Assignment 14.1

Write the following secondary dominant chords in the keys indicated.

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

d: V/iv   G: V^7/V   E♭: V/ii   A: V^7/IV   B♭: V^7/vi   B: V/V   e♭: V^7/iv

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

D♭: V/ii   D: V^7/iii   F♯: V/V   b♭: V^7/iv   F: V^7/iii   a♯: V/iv   C♭: V^7/vi

15.   16.   17.   18.   19.   20.   21.

d♯: V^7/V   C: V^7/iii   f♯: V^7/VI   e: V^7/VII   a: V^7/iv   g♯: V^7/VI   g: V^7/V

Assignment 14.2

Write each requested secondary dominant and leading-tone chord in simple position. The tonicized chord is given at the end of each staff.

1. (Ex.)   2.   3.   4.   5.   Tonicized Chord

F: V/V   V^7/V   vii°/V   vii^{ø7}/V   vii°^{7}/V   V

6.   7.   8.   9.   10.

g: V/VI   V^7/VI   vii°/VI   vii^{ø7}/VI   vii°^{7}/VI   VI

11.   12.   13.   14.   15.

D: V/ii   V^7/ii   vii°/ii   vii^{ø7}/ii   vii°^{7}/ii   ii

16.   17.   18.   19.   20.

e: V/iv   V^7/iv   vii°/iv   vii^{ø7}/iv   vii°^{7}/iv   iv

Assignment 14.3   Each exercise contains a potential secondary dominant or leading-tone chord followed by a tonicized chord.

As a keyboard assignment:

1. Play the example first and become accustomed to the procedure.
2. Then play each exercise in the same way—the two chords as printed, then as a secondary dominant or leading-tone chord resolving to its tonicized chord.
3. Do not change the letter name of any pitch—add or subtract accidentals only.
4. While you are playing each exercise, determine the analysis of both chords.
5. If you are playing this for your instructor, call out the analyses as you play.

As a written assignment:

1. Write the analysis of each chord as it appears without accidentals.
2. Then add the necessary accidentals to make the first chord a secondary dominant or leading-tone chord, and write the analysis with alterations.
3. Do not change the letter name of any pitch. Add or subtract accidentals only.

Example: Exercise as printed: Exercise completed:

Without alteration: A: ____ ____   A: __vi__ __ii__

With alteration: A: ____ ____   A: V/ii __ii__

Without alteration: Bb: ____ ____   D: ____ ____   c: ____ ____   f#: ____ ____

With alteration: Bb: ____ ____   D: ____ ____   c: ____ ____   f#: ____ ____

Without alteration: Ab: ____ ____   C: ____ ____   F: ____ ____   E: ____ ____

With alteration: Ab: ____ ____   C: ____ ____   F: ____ ____   E: ____ ____

Assignment 14.4

Following are several chorale phrases harmonized by Bach with figured bass.

As a keyboard assignment:

1. Play each phrase at the piano adding the alto and tenor voices.
2. Be sure to observe the figured-bass symbols accurately.
3. Play the soprano, alto, and tenor with the right hand and the bass with the left hand.
4. The circled eighth notes in exercise no. 7 are nonharmonic tones and do not need to be harmonized.

As a written assignment:

1. For practice in voice leading, add the alto and tenor as specified by the figured bass.
2. Supply the harmonic analyses in the blanks provided.
3. Make sure voice leading conforms to recommended practice.
4. Do not harmonize the circled eighth notes in exercise no. 7. They are nonharmonic tones.

1. "Wir Christenleut'" ("We Christian People"), BWV 40, mm. 10–11 (modified).

2. "Was betrübst du dich, mein Herze" ("What Makes You Grieve, My Heart"), BWV 423, mm. 15–16 (modified).

3. "Herr Christ, der ein'ge Gott's-Sohn" ("Lord Christ, the Only Son of God"), BWV 96, mm. 7–8 (modified).

d: $\underline{VII^6}$ _____ _____ _____ _____ _____ _____

4. "Wenn ich in Angst und Not" ("When I in Anxiety and Need"), BWV 427, mm. 1–2 (modified).

E♭: $\underline{I}$ _____ _____ _____ _____ _____

5. "Meinen Jesum lass' ich nicht, weil" ("I Will Not Leave My Jesus"), BWV 154, mm. 8–9 (modified).

