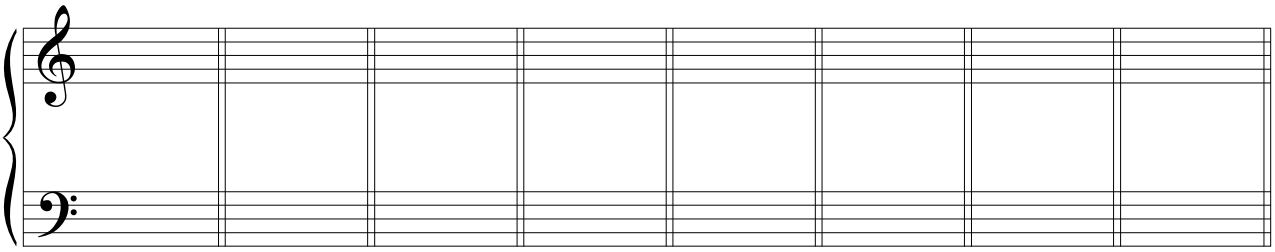
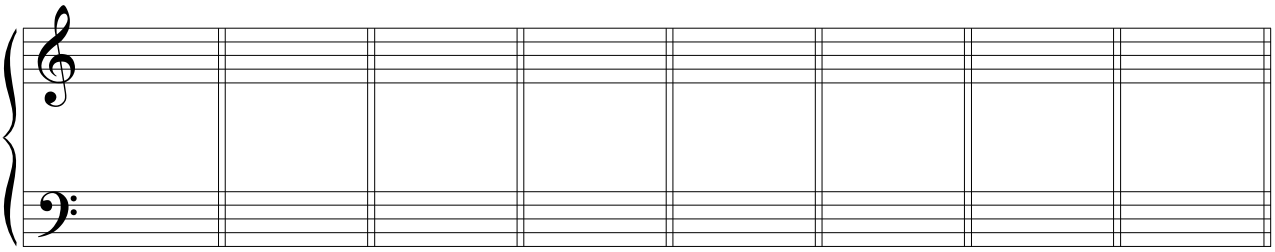
Exercises

Exercise 6.1 - Add the keysignatures and voice the following chords in a variety of different ways

