

5.01 triads, inversions, non-chord tones

Connect each root-position and first-inversion triad, and identify the non-chord tones in the melodic voice provided.

C: I I⁶ C: V⁶ V G: I⁶ I g: ii^o ii^o₆

Connect the chord and its inversion, and include a passing tone or neighbor tone in the soprano.

a: i i⁶ e: V V⁶ F: V⁶ V Ab: ii⁶ ii

Write a roman-numeral analysis of each pair of chords, considering the key provided. Label any non-chord tones.

A: G: a: C:

Figure out the chord progression using the key, bass note, and inversion symbol given, and provide a roman-numeral analysis. Then connect the chords in four parts.

d: $\frac{5}{3}$ $\frac{6}{3}$ a: $\frac{5}{3}$ $\frac{5}{3}$ C: $\frac{6}{3}$ $\frac{5}{3}$ F#: $\frac{5}{3}$ $\frac{5}{3}$

5.02 dominant sevenths, non-chord tones

Spell and resolve the dominant seventh chords, and label each suspension using arabic numerals, as in the solutions provided.

The exercise shows four measures of music in a grand staff. Each measure contains a dominant seventh chord in the bass clef and a suspension in the soprano clef. The chords and suspensions are: 1. C major: V⁷ (F-A-C-E) and i⁹⁻⁸ (G-A-C-E). 2. E-flat major: V⁷ (Bb-D-F-A) and I⁴⁻³ (Bb-D-F-A). 3. F major: V⁷ (C-E-G-Bb) and I (C-E-G). 4. D major: V⁷ (F-A-C-E) and i (F-A-C-E).

c: V⁷ i⁹⁻⁸ Eb: V⁷ I⁴⁻³ F: V⁷ I d: V⁷ i

Spell and resolve each dominant seventh. Include a suspension in the soprano and label it as in the first exercise.

Four measures of blank musical notation in a grand staff, intended for the student to write and resolve dominant seventh chords with suspensions.

a: V⁷ i e: V⁷ i F: V⁷ I Ab: V⁷ I

Write a roman-numeral analysis of each pair of chords, considering the key provided. Label any non-chord tones.

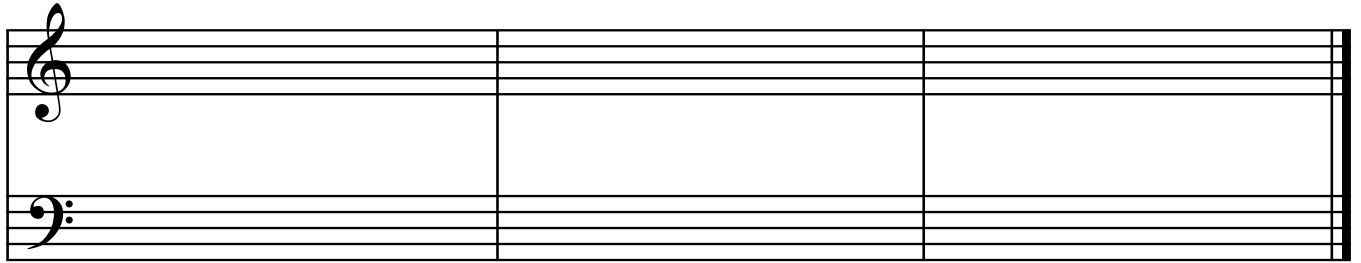
The exercise shows four pairs of chords in a grand staff. Each pair consists of a dominant seventh chord in the bass clef and a non-chord tone in the soprano clef. The pairs are: 1. F major: V⁷ (C-E-G-Bb) and a non-chord tone (Bb). 2. G major: V⁷ (D-F-A-C) and a non-chord tone (B). 3. A major: V⁷ (F-A-C-E) and a non-chord tone (B). 4. E-flat major: V⁷ (Bb-D-F-A) and a non-chord tone (B).

F: G: a: Eb:

Figure out the chord progression using the key, bass note, and inversion symbol given, and provide a roman-numeral analysis. Then connect the chords in four parts.

Four measures of blank musical notation in a grand staff, intended for the student to connect the chords from the previous exercise.

F#: $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ a: $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ E: $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ g: $\begin{matrix} 7 \\ \# \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$



5.03 inversions of the dominant seventh, non-chord tones

Spell and resolve the dominant seventh chords in the inversions indicated by the figures. Where the roman numeral is missing, write in the appropriate one.

C: V^7 I C: V^6_5 I C: $\frac{4}{3}$ $\frac{5}{3}$ C: $\frac{4}{2}$ $\frac{6}{3}$

Spell and resolve each dominant seventh in the inversion indicated. Label the non-chord tones the melody uses.

d#: V^7 i f: V^6_5 i Eb: V^4_3 I Bb: V^4_2 I⁶

Connect the chords as specified. Include one non-chord tone per example, and label it.

e: i^6 V b: V^6 i C#: ii^6 V F#: IV V^7

Given the key indicated, figure out the chord in that key that the dominant seventh leads to, and label it as in the sample solution. Then connect the chords in four parts.

