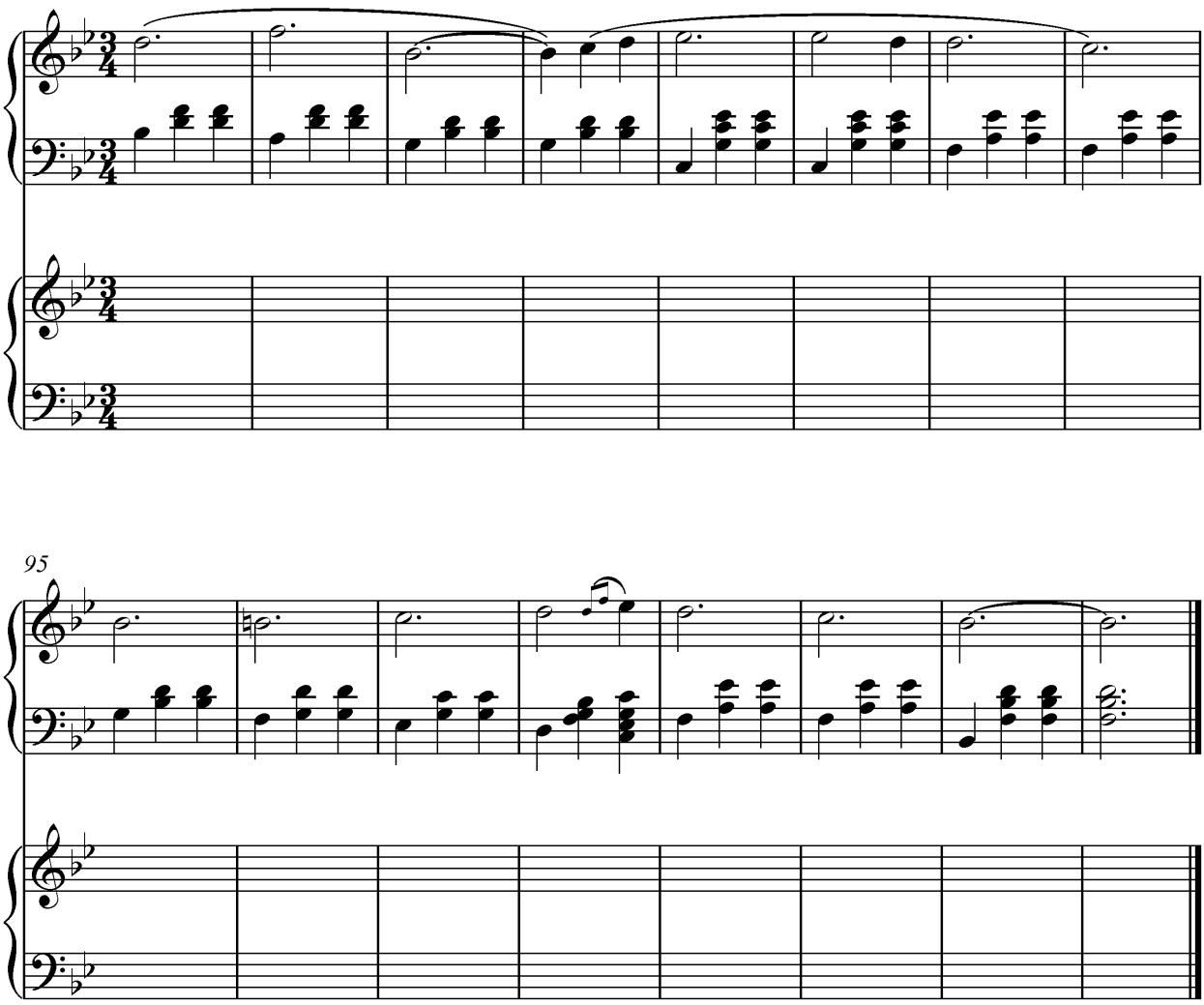
Stephen C. Stone. Music Theory and Composition: A Practical Approach, First Edition. Copyright © 2019 by Rowman & Littlefield. All Rights Reserved.