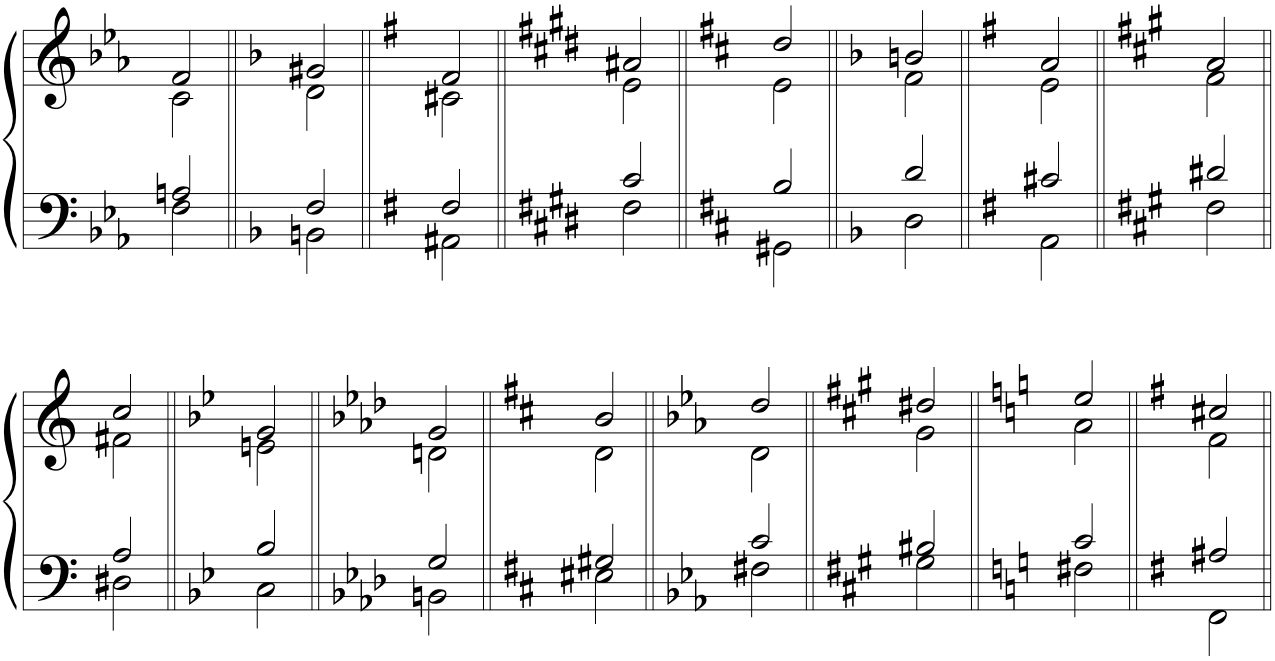


A: V/V d: vii$^{\circ 7}$/V E♭: V^{6}/V b: vii$^{\circ 7}$/V G: V$^{4}_{3}$/V c: V^{6}/V F: vii$^{\circ 6}$/V c♯: V/V

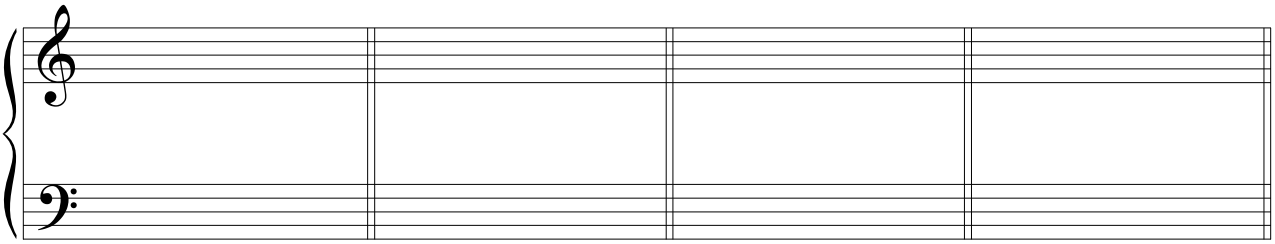


A♭: V^{7}/V f♯: vii$^{\circ 6}_{5}$/V B: V/V e: V^{6}/V B♭: vii$^{\circ 6}_{5}$/V a: vii$^{\circ 6}$/V E: V^{7}/V C: V$^{4}_{2}$/V

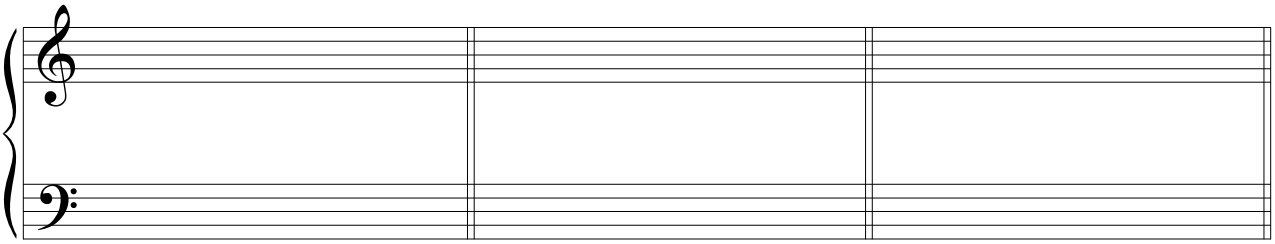
Exercise 6.2 - Identify by key and Roman numeral each of the following tonicizations of the dominant



