

Assignment 13.1

Each note is the root of a seventh chord. Write the requested chord on the staff in simple position as shown in the example.

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

MM dd dm mm dm dd mm MM mm dd

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

mM dm MM dm mm dd dm MM mm dd

Assignment 13.2

Spell the requested nondominant seventh chords in the major keys indicated.

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

F: ii⁷ Gb: ii⁷ Db: IV⁷ B: vi⁷ C#: iii⁷ F#: I⁷ D: ii⁷

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

A: IV⁷ Eb: vi⁷ C: iii⁷ Bb: I⁷ G: ii⁷ E: IV⁷ Cb: vi⁷

Assignment 13.3

Spell the requested nondominant seventh chords in the minor keys indicated.

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

b: ii^{ø7} d: ii^{ø7} c: iv⁷ ab: VI⁷ g#: III⁷ bb: i⁷ d#: ii^{ø7}

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

c#: iv⁷ g: VI⁷ f#: III⁷ a: vi^{ø7} e: i⁷ f: ii^{ø7} eb: iv⁷

Assignment 13.4

Each given chord is a nondominant seventh chord.

As a keyboard assignment:

1. Play the scale (for example, C major in no. 1).
2. Spell out the resolution chord in your mind. All examples presume circle-of-fifths progressions.
3. Play the nondominant seventh chord and follow it immediately with the resolution chord.
4. As a model for keyboard only, no. 1 is illustrated thus:

1. (Ex.)

The example shows a piano keyboard layout. The right hand plays a C major scale (C4, D4, E4, F4, G4, A4, B4, C5). The left hand plays a C minor 7th chord (C4, E♭4, G4, B♭4) which then resolves to a C major 6th chord (C4, E4, G4, B4).

C: iii⁷ vi

As a written assignment:

1. Write the circle progression resolution for each given chord on the staff.
2. Check to make sure the root of the second chord is a descending P5th from the root of the given chord. Be sure the seventh factor resolves down one scale degree.
3. Make a complete Roman numeral analysis of each chord.

Exercises 1-5 are shown on a grand staff. Exercise 1 is the example. Exercise 2: C major 7th chord resolving to F major 7th. Exercise 3: F major 7th resolving to C minor 7th. Exercise 4: C minor 7th resolving to F major 6th. Exercise 5: F major 7th resolving to C major 6th.

1. (Ex.) 2. 3. 4. 5.
C: iii⁷ vi b: ___ ___ Ab: ___ ___ e: ___ ___ E: ___ ___

Exercises 6-10 are shown on a grand staff. Exercise 6: C major 7th resolving to F major 7th. Exercise 7: F major 7th resolving to C minor 7th. Exercise 8: C minor 7th resolving to F major 6th. Exercise 9: F major 7th resolving to C major 6th. Exercise 10: C major 7th resolving to F major 7th.

6. 7. 8. 9. 10.
C: ___ ___ B: ___ ___ g: ___ ___ D♭: ___ ___ A: ___ ___

Assignment 13.5

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

As a keyboard assignment:

1. Add alto and tenor as required by the figured bass.
2. Play the examples on the piano—the three upper voices with the right hand, and the bass with the left hand.

As a written assignment:

1. Add alto and tenor as required by the figured bass.
2. Make a complete Roman numeral analysis of each chord.
3. If your instructor requests a macro analysis, include a line of chord letter symbols and slurs.
4. Arrange the chorale phrases for a quartet of instruments played by class members.

1. “Nun komm, der Heiden Heiland” (“Now Come, Savior of the Gentiles”), BWV 36, mm. 1–2 (modified).

The musical score shows a two-staff system in G major and common time. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff contains a figured bass line: G3, B3, C4, D4, E4, F#4, G4. The figured bass line includes the numbers 6, 6, 6/5, and #. Below the bass line, the text reads: b: i _ _ _ _ _

2. “Was willst du dich, o meine Seele, kränken” (“How Now, My Soul, Why Makest Sore Complaining”), BWV 425, mm. 13–14 (modified).

