

Assignment 12.1

Write a diminished-minor (dm) seventh chord above each given note, as shown in the example.

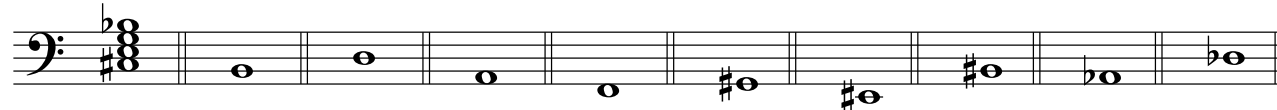
1. (Ex.) 2. 3. 4. 5. 6. 7. 8. 9. 10.



Assignment 12.2

Write a diminished-diminished (dd) seventh chord above each given note, as shown in the example.


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



Assignment 12.3


Spell the $vii^{\circ 7}$ chord in the major keys indicated.

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



D: $vii^{\circ 7}$ F: $vii^{\circ 7}$ Eb: $vii^{\circ 7}$ Cb: $vii^{\circ 7}$ B: $vii^{\circ 7}$ Db: $vii^{\circ 7}$ F#: $vii^{\circ 7}$

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




E: $vii^{\circ 7}$ Bb: $vii^{\circ 7}$ A: $vii^{\circ 7}$ C: $vii^{\circ 7}$ G: $vii^{\circ 7}$ Ab: $vii^{\circ 7}$ Gb: $vii^{\circ 7}$

Assignment 12.4


Spell the $vii^{\circ 7}$ chord in the minor keys indicated.

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



d: $vii^{\circ 7}$ eb: $vii^{\circ 7}$ bb: $vii^{\circ 7}$ g#: $vii^{\circ 7}$ a#: $vii^{\circ 7}$ d#: $vii^{\circ 7}$ b: $vii^{\circ 7}$

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



f#: $vii^{\circ 7}$ c: $vii^{\circ 7}$ a: $vii^{\circ 7}$ g: $vii^{\circ 7}$ e: $vii^{\circ 7}$ c#: $vii^{\circ 7}$ ab: $vii^{\circ 7}$

Assignment 12.5

Each exercise is a phrase of a chorale melody as harmonized by Bach. Before completing the harmonizations on paper, play them on the piano, adding the alto and tenor voices. Play the soprano, alto, and tenor with the right hand and the bass voice with the left hand. Suggested voicing for leading-tone seventh chords in the three phrases is the following:

Phrase 1	Phrase 2	Phrase 3
Chord 10:	Chord 3:	Chord 6:

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 of each chord.
3. If your instructor requests a macro analysis, include chord letter symbols and slurs.
4. Sing the chorale phrases in class.

1. “Herzliebster Jesu, was hast du verbrochen” (“Dearest Jesus, How Hast Thou Transgressed”), BWV 245, mm. 1–3 (modified).

2. “Jesu, meine Freude” (“Jesus, My Joy”), BWV 358, mm. 1–2 (modified).

3. “Hilf, Herr Jesu, lass gelingen” (“Help, Lord Jesus, Send Good Speed”), BWV 344, mm. 9–12.

*Do not harmonize the passing tones.

†These are suspensions—9th to octave above the bass note and 4th to 3rd above the bass note.

As was mentioned previously, Bach harmonized each of these chorale melodies. When you have completed your harmonization, look up the phrases (by title) in any edition of the *371 Bach Chorale Harmonizations*. Compare your results with those of Bach.

Assignment 12.6

The following waltz melodies are typical of those written during the late eighteenth century and much of the nineteenth century. For each melody:

1. Determine the harmonic rhythm.
2. Make a list of possible harmonizations for the melody, using procedures outlined in Chapter 10.
3. Compose a harmonization of the melody, using block chords.
4. From the block chords, fashion an accompaniment that will accentuate the waltz characteristics of the melody.
5. Make an arrangement for piano and/or any group of instruments (or voices) that are played by class members.
6. Be sure to include at least one or two leading-tone seventh chords.
7. Avoid $\frac{6}{4}$ chords except the cadential $\frac{6}{4}$ (i_4^6 or I_4^6).

1. **Allegro** ($\text{♩} = 72$)

2. **Allegro** ($\text{♩} = 72$)

Assignment 12.7



The following excerpts are from music literature.