Exercise 6.3 - Add the keysignatures and resolve the following progressions

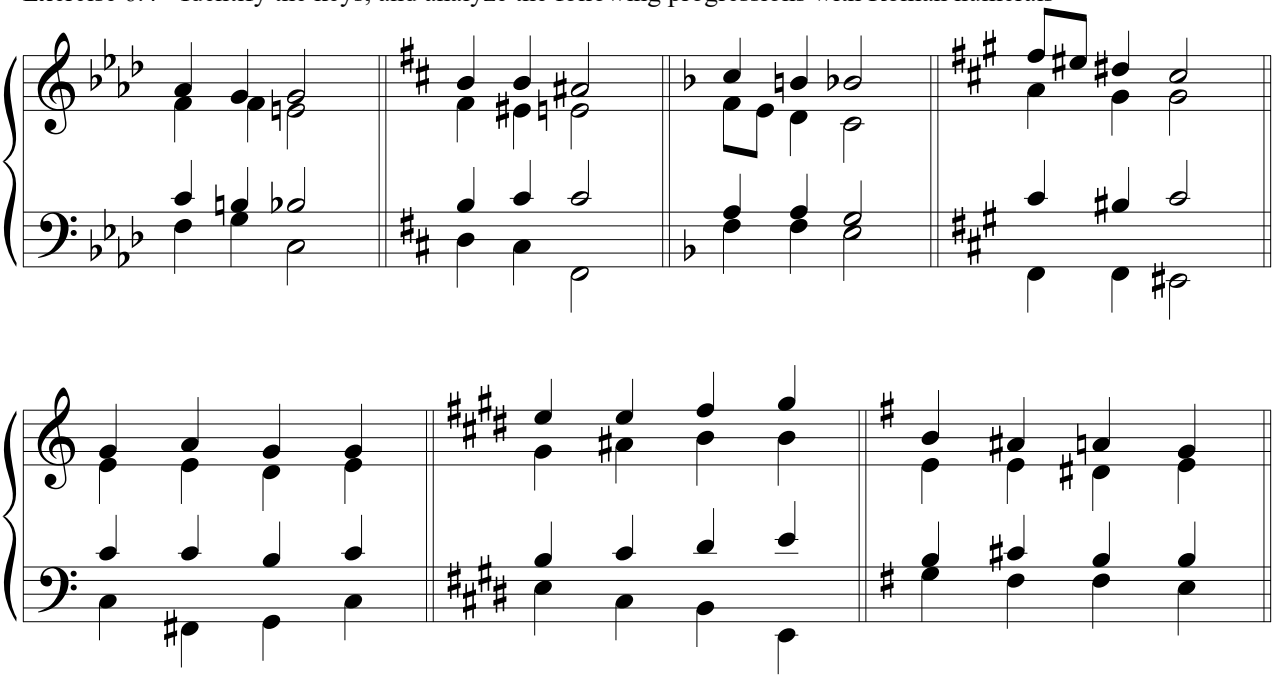


B♭: I V^4_3/V V e: i V^4_2/V V^6_5 D: I vii°^{6}/V V f♯: i V^7/V V^7



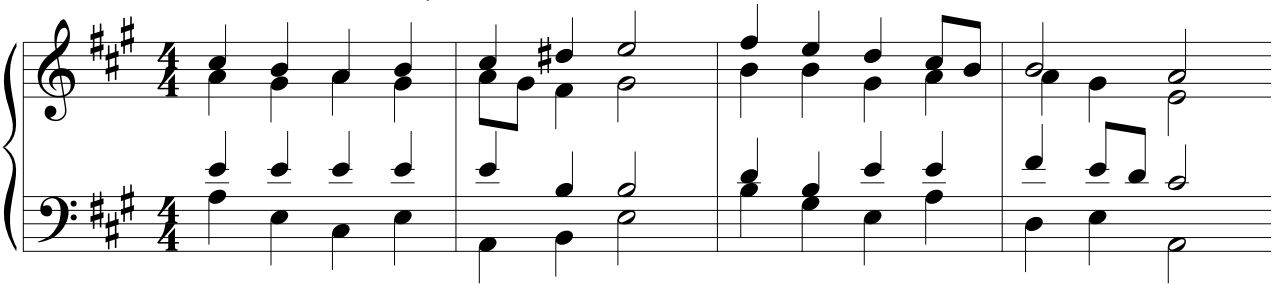
A: I^6 V^6_5/V V I b♭: i iv vii°^{7}/V V G: I V^4_2/V V^6_5 I

Exercise 6.4 - Identify the keys, and analyze the following progressions with Roman numerals