The musical score shows a two-staff system in D minor and common time. The treble clef staff contains a melody of quarter notes: D4, E4, F4, G4, F4, E4, D4. The bass clef staff contains a figured bass line: D3, F#3, G3, A3, B3, C4, D4. The figured bass line includes the numbers 7, 6/5, and #. Below the bass line, the text reads: d: i _ _ _ _ _

3. "O Ewigkeit, du Donnerwort" ("O Eternity, Thou Word of Thunder"), BWV 20, mm. 3–4 (modified).

F: I _____

*Not all chord factors will be present in this chord.

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

e: i _____

5. "Jesu Leiden, Pein und Tod" ("Jesus' Suffering, Pain, and Death"), BWV 245, mm. 11–12 (modified).

E: I _____

Assignment 13.6

Create a four-part chorale-style harmonization of the phrase that follows.

1. Chart the possible harmonizations for the phrase.
2. Include at least one nondominant seventh chord in your harmonization.
3. Use a harmonic rhythm of one chord per quarter note.
4. Follow prescribed four-part writing procedures outlined earlier in this textbook.
5. Make a complete analysis of each chord selected.

“Sei gegrüßet, Jesu gütig” (“Hear My Pleading, Jesu, Treasure”), mm. 1–2.



Here is one possible selection of chords. It leans heavily toward the tonic and dominant and includes one nondominant seventh chord.



Basic chords:



g: i V i i V⁷ i ii⁷ V

Assignment 13.7

Chart the possible harmonizations of the following chorale phrase, and then answer the questions.

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



1. The cadence tones (the final two tones, A and G) will support an authentic cadence in how many keys?
 2. Is a plagal cadence possible at the end of the phrase? A half cadence? A deceptive cadence?
 3. Could the entire phrase be harmonized in G major?
 4. Could the melody be harmonized entirely with descending P5 progressions?
 5. How many of the melody tones could be harmonized as the seventh factor of a seventh chord and also effect either normal or alternate resolution?
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Assignment 13.8

Harmonize each of the following chorale phrases:

1. Limit each phrase to one nondominant seventh chord.
2. Use a harmonic rhythm of one chord per quarter note.
3. Follow the prescribed four-part writing procedures outlined earlier in this textbook.
4. Make a complete analysis of each chord selected.
5. Add nonharmonic tones to the harmonization.
6. Divide the class into four sections (soprano, alto, tenor, and bass) and sing one harmonization written by each student.

1. “Wir Christenleut” (“We Christian People”), mm. 1–2.



2. “Wie schön leuchtet der Morgenstern” (“How Brightly Shines the Morning Star”), mm. 1–6.



Assignment 13.9



The following is an example from music literature.

1. Make a complete Roman numeral analysis of the composition.
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.
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).

Schumann: “Volksliedchen” (“Little Folk Song”) from *Album for the Young*, op. 68, no. 9. **CD Track 79**

Im Klagenden Ton

Musical score for "Im Klagenden Ton" by Schumann. It is a piano piece in G minor (one flat) and common time. The score is written for a grand piano with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is divided into four measures, numbered 1 through 4. Measure 1 starts with a piano (*p*) dynamic. Measure 3 starts with a fortissimo (*fp*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

5 6 7 8

fp

Lustig

9 10 11

D:

12 13 14

Wie im Anfang

15 16 17 18

p

d:

19 20 21 22 23 24

fp *fp*

Assignment 13.10

Each exercise is a figured-bass voice of a chorale phrase.

As a keyboard assignment:

1. Play each exercise, adding the soprano, alto, and tenor voices.
2. If voicing the chords and planning an interesting soprano melody at the same time is too difficult for you, become familiar with the chords first, then work on the soprano melody.

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. Observe good voice-leading practices.
4. For help in writing the soprano melody, observe the soprano voices in assignment 13.5. Each is a traditional chorale melody and will give you an idea of the style.

1.

C: $\frac{3}{3}$ $\frac{8}{6}$
 $\frac{8}{3}$ 7 $\frac{8}{7}$
 $\frac{6}{5}$

2.

Eb: 6 7 $\frac{8}{7}$
 $\frac{3}{3}$ 7 6

3.

g: 7 $\frac{6}{5}$
#

4.

f: 6 4 6 7 $\frac{5}{4}$

5.

e: 6 # 6 $\frac{6}{5}$
#