

Exercise 12.1 - Add the key signatures and voice the following chords in a variety of different ways

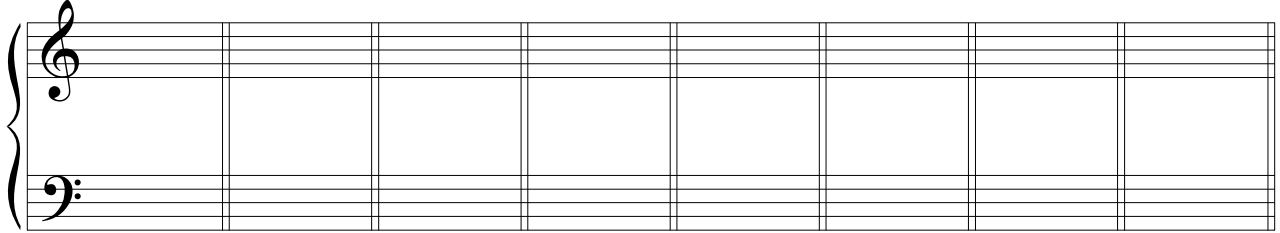
HINTS: - stay within the range for each voice-type

- observe the rules for spacing between each voice

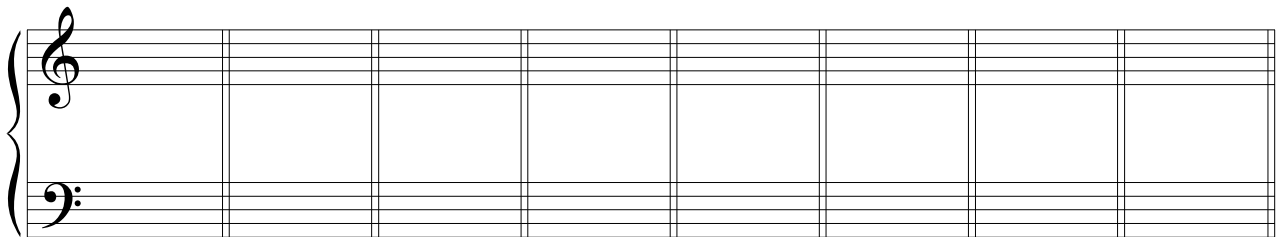
- double the correct chord tone

- avoid voice crossing

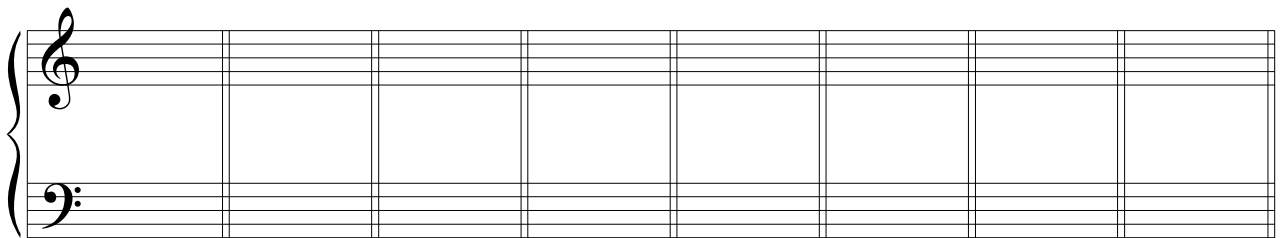
- raise the seventh scale degree

A grand staff consisting of a treble clef on the top line and a bass clef on the bottom line, with a brace on the left. The staff is divided into eight measures by vertical bar lines, and it is currently empty.

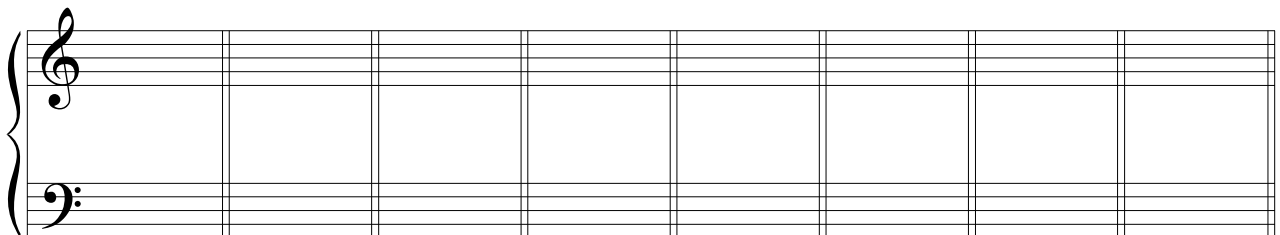
g: i c#: V f: iv a: iv b: i d: V eb: V a: V