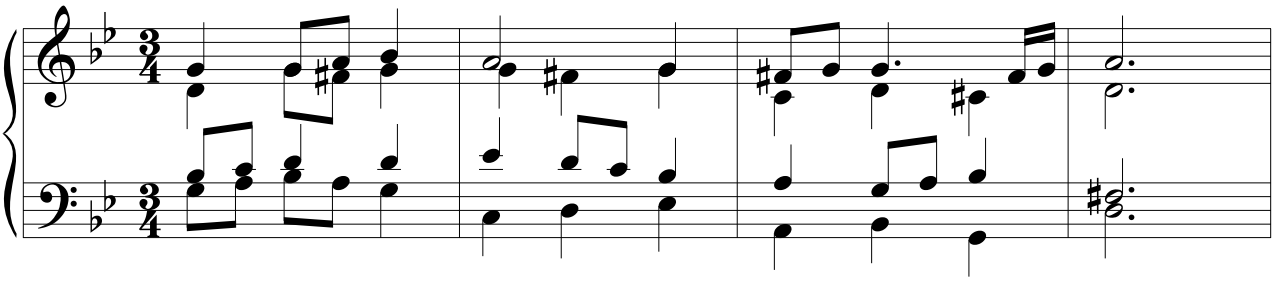


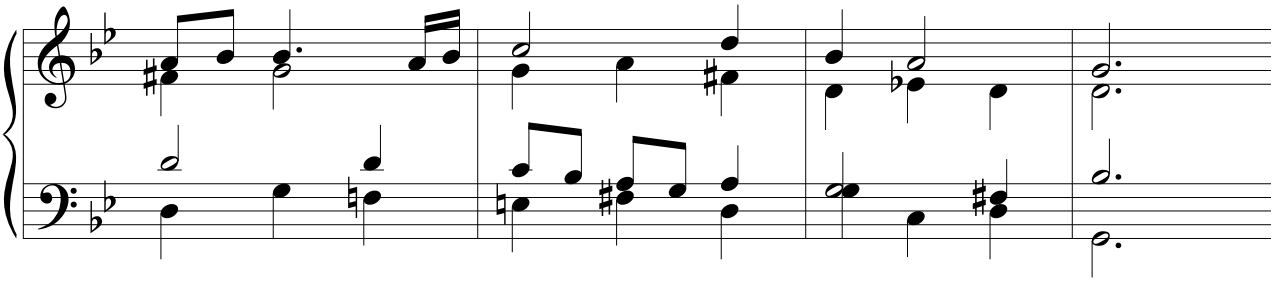
Exercise 6.5 - Analyze the following four-part excerpts, circle non-chord tones, identify cadences, and label any six-four chords by type

Bach " Jesu Leiden, Pein und Tod"

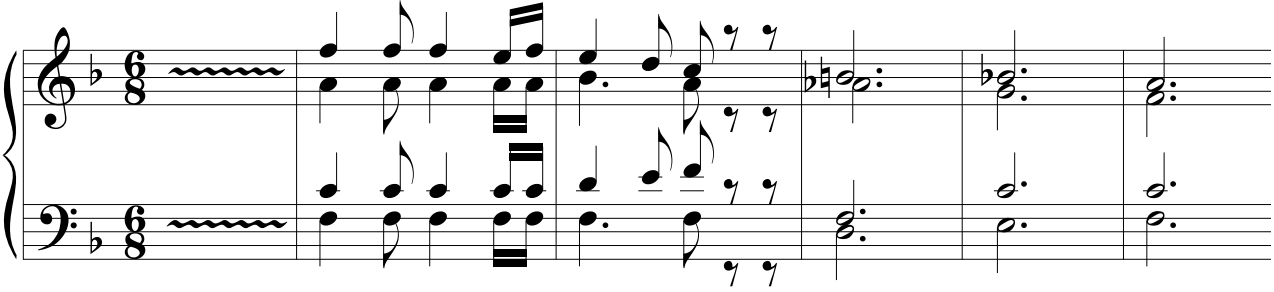


Bach "Singen wir aus Herzensgrund"