WORKBOOK

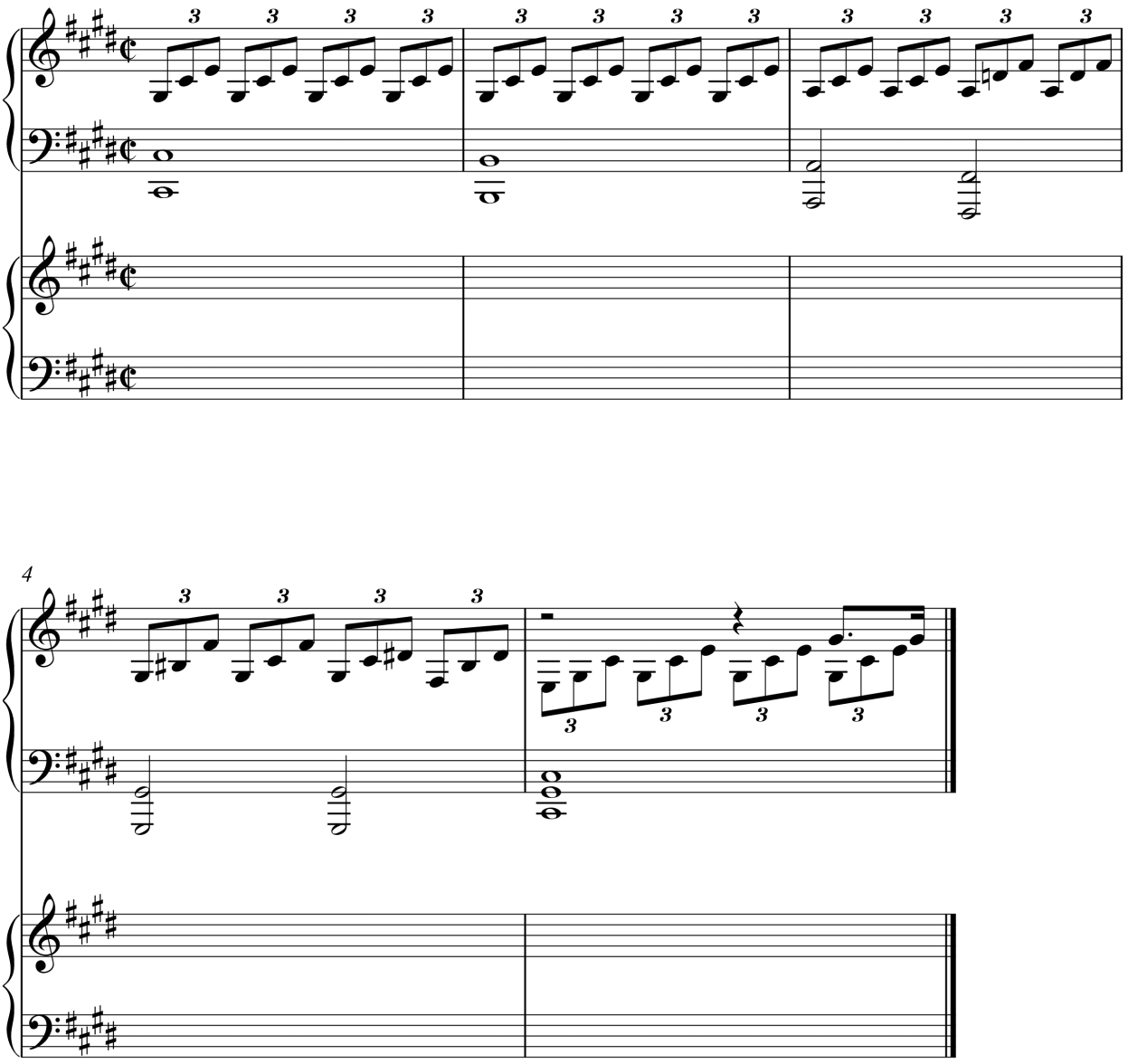
1. Reduction: Reduce the following excerpts to chorale style. You may preserve the durations of the chords or reduce all harmonies to a quarter-note duration.

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.



