

### Assignment 11.1

Write a major-minor (Mm) seventh chord above each given note as shown in the example.

1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

### Assignment 11.2

Spell the V<sup>7</sup> chord in the major keys indicated.

1. (Ex.) 2. 3. 4. 5. 6. 7.

D: V<sup>7</sup> F: V<sup>7</sup> Eb: V<sup>7</sup> Cb: V<sup>7</sup> B: V<sup>7</sup> Db: V<sup>7</sup> F#: V<sup>7</sup>

8. 9. 10. 11. 12. 13. 14.

E: V<sup>7</sup> Bb: V<sup>7</sup> A: V<sup>7</sup> C: V<sup>7</sup> G: V<sup>7</sup> Ab: V<sup>7</sup> Gb: V<sup>7</sup>

### Assignment 11.3

Spell the V<sup>7</sup> chord in the minor keys indicated.

1. (Ex.) 2. 3. 4. 5. 6. 7.

d: V<sup>7</sup> eb: V<sup>7</sup> bb: V<sup>7</sup> g#: V<sup>7</sup> a#: V<sup>7</sup> d#: V<sup>7</sup> b: V<sup>7</sup>

8. 9. 10. 11. 12. 13. 14.

f#: V<sup>7</sup> c: V<sup>7</sup> a: V<sup>7</sup> g: V<sup>7</sup> e: V<sup>7</sup> c#: V<sup>7</sup> ab: V<sup>7</sup>

## Assignment 11.4

Each exercise consists of two chords, the first of which is a dominant seventh chord.

1. In the first column, name the key and mode (examples: A minor, C major).
2. In the second column, write the analysis of both chords. Remember that the first is always a dominant seventh.
3. In the third column, write the letter (a, b, or c) that represents the type of progression present in the example:
  - a. Circle progression—seventh resolves down one scale step.
  - b. Noncircle progression—seventh resolves down one scale step.
  - c. Noncircle progression—no resolution of seventh.

The image shows ten musical exercises, each consisting of two chords in a grand staff (treble and bass clefs). Exercise 1 is an example in G major, showing a dominant seventh chord (G7) resolving to the tonic (G). Exercises 2-10 show various chord progressions in different keys and modes, including major, minor, and modal scales.

	Key	Chord Analysis	Type
1. (Ex.)	G major	$V_7^G I$	a
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____
5.	_____	_____	_____
6.	_____	_____	_____
7.	_____	_____	_____
8.	_____	_____	_____
9.	_____	_____	_____
10.	_____	_____	_____

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## Assignment 11.5

Each exercise consists of two chords, the first of which is a dominant seventh chord.

1. At least one voice-leading error can be found in each example.
2. Find the particular error (or errors) and describe each briefly in the blanks provided.

1.                      2.                      3.                      4.                      5.

6.                      7.                      8.                      9.                      10.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

## Assignment 11.6

Before completing the following chorale-style harmonizations on paper, play them on the piano using the right hand for the soprano, alto, and tenor and the left hand for the bass voice. The following example shows correct procedure. Note that the  $V^7$  chord has a doubled root, but no fifth. This arrangement is necessary to avoid unstylistic parallels.

D: I ii<sup>6</sup> V<sup>7</sup> I

After you have completed the keyboard portion of the assignment, write out the harmonizations on paper, using these guidelines:

1. Add the alto and tenor to the following chorale-style harmonizations.
2. Be sure your part writing conforms to recommended practice.
3. Make a complete Roman numeral analysis.

1.

6 7

D: \_\_\_\_\_

2.

7 8\*

Bb: \_\_\_\_\_

3.

6 7

A: \_\_\_\_\_

4.

6 7 8\*

Eb: \_\_\_\_\_

\*Double the octave above the bass note.

5.

e: \_\_\_\_\_

6.

g: \_\_\_\_\_

\*Raise the fourth above the bass note one half step.

### Assignment 11.7

1. Harmonize the following folk song either at the piano or on paper.
2. Select no more than one chord per measure. In some instances, a single chord will harmonize more than one measure.
3. Use only the following chords: I,  $V^7$ , ii or  $ii^6$ , vi, and IV.
4. At the piano, play the melody with the right hand and the accompaniment figure with the left hand.
5. Make up your own accompaniment figure or select one from those shown below. Each example shows how the pattern can be fitted into I and  $V^7$ . You will have to figure out how the accompaniment pattern can be made to support other chords.
6. All of the arrangements should be played in class, whether written out on paper or improvised at the keyboard.

Accompaniment figures:

Folk Song: "The Sailor."