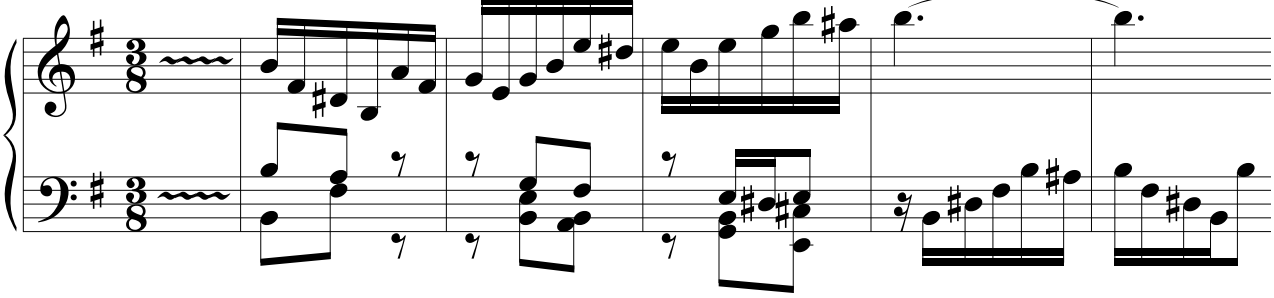


Mozart, Vesperae solennes K. 339 *Laudate Dominum*

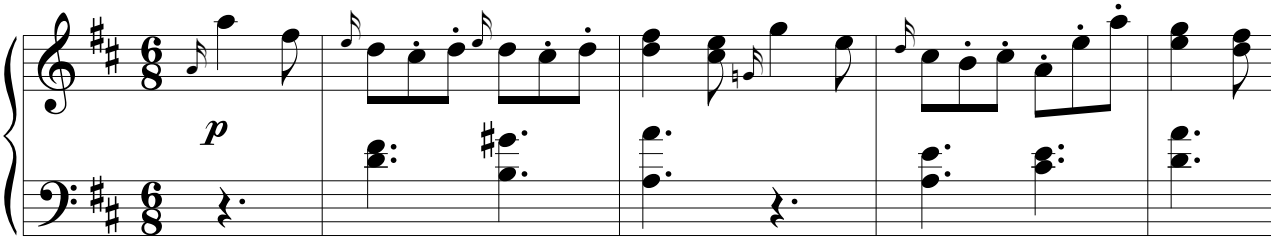


Exercise 6.6 - Analyze the following piano pieces, circle non-chord tones, identify cadences, and label any six-four chords by type