1. Make a complete Roman numeral analysis of each excerpt. Indicate seventh chords and inversions with the appropriate symbols.
2. Circle nonharmonic tones and name them, using the standard abbreviations.
3. If your instructor requests a macro analysis, include chord letter symbols and slurs. Label circle progressions with a solid slur and leading-tone progressions with a dotted slur.

1. Legrenzi: “Che fiero costume” (“Disdainful and Ruthless”) from *Echi di riverenza*, op. 14, mm. 1–7. **CD Track 75**

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics are: "Che fie-ro co-stu-me D'a-li-ge-ro nu-me, Che a for-za di pen-ne si fac-cia a-do-". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

a:

Second system of the musical score. The vocal line continues with the lyrics: "rar, si fac-cia a-do-rar, Che a for-za di pen-ne si fac-cia a-do-". The piano accompaniment continues with similar rhythmic patterns.

Third system of the musical score. The vocal line has a whole rest and the lyric "rar!". The piano accompaniment continues with eighth-note patterns.

2. Haydn: Sonata in B-flat Major, Hob. XVI:2, II, mm. 1–4. **CD Track 76**

Largo

g:

3. Haydn: Sonata in D Major, Hob. XVI:33, II, mm. 1–4. **CD Track 77**

Adagio

d:

4. Mozart: “Viennese Sonatina” in C Major, after K. 439b, III, mm. 1–4. **CD Track 78**

Adagio

p dolce

F:

Assignment 12.8

Write a composition:

1. Make it 16 measures in length, consisting of four 4-measure phrases.
 2. Make the first and third phrases the same.
 3. The second and fourth phrases may be of any relationship to the others.
 4. Write in $\frac{3}{8}$ meter and B-flat minor.
 5. Include at least two or three leading-tone seventh chords.
 6. Write for piano or any group of instruments that are played by class members.
-

Assignment 12.9

Write an original composition of any form you want and for any combination of instruments you choose. The only restriction is that you demonstrate the conventional use of leading-tone seventh chords.

Assignment 12.10

Each example is a phrase of a chorale melody as harmonized by Bach.

As a keyboard assignment:

If your instructor requests, play each chorale phrase on the piano, adding the alto and tenor voices. Use the suggested voicings for leading-tone seventh chords in assignment 12.5 as models for this assignment.

As a written assignment:

1. Add alto and tenor voices according to the figured-bass symbols. Make sure your voice leading conforms to recommended practice.
2. Make a complete Roman numeral analysis—blanks are provided.
3. Analyze cadence types.

1. “Meines Lebens letzte Zeit” (“The Last Hour of My Life”), BWV 381, mm. 1–2 (modified).

e: i _____

2. “Mach’s mit mir, Gott, nach deiner Güt” (“Do With Me as Thy Goodness Prompts Thee”), BWV 377, mm. 3–4 (modified).

A: I⁶ _____

3. “Nun sich der Tag geendet hat” (“When Now the Day Is at an End”), BWV 396, mm. 5–6 (modified).

a: V⁶ _____

4. “Herr Jesu Christ, du hast bereit” (“Lord Jesus Christ, Thou Hast Already”), BWV 333, mm. 3–4 (modified).

b: i _____

5. “Herzliebster Jesu, was hast du verbrochen” (“Dearest Jesus, How Hast Thou Transgressed”), BWV 244, mm. 2–3 (modified).

b: V _____

Assignment 12.11

As a keyboard assignment:

If your instructor requests, play each chorale phrase on the piano, adding soprano, alto, and tenor voices according to the figured-bass symbols. If you have difficulty with this assignment, become familiar with the chords first, then work on a good soprano melody.

As a written assignment:

1. Write out each figured bass on a separate sheet of staff paper, leaving a line above for the soprano and alto.
2. Complete the soprano, alto, and tenor voices.
3. Be sure to observe good voice leading.
4. For help in writing an interesting soprano melody, observe assignments 12.5 and 12.10. Each contains model soprano melodies.
5. Make sure your soprano melody has only one climax tone (highest pitch) and does not wander about aimlessly.
6. Make a complete Roman numeral analysis of each exercise.

1.

g: 6 6/5 6 6 # 8 8 8 3

2.

bb: ♮ 6 6/5 3/3 7 ♮

3.

a: # 7 # #

4.

c: ♮ 4/2 ♮ 6 ♮ 6/5 ♮

5.

g: 6 # 6 6/5 #