A grand staff consisting of a treble clef on the top line and a bass clef on the bottom line, with a brace on the left. The staff is divided into eight measures by vertical bar lines, and it is currently empty.

e: iv c: i f#: V f: i ab: V g: V bb: iv d: i

A grand staff consisting of a treble clef on the top line and a bass clef on the bottom line, with a brace on the left. The staff is divided into eight measures by vertical bar lines, and it is currently empty.

g#: i g: iv c#: iv b: iv a: i d: iv f: V c: iv

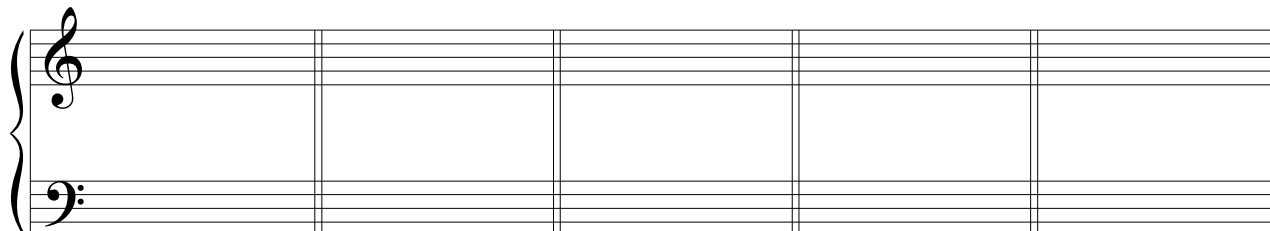
A grand staff consisting of a treble clef on the top line and a bass clef on the bottom line, with a brace on the left. The staff is divided into eight measures by vertical bar lines, and it is currently empty.

eb: i f#: iv bb: V b: V d#: i e: V f#: i c: V

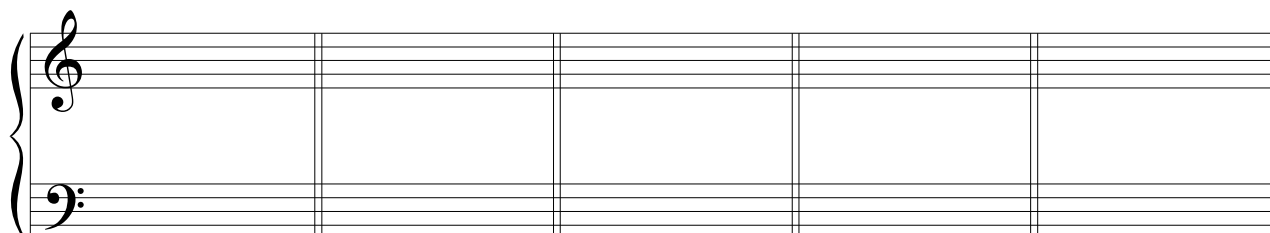
Exercise 12.2 - Add the key signatures and connect the following chords

HINTS: - use conjunct motion in preference to disjunct motion, particularly in inner voices

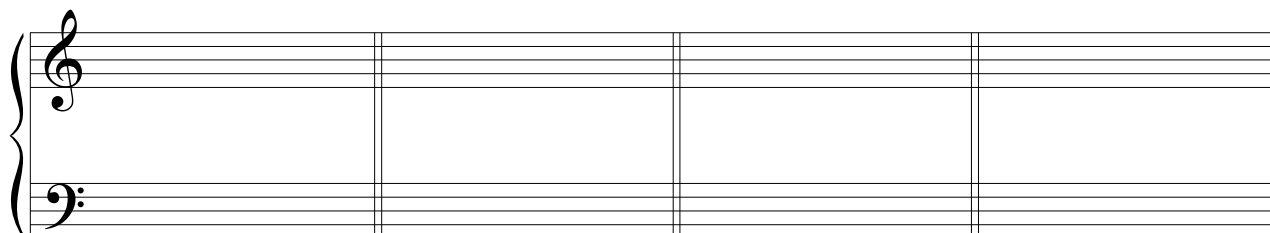
- treat leaps carefully
- be sensitive to the leading tone
- avoid parallel unisons, octaves, and fifths
- avoid overlapping of parts
- raise the seventh scale degree
- avoid the augmented second