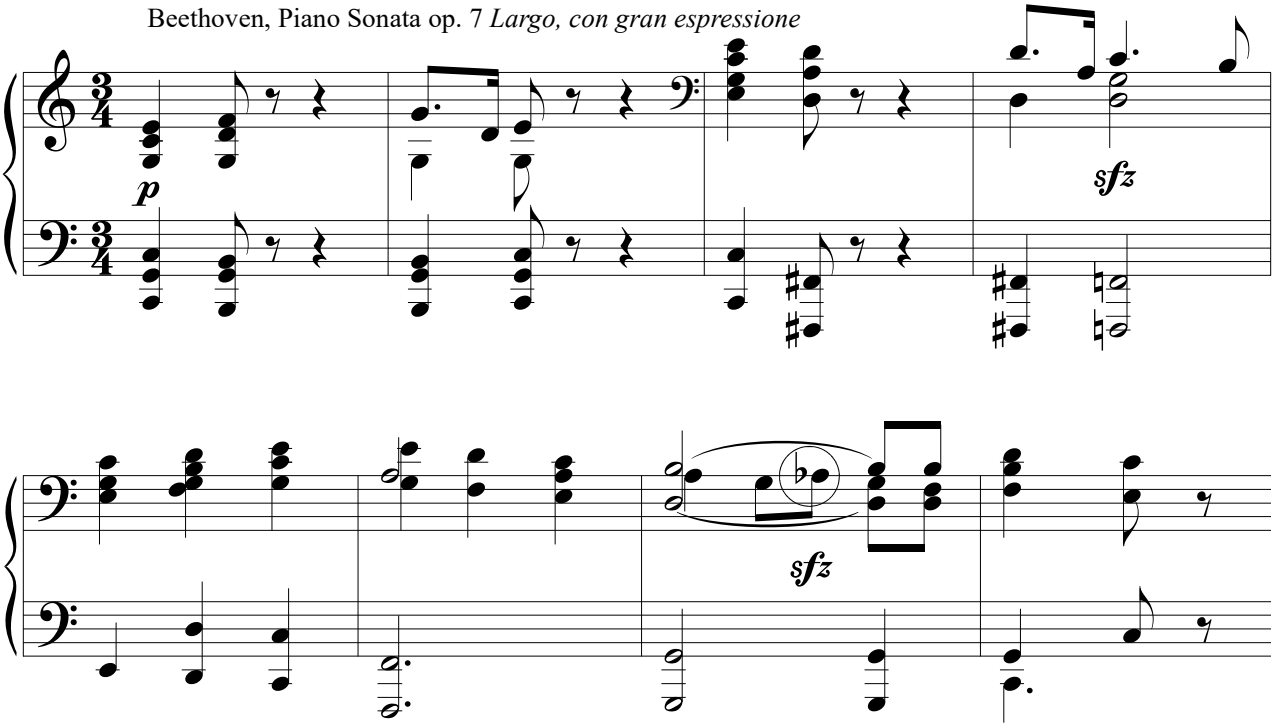
Bach, English Suite no. 5 *Gigue*



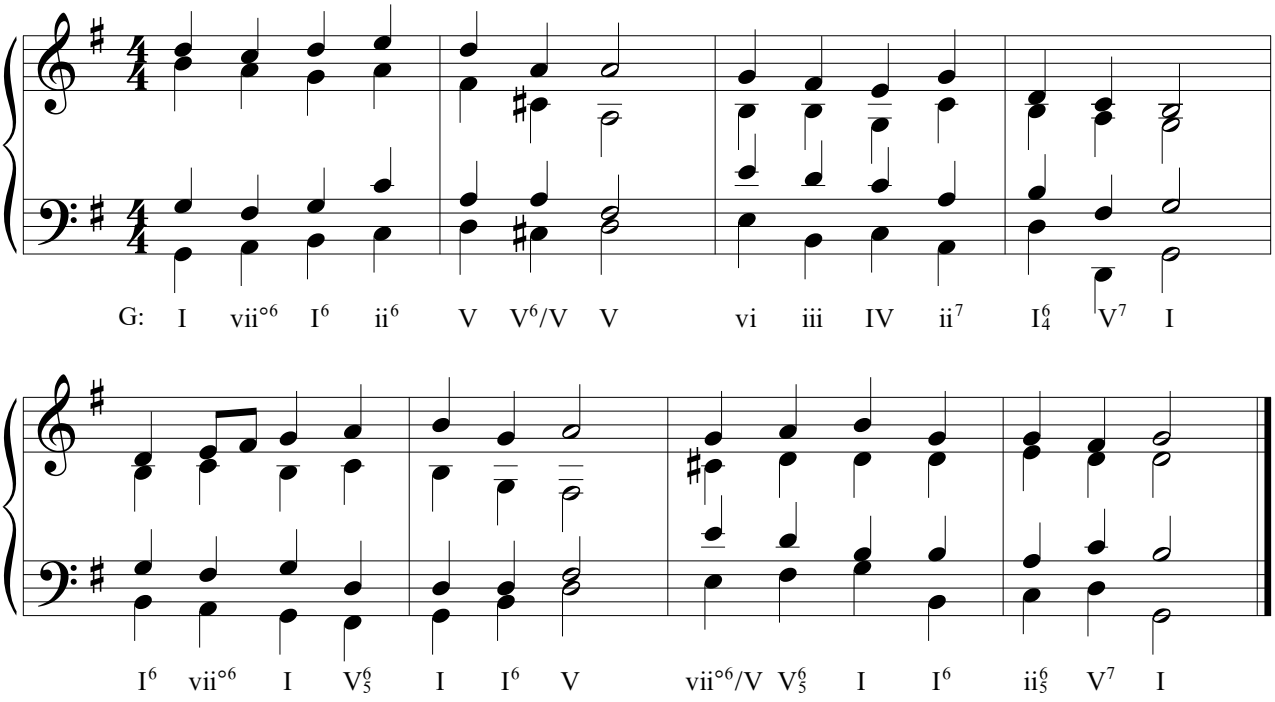
Mozart, Piano Sonata K. 311 *Rondeau: Allegro*



