

Assignment 10.1

1. The first two chords of each phrase are given. After the first two chords, harmonize each melody in four voices exclusively with descending P5th progressions.
2. Use root position chords exclusively in your harmonization.
3. For maximum benefit, play each phrase on the piano—soprano, alto, and tenor played by the right hand, bass notes played by the left hand. When playing these at a keyboard, the following arrangement is recommended:

C: I vi ii V I

4. Harmonize the melodies on paper, in open position whenever possible, with descending P5th progressions.
5. Add the Roman numeral analysis in the blanks provided.
6. If your instructor requests a macro analysis, include chord letter symbols and slurs.

Example:

C: I vi _____

Completed correctly:

C a d G C
C: I vi ii V I

1.

G: I vi _____

2.

D: I iii _____

3.

A: I iii _____

4.

D: I iii _____ I

Assignment 10.2

1. Following are five series of Roman numerals taken from Bach's harmonizations of chorale phrases. For each progression indicate the root motion as follows:

as5 = ascending 5th

ds5 = descending 5th

as3 = ascending 3rd

ds3 = descending 3rd

as2 = ascending 2nd

ds2 = descending 2nd

2. Ignore the I_4^6 and leave a blank where there is no chord change.

1. I I IV^6 V^6 I ii V I

2. I IV $vii^{\circ 6}$ I^6 V^6 I ii^6 I_4^6 V

3. I ii^6 V iii^6 vi ii^6 V I

4. i $vii^{\circ 6}$ i^6 i iv V VI $ii^{\circ 6}$ i_4^6 V

5. I vi IV ii V vi ii^6 I_4^6 V

Assignment 10.3

Keyboard assignment:

1. Play the bass notes of each of the five examples in assignment 10.2 on the piano. (For example, the notes of no. 1 in C major are: C C A B C D G C.)
 2. Play nos. 1, 2, 3, and 5 in the keys of C major, G major, F major, B-flat major, and D major.
 3. Play no. 4 in the keys of A minor, E minor, D minor, G minor, and B minor.
 4. Avoid large skips (greater than a P5th), except for the perfect octave.
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Assignment 10.4

1. In the following short phrases, the first and occasionally other chords are written out. Harmonize each melody at the piano in four voices (soprano, alto, tenor, bass).
2. Use the progression types listed above each melody.
3. Play all triads in root position, taking the upper three voices with the right hand. Play the bass voice with the left hand.
4. Harmonize the same melodies on paper, using a mixture of open and close positions.
5. Add the Roman numeral analysis in the blanks provided.
6. If your instructor requests a macro analysis, include chord letter symbols and slurs.

1.

Asc. P5s Desc. P5s

Ab: I _____

2.

Asc. P5s Asc. P5s

G: V _____ iii IV _____

3.

Desc. P5 Asc. P5s Desc. P5

Db: I _____ _____ _____ _____ V _____

Assignment 10.5

Using the same directions as in assignment 10.4, harmonize the following melodies:

1.

A: I _____

2.

Ab: I _____ I vi _____

3.

E: I vi _____

4.

Bb: V _____

Assignment 10.6

1. In the following short phrases, the first chord is written out. Harmonize each melody at the piano in four voices (soprano, alto, tenor, bass).
2. Use the progression types listed above each melody.
3. Play all triads in root position, taking the upper three voices with the right hand. Play the bass voice with the left hand.
4. Harmonize the same melodies on paper, using a mixture of open and close positions.
5. Add the Roman numeral analysis in the blanks provided.
6. If your instructor requests a macro analysis, include chord letter symbols and slurs.

1. Desc. 3rds Desc. P5s

C: V _____

2. Desc. P5s Desc. 3rds Asc. 2nd

E♭: vi _____

3. Desc. 3rds Asc. 2nd Desc. 3rds Desc. P5 Asc. 2nd Desc. P5

B♭: I _____

Assignment 10.7

The following melodies are folk tunes.

1. Harmonize each melody first with block chords (chords in simple position).
2. When you have arrived at a musically satisfying harmonization, change the block chords to an accompaniment figure or pattern for the piano. Use any of the following patterns if you cannot think of an interesting one yourself. (Use only one pattern consistently throughout a single melody.)

Suggested accompaniment patterns:

These contain a nonharmonic tone or two

The brackets above the notes in nos. 1 and 2 indicate the harmonic rhythm (one chord per bracket).

1. Folk Song: "The Ash Grove."

Use descending P5 progressions here

2. Folk Song: "Tell Me Why."

Descending 3rds here

Descending P5s

Use descending P5 progressions here

In harmonizing the following melody, use only the I, IV, and V triads. One measure will require three different triads. Which measure is that?

3. Folk Song: "Las Mañanitas."

Assignment 10.8

Following are phrases from chorales.

1. Using principles discussed in this chapter, harmonize each phrase.
2. First, make the basic chord selection. In the first phrase, limit your selection of chords to I, V, IV, and ii, plus those chords in inversion.
3. Place the roots of the chords on the staff.
4. If the bass line seems too angular (too many leaps), consider placing some of the chords in first inversion.
5. When the bass line is satisfactory, add the alto and tenor voices.
6. Include a few nonharmonic tones.
7. Play your harmonizations in class discussing the merits of each.

1. “Herzlich lieb hab’ ich dich, o Herr” (“Dearly I Love, O Lord”), mm. 1–2.



2. “Herr Jesu Christ, du höchstes Gut” (“Lord Jesus Christ, Thou Highest Good”), mm. 1–2



Assignment 10.9

Following are five chorale melodies with figured bass as harmonized by Bach.

1. Add the alto and tenor voices according to the figured-bass symbols.
 2. Make sure your voice leading conforms to recommended practices.
 3. Analyze each chord using Roman numeral analysis.
 4. If your instructor requests a macro analysis, include chord letter symbols and slurs.
 5. Play your four-part settings in class.
1. “Steh ich bei meinem Gott” (“If I Stand by My God”), BWV 503, mm. 1–2 (modified).

A two-staff musical score in treble and bass clefs, key of D major (one sharp), and common time. The treble staff contains a melody of notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half note with a fermata). The bass staff contains a figured bass line with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half note with a fermata). Below the bass staff are figured bass symbols: 'e:' followed by '6', '#', '6', and '#'. Below these symbols are horizontal lines representing the positions of the roots of the chords on the bass staff.

2. “Jesu, meines Herzens Freud” (“Jesus, Joy of My Heart”), BWV 473, mm. 1–2 (modified).

a: i _____

3. “Befiehl du deine Wege” (“Entrust Thy Ways Unto Him”), BWV 271, mm. 1–2 (modified).

D: I _____

4. “Nun ruhen alle Wälder” (“Now All the Forests Are at Rest”), BWV 44, mm. 1–2 (modified).

Bb: I _____

5. “Wo Gott der Herr nicht bei uns hält” (“Had God the Lord Not Remained with Us”), BWV 258, mm. 1–2 (modified).

D: vi _____

Assignment 10.10

1. On a separate sheet of paper, write out each figured bass, leaving a staff above for the soprano and alto.
2. Examine the figured bass so you know what possible pitches are available to the soprano voice.
3. Complete the soprano voice first and make sure it is compatible with the bass voice. Play the bass and sing the soprano (or vice versa) to check your results.
 - a. Each soprano should contain an ascent and a descent.
 - b. The soprano melody should end with scale degrees $\hat{3}-\hat{2}-\hat{1}$ or, in some cases, $\hat{3}-\hat{2}-\hat{1}$.
4. When the two outer voices are completed, add alto and tenor voices. Whenever possible, make the inner voices interesting as well.

1.

2.

3.

4.