

WORKBOOK

1. Reduction: Reduce the following excerpts to chorale style. You may preserve the durations of the chords or reduce all harmonies to a quarter-note duration.

All three pieces can be reduced to four voices, although Waldteufel occasionally adds in a fifth voice for fullness. Beethoven and Mendelssohn both have some voices doubled in octaves, for example, the bass line. Composers do this to make a voice more prominent or to give the music more fullness. It does not affect the underlying voice leading. You can use either octave in the reduction, and you need only one of them. In both the Beethoven and Mendelssohn, when the melody enters, it is doubling an inner voice in octaves. Choose the more important octave and drop the other.

The first excerpt is a piano accompaniment in 3/4 time, two flats key signature. The treble staff contains a melody of half notes and quarter notes, with a slur over the first six measures. The bass staff contains a bass line of quarter notes, with some chords. The score consists of eight measures.

95

The second excerpt is a piano accompaniment in 3/4 time, two flats key signature. The treble staff contains a melody of half notes and quarter notes, with a slur over the last two measures. The bass staff contains a bass line of quarter notes, with some chords. The score consists of eight measures.

A. Waldteufel, *Les Sirènes* (*The Sirens*)

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B. Beethoven, Piano Sonata no. 14, op. 27, no. 2 ("Moonlight"), I

The first system of the musical score consists of two grand staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It features a melodic line with a long phrase of six eighth notes (G4, A4, Bb4, C5, Bb4, A4) spanning the first two measures, followed by a similar phrase in the next two measures. The lower staff is in bass clef with the same key signature and time signature. It provides a rhythmic accompaniment of eighth notes, primarily in the right hand, with some chords in the left hand. The system concludes with a double bar line.

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The second system of the musical score continues from the first. The upper staff in treble clef shows a melodic phrase of six eighth notes (G4, A4, Bb4, C5, Bb4, A4) spanning the first two measures, followed by a similar phrase in the next two measures. The lower staff in bass clef continues the rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line.

C. Mendelssohn, "Venezianisches Gondellied" from *Lieder ohne Wörter*, op. 19, no. 6
("Venetian Boat Song" from *Songs without Words*)