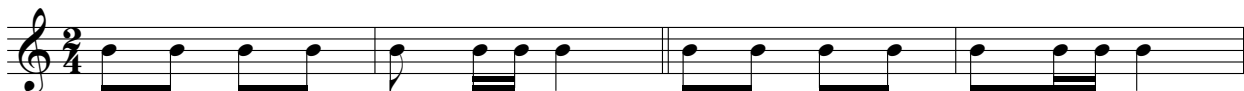
3.



4.



5.



6.



7.



8.



9.



10.



H. Complete each measure with *one* note.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

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

1. (or $\frac{2}{2}$, $\frac{3}{4}$, $\frac{6}{8}$) 2. 3. 4.

5. 6. (or $\frac{6}{16}$) 7. 8. 9.

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

1. Instrumental

2. Instrumental

3. Instrumental

4. Vocal

How I wish I were with you!

5. Piano

A musical score for piano in 4/4 time. It consists of two systems. Each system has a treble and bass staff. In the first system, the treble staff starts with a half note G4, quarter note A4, quarter note Bb4, and a half note C5. The bass staff starts with a half note G3, quarter note A3, quarter note B3, and a half note C4. Both staves have a crescendo hairpin from *f* to *p* over the first two measures, followed by a decrescendo hairpin from *p* to *f* over the next two measures. The second system repeats this pattern with the same notes.

- K. On a separate sheet of paper, rewrite the following excerpt, raising each tone one half step through the use of accidentals. (See A-1, page 247.)

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

A musical score for piano in common time (C). It is marked "Nicht schnell" and "p". The treble staff has four measures, each with a half note: G4, A4, B4, and C5. The bass staff has four measures, each with a half note: G3, A3, B3, and C4. The first measure is marked with a "1" above the treble staff. The second measure is marked with a "2" above the treble staff. The third measure is marked with a "3" above the treble staff. The fourth measure is marked with a "4" above the treble staff. The bass staff has a continuous eighth-note accompaniment throughout the four measures.

- L. On a separate sheet of paper, rewrite the above excerpt, lowering each tone one half step by using the proper accidentals. (See A-2, page 247.)
- M. On a separate sheet of paper, rewrite the above excerpt, changing the meter signature to $\frac{4}{8}$. Make sure the $\frac{4}{8}$ measures contain the same number of notes as the $\frac{4}{4}$ measures. (See A-3, page 247.)

Review

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

1. Look at the list of topics at the head of the chapter (page 3 in the textbook). Try to recall as specifically as possible the content of each of the sections. If any topics seem unclear to you, target those sections for careful study.
2. Sit at a piano keyboard. Play random white keys. For each key played, name the note, the solfeggio syllable, and the specific octave identification.
3. Take a piece of music. Look at each note and name the half step above and below that note.
4. Look in the anthology section beginning on page 167. Examine the meter signature of each piece and identify it as simple meter or compound meter. Can you locate a division of the beat? A subdivision? Are there any irregular divisions?
5. Take a piece of music. Copy it on a blank piece of paper. In the days before copy machines, musicians regularly copied music, and it is said that many great composers learned their craft by copying other composers’ music. You must learn to produce clear, legible manuscript, and copying music and comparing your work with the original is good practice. Even though we now have computer programs to create music manuscript, you can still learn a lot about music notation by copying music by hand.

Test Yourself 1

Answers are on page 235.

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

a. b. c. d. e. f. g. h. i. j. k. l.

2. Find the pairs of enharmonic equivalents among the following 10 notes.

a. b. c. d. e. f. g. h. i. j. k. l.

_____ and _____ _____ and _____ _____ and _____ _____ and _____ _____ and _____ _____ and _____

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

a. b. c. d. e. f. g. h.

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

a. b. c. d.

e. f. g. h.

i. j. k. l.