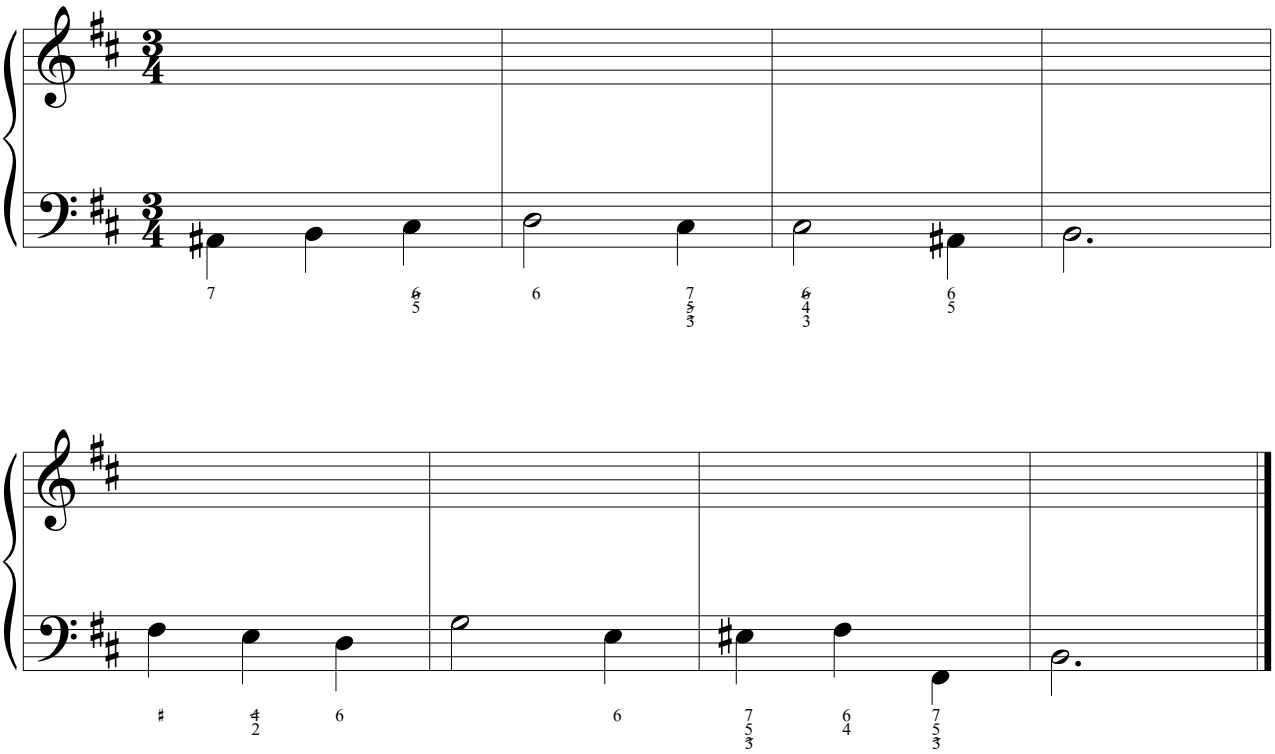
Beethoven, Piano Sonata op. 7 *Largo, con gran espressione*



