

Assignment 9.1

Each exercise is a chorale phrase with the tenor and alto omitted. You are to complete a four-voice setting in chorale style using the principles for four-voice writing.

As a keyboard assignment:

If your instructor requests that this be a keyboard harmony assignment, you may do it at the piano. Play the soprano, alto, and tenor with the right hand and the bass with the left hand. This arrangement is not only more comfortable if piano is not your major instrument, but it also maintains voice-leading integrity. The following illustration represents correct procedure.

Keyboard Style Example.



The musical notation shows a keyboard style example in G major (one sharp) and common time. The right hand plays a series of chords: G major (I), B major (V), G major (I), E major (IV), G major (V), and G major (I). The left hand plays a bass line: G (quarter), B (quarter), G (quarter), E (quarter), G (quarter), and G (half with fermata). Roman numerals are written below the bass line: A: I V I IV V I.

As a written assignment:

Even if you complete this assignment at the keyboard, doing it on paper also has its advantages. Your instructor may request it.

1. You are to add the alto and tenor voices to each phrase according to the first five stylistic practices listed in this chapter on pp. 194–198.
2. All chords are in root position.
3. Write the alto and tenor voices at the same time. You will need to consider both parts to achieve the appropriate doubling and spacing of chords.
4. Try to double the root of each chord.
5. The sharp signs below some bass notes are figured-bass symbols indicating accidentals to be applied to the third of the chord.
6. Add the Roman numeral analysis for all chords in the blanks provided.

1.



The musical notation shows a written assignment in G major and common time. The right hand plays a series of notes: G (quarter), B (quarter), G (quarter), E (quarter), G (half with fermata). The left hand plays a bass line: G (quarter), B (quarter), G (quarter), E (quarter), G (quarter), and G (half with fermata). Roman numerals are written below the bass line: A: _____

2.

g: _____

3.

G: _____

4.

Eb: _____

5.

f#: _____

6.

D: _____

7.

Bb: _____

8.

b: _____

9.

d: _____

Assignment 9.2

The following chorale phrases contain inverted triads, which are shown by the figured-bass symbols below the bass line (6 = first inversion, 6_4 = second inversion).

As a keyboard assignment:

If your instructor requests that this be a keyboard harmony assignment, play the exercises on a piano. More detailed information and an illustration are given in assignment 9.1.

As a written assignment:

1. Add the alto and tenor voices to each phrase according to the nine stylistic practices listed in this chapter on pp. 194–201.
2. Add the Roman numeral analysis for all chords in the blanks provided.

1.

G: I _____ _____ _____ _____ IV _____

2.

F: I _____ _____ _____ _____ IV⁶ _____ V _____

3.

F: I _____ I _____ ii⁶ _____ _____

4.

D: I IV

5.

c: i i

6.

Bb: IV V V

7.

d: V i

Assignment 9.3

The following six chorale phrases are similar to those in previous assignments, but they are taken from the chorale settings of J. S. Bach. The directions for completing them are the same as those for assignments 9.1 and 9.2. Be sure to make a complete harmonic analysis of each phrase.

1. “Herzlich lieb hab’ ich dich, o Herr” (“Dearly I Love Thee, O Lord”), BWV 174, mm. 18–19 (modified).

D: I⁶ _____

2. “Freu’ dich sehr, o meine Seele” (“Rejoice Greatly, O My Soul”), BWV 39, mm. 3–4 (modified).

G: vi _____

3. “Herr Christ, der ein’ge Gott’s-Sohn” (“Lord Christ, the Only Son of God”), BWV 164, mm. 3–4 (modified).

Bb: vi _____

4. “Nicht so traurig, nicht so sehr” (“Not So Sadly, Not So Deeply”), BWV 384, mm. 3–4 (modified).

E \flat : vi⁶ _____

*Do not harmonize the passing tone.

5. “Herr Jesu Christ, du höchstes Gut” (“Lord Jesus Christ, Thou Highest Good”), BWV 334, mm. 1–2 (modified).

g: i _____

*The $\frac{3}{3}$ symbol means that the third above the bass note should be doubled.

6. “Erhalt’ uns, Herr, bei deinem Wort” (“Preserve Us, Lord, by Thy Word”), BWV 6, mm. 7–8 (modified).

g: V⁶ _____

*The \flat symbol means that the sixth above the bass note should be raised one half step.

Assignment 9.4

Each exercise is a figured-bass voice to which you will add soprano, alto, and tenor voices.

As a keyboard assignment:

Play each entire phrase through to become comfortable with the figured bass. When the bass is familiar to you, try to play a good soprano line along with it. When you are satisfied, fill in the inner voices as shown in assignment 9.1.

As a written assignment:

1. On a separate sheet of paper, write out each figured bass, leaving a staff above for the soprano and alto.
2. Write a soprano line to go with the bass line according to the figuration supplied. See Chapter 4 for an explanation of the figured-bass symbols.
3. Fill in the inner voices, checking your voice leading for errors.
4. Make a complete Roman numeral analysis of each exercise.

1.

D: 6 6

2.

Ab: 6

3.

c: 6 b6 6 b 6 b

4.

d: # 3/3 6 6/4 #

5.

D: 6 6 6/4

6.

Bb: 6 6 6 6/4