## Assignment 11.8



The following excerpts are from music literature.

1. Make a complete harmonic analysis of all four excerpts.
2. If your instructor requests a macro analysis, include chord letter symbols and slurs.
3. Circle nonharmonic tones and name them, using the standard abbreviations.
4. Above the staves, bracket each phrase and indicate phrase relationships with letters. Review Chapter 6.
5. Label other compositional aspects such as sequences, melodic repetition, and rhythmic repetition.
6. Below the analysis, bracket each cadence and indicate the type (perfect authentic, imperfect authentic, half, deceptive, or plagal).

### 1. Haydn: Sonata in C Major, Hob. XVI:35, I, mm. 1–16. CD Track 71

**Allegro con brio**

*f* *fz* *fz*

C:

5 6 7 8 9 10 11 12 13 14 15 16

2. Kuhlau: Sonatina in F Major, op. 55, no. 4, II, mm. 1–27. **CD Track 72**

**Andante con espressione**

1 2 3 4 5

*p sostenuto*

Bb:

6 7 8 9 10

*p* *legato e cresc.*

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25 26 27

*p* *pp*

3. Beethoven: Sonata in F Minor, op. 57, II: Andante con moto, mm. 9–16. **CD Track 73**

1 2 3 4

*p*

5 6 7 8

*cresc.*

*p*

Db:

4. Haydn: Symphony no. 97 in C Major, I, mm. 76–91 (modified). **CD Track 74**

1 2 3 4 5

*p*

6 7 8 9 10 11

12 13 14 15 16

G:



## Assignment 11.9

Before completing the following chorale phrases on paper, play them on the piano using the right hand for the soprano, alto, and tenor and the left hand for the bass voice. For an example of correct procedure, see assignment 11.6. J. S. Bach harmonized all of these chorales.

After you have completed the keyboard portion of the assignment, write out the harmonizations on paper using these guidelines:

1. Add the alto and tenor to the chorale phrases using good voice-leading procedures.
2. Make a complete Roman numeral analysis.

1. "O wir armen Sünder" ("Oh, We Poor Sinners"), BWV 407, mm. 1–2 (modified).

D:   I                                                          

2. "Jesu, deine tiefen Wunden" ("Jesus, Thy Deep Wounds"), BWV 194, mm. 3–4 (modified).

Bb:   vi                                                          

3. "Es spricht der Unweisen Mund wohl" ("The Lips of the Foolish Say"), BWV 308, mm. 5–6 (modified).

F:   IV

4. "Straf" mich nicht in deinem Zorn" ("Punish Me Not in Thy Wrath"), BWV 115, mm. 9–10 (modified).

E $\flat$ : ii \_\_\_\_\_

5. "O Gott, du frommer Gott" ("Oh God, Thou Faithful God"), BWV 45, mm. 3–4 (modified).

E: ii<sup>6</sup> \_\_\_\_\_

6. "Keinen hat Gott verlassen" ("God Has Forsaken No One"), BWV 369, mm. 5–6 (modified).

D: V<sup>6</sup> \_\_\_\_\_

## Assignment 11.10

As a keyboard assignment:

1. If you have difficulty with this type of assignment, become familiar with the figured bass first. Play the bass notes with the thumb of your right hand. Add the other notes of the chord (from figured bass) with the fingers still available. Do not worry about voice leading at this point.
2. After you are familiar with the harmony, play the bass voice with your left hand and begin work on an interesting melodic line. Throughout the study of keyboard harmony, let the right hand take the soprano, alto, and tenor while the left hand plays the bass.

As a written assignment:

1. On a separate sheet of staff paper, write out each figured bass, leaving a staff above for the soprano and alto.
2. Complete the remaining three upper voices according to the figuration supplied.
3. To help you in writing the soprano voice:
  - a. On a piece of scratch paper, write out the notes of each chord, including doubled notes.
  - b. From this sketch, begin writing the entire soprano melody, giving it a desirable contour—one climax tone and distinct directional movements.
  - c. Remember to maintain a majority of steps rather than skips in your melody.
4. When the melody is complete to your satisfaction, add the alto and tenor voices.
5. Make a complete Roman numeral analysis.

1.

B $\flat$ :  $\frac{4}{2}$  6  $\frac{3}{3}$  6 7

2.

D:  $\frac{4}{2}$  6  $\frac{6}{5}$   $\frac{3}{3}$  7

3.

C: 6  $\frac{6}{5}$  6 7

4.

A: 6  $\frac{6}{5}$  7

5.

C:  $\frac{6}{5}$  6