Exercise 6.7 - Identify the errors in the following harmonization

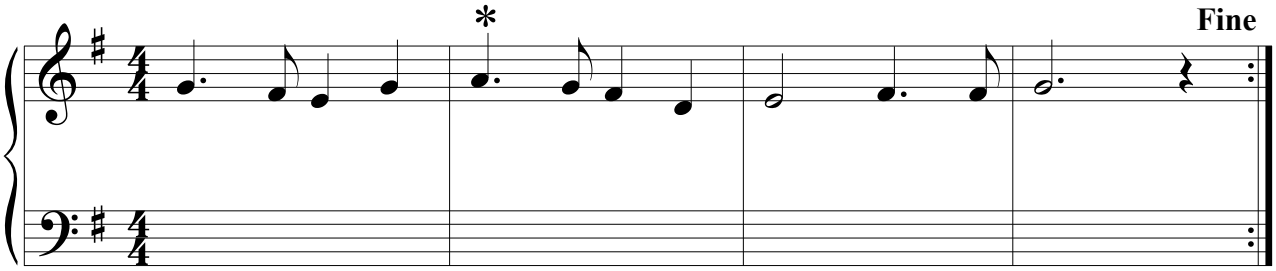


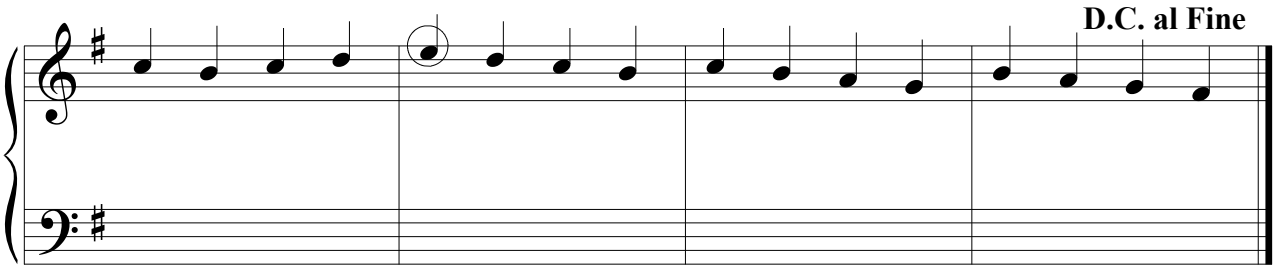
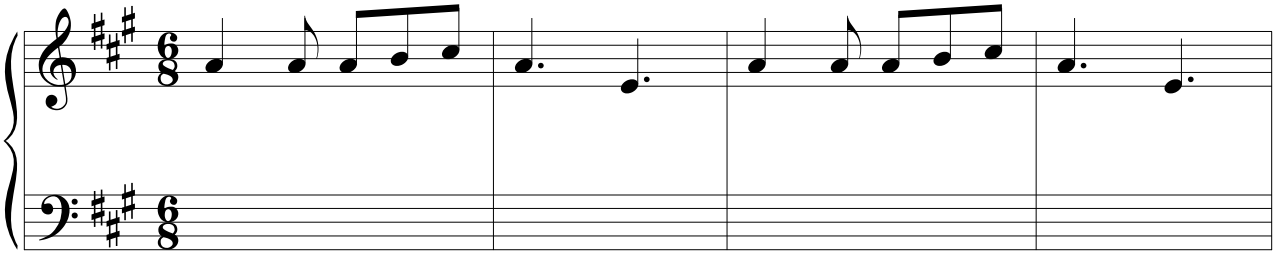
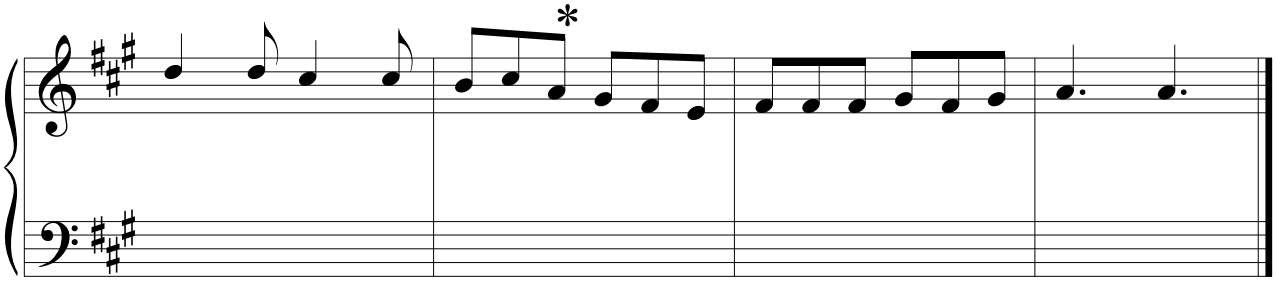
Exercise 6.8 - Complete the upper three voices of the following figured bass, giving the soprano line melodic interest, label cadences and six-four chords, and provide Roman numeral analysis



Exercise 6.9 - Harmonize the following melodies by placing Roman numerals beneath the bass staff
Tonicize the dominant at every point marked with an asterisk (*)
Then choose ONE of the melodies to realize in four parts

Traditional Song "All Through the Night" (it's OK to go V-IV in this one)





Children's Song "What Are Little Boys Made of?" (big change in harmonic rhythm in line 2)