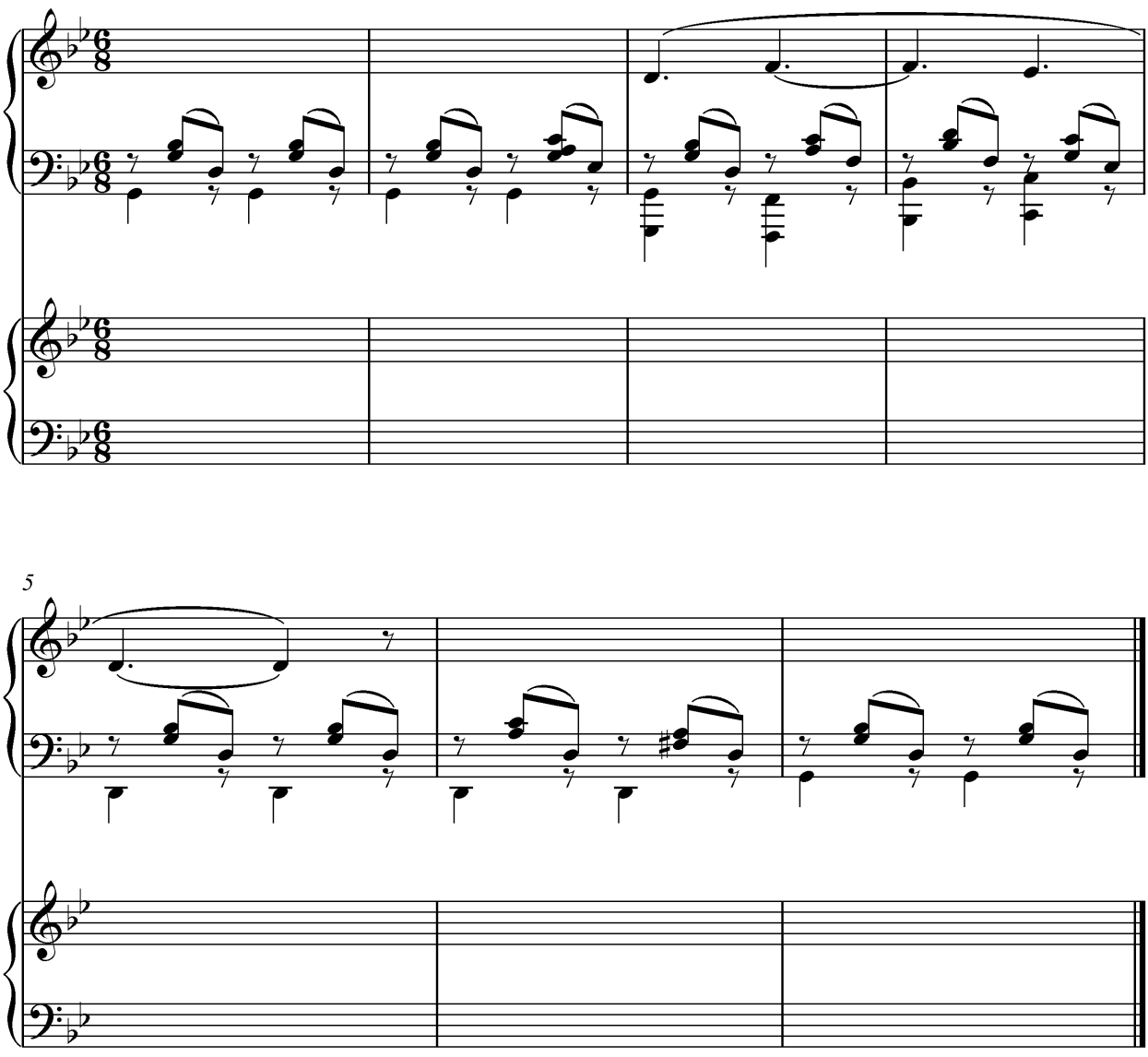
A. Waldteufel, *Les Sirènes* (*The Sirens*)

Stephen C. Stone. Music Theory and Composition: A Practical Approach, First Edition. Copyright © 2019 by Rowman & Littlefield. All Rights Reserved.



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

Stephen C. Stone. Music Theory and Composition: A Practical Approach, First Edition. Copyright © 2019 by Rowman & Littlefield. All Rights Reserved.



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