G: $V^7/_{vi}$ $_{vi}$ a: $V^7/_{\quad}$ $_{\quad}$ C: $V^6_5/_{\quad}$ $_{\quad}$ Bb: $V^7/_{\quad}$ $_{\quad}$

5.04 cadences and non-chord tones

The first cadence is a perfect authentic cadence. The next three are imperfect for different reasons, which should be clear because of what is provided before you complete the rest of the voice-leading. Figure out and write down the reason each is imperfect.

PAC IAC IAC IAC

C: V I C: V₅ I C: vii^o₆ I C: V I⁶

Complete the cadences using the melody notes provided. Also label the non-chord tones used.

HC PC IAC PAC

d: iv⁶ V C#: IV I Eb: ___ B: ___

Complete each cadence using the bass notes and figures provided, and provide a roman-numeral analysis of the chords. Include and label a non-chord tone in an inner voice. (No figure is the same as a 5-3, and a sharp in front of a figure means it should be raised a half step.)

PAC HC DC IAC

A: f#: 5/3 5/#3 Bb: E: 6/3 5/3

Spell and resolve a dominant seventh in G major in four different ways, according to the figures provided. Supply a roman-numeral analysis as well.

G: 4/3 7 6/5 4/2 6/3

5.05 chord progressions

Realize in four parts the chord progression below. Enliven the melody with a non-chord tone or two. Given the cadential types, what is the relationship between the two phrases you have written?

IAC PAC

E: 6 6 6 6
3 3 3 3

Realize in four parts the chord progression below. Make the bass the most rhythmically active voice in the first progression, and the soprano the most active in the second. Use key signatures for both.

d: i ii^o₆ V⁷ i e: i i⁶ ii^o₆ V

In the two examples below, decide which chords to use with the melody, and write a bass line using root-position chords. Have a chord or inversion change where each blank appears, and create the type of cadence requested. Provide a harmonic analysis.

PAC HC

G: _____ F: _____

The first exercise consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef with a key signature of one flat (Bb). The bass line contains the following notes and fingerings:
 - Measure 1: G2 (finger 4), G2 (finger 3)
 - Measure 2: G2 (finger 7), G2 (finger 7)
 - Measure 3: G#2 (finger 6), G2 (finger 5)
 - Measure 4: G2 (finger 4), G2 (finger 6)
 - Measure 5: G2 (finger 2), G2 (finger 3)

The second exercise consists of two empty staves, a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). The staves are empty, indicating a blank exercise.

5.06 seventh chords in major and minor

5.06a in major

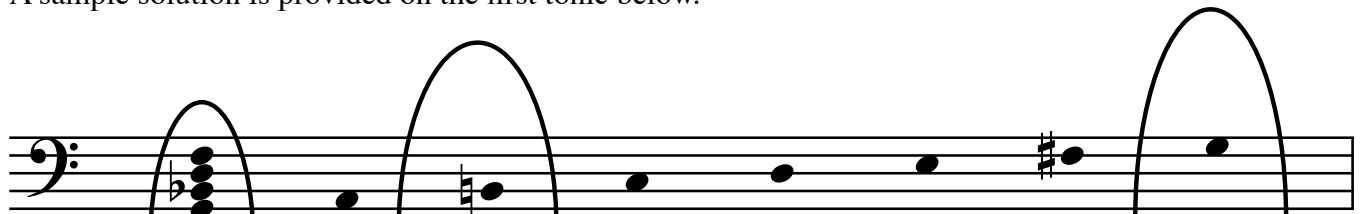
Write out each seventh chord that occurs in G major, and label them according to the root's location in the key, as triads. In the second space below each chord, identify the seventh chord by type: M7, m7, M-m7, dim.-min.7, dim.7. See your text, pp. 3-6 for more help with seventh chords. A sample solution is provided on the first tonic below.



