

Exercises

Exercise 7.1 - Add the key signatures and voice the following chords in a variety of different ways

G: V^7/IV f: V/iv Eb: $vii^{\circ 6}/IV$ a: $vii^{\circ 7}/iv$ D: V^6_5/IV c: V^4_2/iv A: $vii^{\circ 6}/IV$ g#: V/iv

C: $vii^{\circ 4}_3/IV$ e: V^4_3/iv Bb: $vii^{\circ 6}/IV$ f#: V^7/iv F: $vii^{\circ 6}_5/IV$ b: V^6/iv E: V^4_2/IV g: V/iv

Exercise 7.2 - Identify by key and Roman numeral each of the following tonicizations of the subdominant

Exercise 7.3 - Add the key signatures and resolve the following progressions

An empty grand staff with a treble clef on the top line and a bass clef on the bottom line, divided into four measures by vertical bar lines.

E \flat : I V 6 /IV IV d: i V 4 /iv iv 6 A: I 6 V 7 /IV IV b: i 6 V 6 /iv iv

An empty grand staff with a treble clef on the top line and a bass clef on the bottom line, divided into four measures by vertical bar lines.

G: I V 7 /IV IV 6_4 I b \flat : i 6 V 6_3 /iv iv V 7 C: I 6 vii $^{\circ 7}$ /IV IV V 7

Exercise 7.4 - Identify the keys, and analyze the following progressions with Roman numerals

A grand staff showing a chord progression. The first measure is in B-flat major (one flat). The second measure is in D major (two sharps). The third measure is in D major (two sharps). The fourth measure is in B-flat major (one flat). The bass line consists of whole notes.

A grand staff showing a chord progression. The first measure is in B-flat major (one flat). The second measure is in D major (two sharps). The third measure is in D major (two sharps). The fourth measure is in B-flat major (one flat). The bass line consists of whole notes.

Exercise 7.5 - Analyze the following four-part excerpts, circle non-chord tones, identify cadences, and label any six-four chords by type

Bach "Ach Gott und Herr"

Musical score for Bach's "Ach Gott und Herr" in 4/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat major). The music consists of four measures. The first measure shows a C major chord (C4, E4, G4) in the soprano and alto parts, with a bass line starting on C3. The second measure features a C major chord with a sharp sign above the G4 note in the alto part. The third and fourth measures show a C major chord with a bass line moving down to F3.

Bach "Herr Jesu Christ, du höchstes Gut"

Musical score for Bach's "Herr Jesu Christ, du höchstes Gut" in 4/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is two flats (B-flat major). The music consists of four measures. The first measure shows a B-flat major chord (B-flat4, D-flat4, F4) in the soprano and alto parts, with a bass line starting on B-flat3. The second measure features a B-flat major chord with a sharp sign above the F4 note in the alto part. The third and fourth measures show a B-flat major chord with a bass line moving down to F3.

Fanny Mendelssohn Hensel "Schöne Fremde"

Musical score for Fanny Mendelssohn Hensel's "Schöne Fremde" in 6/8 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F major). The music consists of four measures. The first measure shows a F major chord (F4, A4, C5) in the soprano and alto parts, with a bass line starting on F3. The second measure features a F major chord with a sharp sign above the C5 note in the alto part. The third and fourth measures show a F major chord with a bass line moving down to C3.

Schumann "Am Bodensee"

Musical score for Schumann's "Am Bodensee" in 4/4 time. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is two flats (B-flat major). The music consists of four measures. The first measure shows a B-flat major chord (B-flat4, D-flat4, F4) in the soprano and alto parts, with a bass line starting on B-flat3. The second measure features a B-flat major chord with a sharp sign above the F4 note in the alto part. The third and fourth measures show a B-flat major chord with a bass line moving down to F3.

Exercise 7.6 - Analyze the following keyboard pieces, circle non-chord tones, identify cadences, and label any six-four chords by type

Couperin, *Pièces de Clavecin*, Book 1 Part 2, *Sarabande: La Prude*

Musical score for Couperin's *Sarabande: La Prude*. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with several trills (tr) and grace notes. The left hand provides a harmonic accompaniment with chords and single notes.

Mozart, Piano Sonata K. 283 *Andante*

Musical score for Mozart's *Piano Sonata K. 283 Andante*. The piece is in 4/4 time and C major. The right hand has a complex, flowing melodic line with many sixteenth notes. The left hand features a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Continuation of the musical score for Mozart's *Piano Sonata K. 283 Andante*. The right hand continues with its melodic line, including a trill. The left hand maintains its eighth-note accompaniment with dynamic markings of *f* and *p*.

Final continuation of the musical score for Mozart's *Piano Sonata K. 283 Andante*. The right hand concludes with a melodic phrase, and the left hand provides a simple harmonic accompaniment.

Exercise 7.7 - Identify the errors in the following harmonization

c#: i _____ vii^{o6} i⁶ ii^{o6} V VI vii^{o6}/iv iv vii^{o7}/V V vii^{o6}/V

V V/iv iv⁶ iv i⁶ vii^{o6} i i⁶₄ V⁷ i

Exercise 7.8 - 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

6 6₄ 6 6

7 4₂ 6 7 6 6₄ 7

Exercise 7.9 - Harmonize the traditional song "Londonderry air," inserting secondary dominants or secondary leading tone chords at the points marked with an asterisk (*) then realize in four parts, provide Roman numerals, and circle remaining NCTs

Exercise 7.10 - Compose a melody in B-flat major, for a single-line instrument, that fits the following scheme:

I_I⁶_V__I_V⁶₅/IV_IV__V⁷/V_vii^{o7}/V_V_V⁷_I_vi_iii__I_I⁶_IV_IV⁶_V_V⁴₂_I⁶_ii⁶_ii_I⁶₄_V⁷_I__

and write these Roman numerals beneath