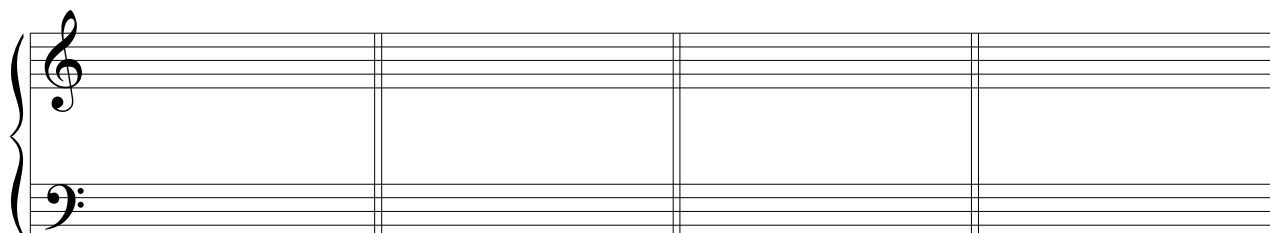
d: i V b: i iv g: V i a: iv V f: iv i



f#: iv V a: i iv c: V i c#: iv V e: i V



g: i V i f#: i iv V e: iv V i f: i iv i



b: iv i V c: i iv V d: V i iv e: iv V i

Exercise 12.3 - Identify the errors in the following harmonization and circle non-chord tones
OPTIONAL: write an improved version in the space below

g: i i V⁷ i V i iv i iv V i

— V⁷ i V⁷ i V i V⁷ i

Exercise 12.4 - Analyze the following four-part harmonizations and identify cadences

First system of a four-part harmonization in 4/4 time, key of D major. The treble clef part consists of four chords: D4 (D, F#, A), E4 (E, G#, B), F#4 (F#, A, C#), and G4 (G, B, D). The bass clef part consists of four chords: D3 (D, F, A), E3 (E, G, B), F#3 (F#, A, C#), and G3 (G, B, D). The final chord in both parts is a half note G4 in the treble and a half note D3 in the bass, with a fermata over the G4.

Second system of a four-part harmonization in 4/4 time, key of D major. The treble clef part consists of four chords: E4 (E, G#, B), F#4 (F#, A, C#), G4 (G, B, D), and A4 (A, C#, E). The bass clef part consists of four chords: E3 (E, G, B), F#3 (F#, A, C#), G3 (G, B, D), and A3 (A, C, E). The final chord in both parts is a half note A4 in the treble and a half note E3 in the bass, with a fermata over the A4.

Third system of a four-part harmonization in 3/4 time, key of D major. The treble clef part consists of six chords: D4 (D, F#, A), E4 (E, G#, B), F#4 (F#, A, C#), G4 (G, B, D), F#4 (F#, A, C#), and E4 (E, G#, B). The bass clef part consists of six chords: D3 (D, F, A), E3 (E, G, B), F#3 (F#, A, C#), G3 (G, B, D), F#3 (F#, A, C#), and E3 (E, G, B). The final chord in both parts is a half note E4 in the treble and a half note D3 in the bass, with a fermata over the E4.

Fourth system of a four-part harmonization in 3/4 time, key of D major. The treble clef part consists of seven chords: D4 (D, F#, A), E4 (E, G#, B), F#4 (F#, A, C#), G4 (G, B, D), F#4 (F#, A, C#), E4 (E, G#, B), and D4 (D, F#, A). The bass clef part consists of seven chords: D3 (D, F, A), E3 (E, G, B), F#3 (F#, A, C#), G3 (G, B, D), F#3 (F#, A, C#), E3 (E, G, B), and D3 (D, F, A). The final chord in both parts is a half note D4 in the treble and a half note D3 in the bass, with a fermata over the D4.

Exercise 12.5 - Analyze the following piano piece, circle non-chord tones, and identify cadences

Chasing Demons

The musical score for "Chasing Demons" is written in D major (one sharp) and 3/4 time. It consists of five systems of piano accompaniment. The first system has three measures, the second and third systems have four measures each, and the fourth system has three measures. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The first measure of each system is marked with a piano (*Ped.*) dynamic. The final system includes three measures marked with a forte (** Ped.*) dynamic, followed by a final cadence in the fifth measure.

Exercise 12.6 - Complete the inner voices for the following progression and identify cadences

d: i V i V V⁷ i i V i V

i iv i i V⁷ i V i V i

Exercise 12.7 - Add Roman numerals, identify cadences, and complete the upper three voices of the following figured bass, giving the soprano line melodic interest

e: # # # # # #

#

Exercise 12.9 - Compose a piano piece in E-flat minor using only i, iv, and V