D: $\underline{iii}$ _____ _____ _____ _____ _____ _____ _____ _____

6. "Puer natus in Bethlehem" ("A Boy Born in Bethlehem"), BWV 65, mm. 5–7 (modified).

C: ___I___ ____ ____ ____ ____ ____ ____

7. "Was mein Gott will" ("What My God Wills"), BWV 244, mm. 5–6 (modified).

A: ___ii___ ____ ____ ____ ____ ____ ____ ____

Assignment 14.5

1. After completing the figured-bass chorales in assignment 14.4, decorate each with non-harmonic tones. Passing tones, neighboring tones, and suspensions should be the most frequently used nonharmonic tones but others, such as anticipations, changing tones, escape tones, and appoggiaturas, can also be applied effectively.

2. Try to add one nonharmonic tone per beat, although sometimes it is not possible. Do not put all the nonharmonic tones in one voice.

3. As an illustration, chorale phrase 2 from assignment 14.4 (page 305) is shown with nonharmonic decorations by Bach.

Bach: "Was betrübst du dich, mein Herz" ("What Makes You Grieve, My Heart"), BWV 423, mm. 15–16 (modified). CD Track 80

Assignment 14.6

A chorale prelude is a type of composition based on the chorale itself. In the seventeenth century, it was customary for the organist to introduce the chorale in the Protestant church by playing the tune with accompaniment before it was to be sung by the congregation. This served to refresh the memories of the members in case they had forgotten the tune. At the same time, it offered the organist an opportunity to elaborate on the melody and/or harmony. As time progressed, organists developed very sophisticated contrapuntal compositions using chorale melodies, and these came to be called chorale preludes.

1. Write a very short chorale prelude.

2. Use both the harmony and melody of one of the four-part exercises in assignment 14.4.

3. Compose a very short melodic or rhythmic figure that can be used to decorate each note of the soprano voice.

4. Apply this figure successively to each tone of the melody and keep at least part of the harmony tones beneath it.

5. Two possible beginnings of a phrase are shown here as illustrations. In both, the melody appears in the soprano voice and is simply an arpeggiation of the original harmony. Each chord of the four-part phrase is given an entire measure in this illustration.

Same melodic figure applied to each harmony

6. The figure you select should be different from either of the preceding ones. With each different melody tone, it may be necessary to deviate slightly from the figure as you first present it. Thus, if your figure is designed for a triad in root position, it will probably have to be altered to fit a first-inversion triad or a seventh chord.

Assignment 14.7 Each exercise is a soprano melody to be harmonized.

As a keyboard assignment:

1. Harmonize each melody at a keyboard, experimenting with a variety of chords to obtain the best possible result.
2. Play the soprano, alto, and tenor voices with the right hand and the bass voice with the left hand.
3. Use at least one secondary dominant or leading-tone chord in each exercise.

As a written assignment:

1. Experiment with many chord combinations by writing them on staff paper in block style (no part writing yet).
2. When you arrive at a basic harmonization you like, place it in four-voice writing.
3. Use at least one secondary dominant or leading-tone chord in each exercise.

1. "Werde munter, mein Gemüte" ("Be Glad, My Soul"), mm. 1–4.

2. "Jesu Leiden, Pein und Tod" ("Jesus' Suffering, Pain and Death"), mm. 1–4.
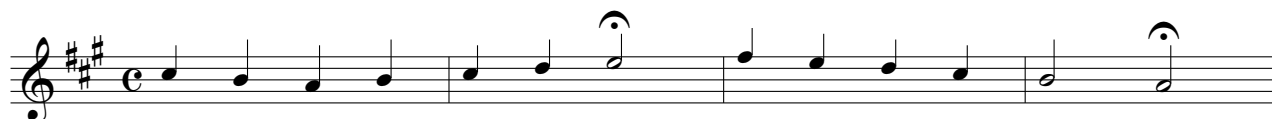
Assignment 14.8 The following excerpt is a folk song with chord symbols for which you will create a keyboard accompaniment.

1. Sing or play the melody several times.
2. Sing the melody and accompany it with block chords, based on the chord symbols.
3. Using the basic structure provided by the given chords, do a harmonization that includes at least one secondary dominant. Experiment with several possibilities and do not write new chords above the staff until you have tried them with the melody. (Measure 6 is one possible place for a secondary dominant.)
4. Prepare an accompaniment pattern and use it with each chord.
5. In class, sing the melody and accompany it at the keyboard.
6. Improvise a short composition based on the printed melody.