G:	I ⁷	___	___	___	___	___	___	___
	M7	___	___	___	___	___	___	___

5.06b in minor

Write out each seventh chord that occurs in g minor, and label them according to the root's location in the key, as triads. Use harmonic minor for spelling the chords, except for the chord built on the first and third scale degrees. For those scale degrees, use the natural minor to spell the chord. (They are circled to help you remember.) In the second space below each chord, identify the seventh chord by type: M7, m7, M-m7, dim.-min.7, dim.7. See your text, pp. 3-6 for more help with seventh chords. A sample solution is provided on the first tonic below.



g:	i ⁷	___	___	___	___	___	___	___
	m7	___	___	___	___	___	___	___

5.07 species counterpoint

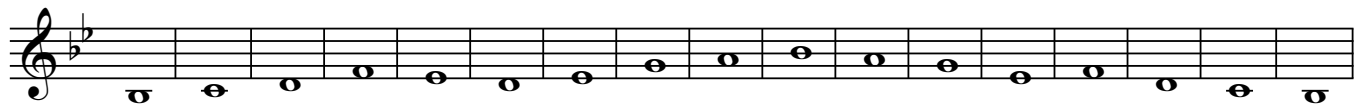
Provided here are 8 *cantus firmi* to use in completing assignments in species counterpoint. Your instructor will tell you which *cantus firmus* to use, and what species of counterpoint to write. You will need to copy the specified *cantus firmus* (c.f.) into your workbook as a first step. Following the rules in the text, you will write one counterpoint above the c.f., labelling all intervals as you go. Recopy the c.f. and write a counterpoint below it, again labelling all harmonic intervals as you go.

Major

1.



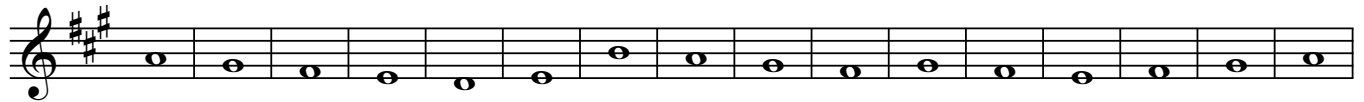
2.



3.



4.



Minor

5.



6.



7.



8.



Creative Activities

CA-1

This creative activity is a 3-week cycle. The first two weeks will involve studying a Bach chorale or other piece and extracting information to be used in the third week, at which point you will compose your own version of the chorale using the extracted information as a guide. Your instructor will tell you which of the activities to use in a given week, chosen from those below or tailored to the learning potential found in the music assigned for study. Please be aware that only specific items from the lists are to be used in a given week! The chorales for analysis are located at the end of the text, following the last prepared melody.

Week 1: Analyze the phrases of the music assigned by your instructor.

1. Determine the key and analyze the cadences.
2. Analyze the melody, including any use of motives, the intervals it uses, and especially its high points, low points, and overall countour.
3. Analyze and describe the phrase relationships among the phrases assigned.

Week 2: Analyze the harmony of the music assigned.

1. Do a roman-numeral analysis of the harmony, indicating inversions with arabic numerals.
2. Using your analysis and arabic numerals, extract the bass line from the chorale and write it as a figured bass.
3. Analyze the non-chord tones (NCTs) used in the music. Account for any NCTs as figures, and add them to your figured bass.
4. Analyze and describe the accompanimental pattern used in your assigned piece.

Week 3: Compose your own realization of the patterns you have analyzed in the assigned piece.

1. Using the figured bass produced in Week 2, realize the chord progression on your own, either imitating the melodic approach or not, according to instructions from you teacher.
2. Using the figured bass and melody from Week 2, realize the chord progression on your own.
3. In addition to step 1 (or 2), incorporate the non-chord tones assigned by your instructor.
4. In addition to step 1 (or 2), incorporate the NCTs of the original into your realization.
5. Using just the melody of the assigned music, harmonize the melody on your own.
6. Write a piece that uses the same phrase structure and texture as the one you've analyzed.

CA-2

Analyze the counterpoint of your two-part melody for the week. That means to label all harmonic intervals, discovering dissonance treatment and cadences.

CA-3

Figure out the phrases in your melody assigned for the week. How many phrases are there? What scale degree does each phrase end on? What kind of cadence do you think each would be? Do the phrases seem to group together to form a larger pattern?

CA-4

Label all the melodic intervals in the melody assigned for the week. What is the most commonly used interval?

CA-5

Locate the highest note in the melody assigned for the week. Where is the next highest melodic note before then? After then? What is the low point of the melody? If there is more than one phrase, does each have its own high point? Are they the same note or not? What scale degree is the highest note? Draw the contour of the melody. Compose a melody using the same contour.

CA-6

Mark the cadences in your assigned melody. Label the cadences.

CA-7

What is the form of this week's melody?

CA-8

Sing just the rhythm of your weekly melody, using the Longy rhythm system.

CA-9

In this week's melody, mark any uses of sequence.

CA-10

In this week's melody, locate any instances of chromaticism (use of accidentals). Why is each one there? Is it due to the minor mode? Is it simply an ornamental sort of use, or would it fit a key outside the tonic (and thus be the presence of another key area within the larger key.)

CA-11

Create a variation of this week's melody. Add ornamental notes to the basic melodic framework, make changes to the rhythm.

CA-12

Analyze the implied harmony of this week's melody.

CA-13

Harmonize this week's melody (or a portion of it as indicated by your instructor) in the manner of a Bach chorale.