Folk Song: "Billy the Kid."
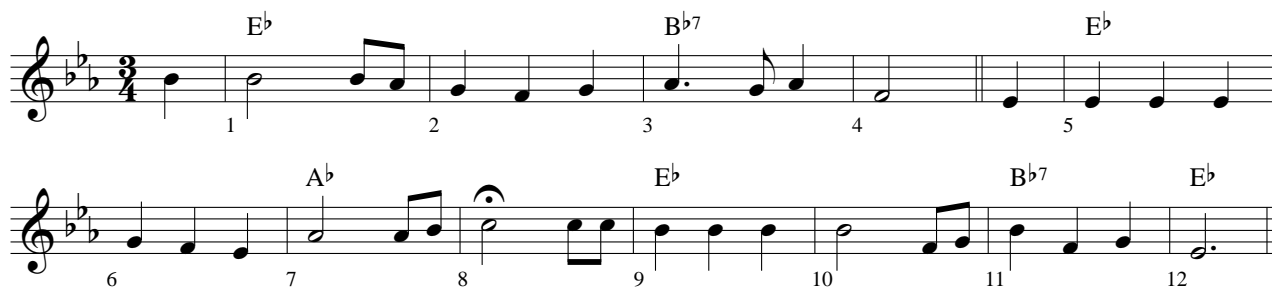
Assignment 14.9

Following are three excerpts that include secondary dominants and leading-tone chords.

1. Make a complete Roman numeral analysis of each excerpt.
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.

1. Bach: "Für deinen Thron tret' ich hiermit" ("Before Thy Throne I Herewith Come"), BWV 327, mm. 1–8.
   CD Track 81

D:

2. Beethoven: Sonatina in G Major, Anh. 5, no. 1, II: Romanza, mm. 1–8. CD Track 82

G:

3. Clara Wieck Schumann: Prelude II in B-flat Major, op. 16, mm. 48–52. CD Track 83

B♭:

Assignment 14.10

This assignment is based on an excerpt from a Mozart piano sonata.

1. Make a complete harmonic analysis of the excerpt.
2. If your instructor requests a macro analysis, include chord letter symbols and slurs.
3. In class, after you have prepared the analysis, discuss the following:
    a. Phrase lengths.
    b. The presence or absence of musical periods.
    c. Cadences.
    d. Circle progressions (especially examples of successive roots a descending fifth or ascending 4th apart).
    e. Climax tones, melodic ascent and descent.
    f. Resolution of secondary dominant and leading-tone chords.
    g. Modulations.

Mozart: Sonata in D Major, K. 311, II, mm. 1–39. CD Track 84

PART B   The Structural Elements of Music

The following song with figured-bass accompaniment is by G. P. Telemann. The figured bass was intended to be realized (played at sight) by a harpsichordist.

1. (Optional.) If you would like to realize this figured bass at a keyboard, please do so.
2. Write the chords requested by the figured bass on the blank staff by arranging them in a keyboard idiom for piano or harpsichord. Since the figured-bass line will serve as the left-hand part for the realization, arrange the remaining chord notes for the right hand.
3. The figured-bass line in measures 9–12 is ornamented with nonharmonic tones. Realize the chords according to the figures (or lack thereof) appearing on the beats.
4. Ask a fellow class member to prepare the vocal part (or play it on an instrument or keyboard) and accompany her/him with your realization.
5. Make a complete harmonic analysis of the composition.

Telemann: "Geld" ("Money") from *Singe-, Spiel- und Generalbass-Übungen,* TWV 25:40.

Assignment 14.12   Each exercise represents a figured-bass voice.

As a keyboard assignment:

Complete the figured-bass portion of the assignment before preparing a 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. Write the remaining three upper voices according to the figuration supplied.
3. Write the entire soprano voice first—making sure, of course, that the pitches you select are a part of the supporting harmony.
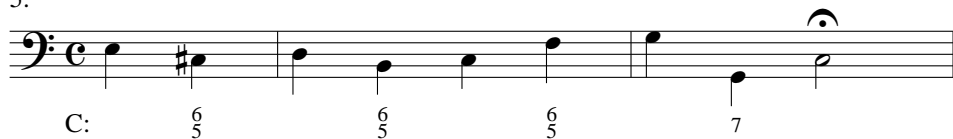4. Make a complete harmonic analysis.