e-Workbook

for

TECHNIQUES AND MATERIALS OF MUSIC

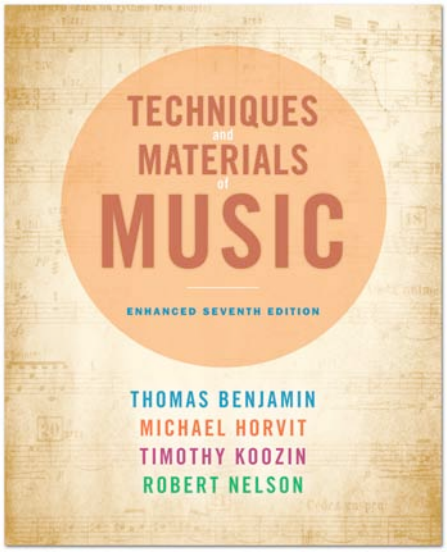
From the Common Practice Period Through the Twentieth Century

ENHANCED SEVENTH EDITION

Part II: Diatonic Materials

Assignments in worksheet format by

Thomas Benjamin
Michael Horvit
Timothy Koozin
Robert Nelson



Part II: Diatonic Materials

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Preface

This e-Workbook is intended to supplement the exercises found in *Techniques and Materials of Music, 7th ed*. Instructors will find these exercises useful in several ways:

- Intensive study of particular topics
- Extra work for students having difficulty with selected topics
- Remediation, particularly for transfer students
- As a source of exercises for quizzes and tests

There are four types of exercises:

- Preliminary exercises. These exercises are the most mechanical and are focused on the basics of part writing.
- Melodies for harmonization.
- Figured and unfigured basses.
- Compositional exercises. These exercises establish a particular texture for the completion of the harmonization, or, in some instances, the composition of one to two phrases in the style of the given measures.

Exercises are graded and cumulative and are intended to incorporate all the harmonic vocabulary introduced to that point.

All exercises are presented with the necessary blank staves. In the early units, choral voicing or keyboard voicing is specified; in later units the student or instructor is given the choice of voicing. For the sake of simplicity, all the basic part-writing exercises have been notated with stems up in the soprano and stems down in the bass. If an exercise is realized in keyboard voicing the student will need to adjust the stem directions to reflect common notational practice.

The textural exercises are thoroughly edited. When doing these exercises it is important that the student approach them as if writing "real" music. Attention must be paid to continuing the articulations as in the given measures. The student may wish to add additional dynamic markings such as *crescendos* and *diminuendos* to support the shape of the music.

Suggestions for the Student

Before doing these exercises, it will be important to study with care the matching explanatory pages in *Techniques and Materials of Music*, and the corresponding examples found in *Music for Analysis* (6th edition, Oxford University Press).

In each exercise, carefully analyze the given material in terms of its harmonic and melodic content as well as all aspects of patterning, so that your work is logical and consistent in terms of the given. If the exercise involves harmonizing a melody, analyze (or perhaps discuss in class) the implied harmonic rhythm and the harmonic and cadential implications of the given line; if an unfigured bass, analyze and discuss the harmonic implications of each note in the bass, paying close attention to typical bass-line scale-degree idioms; if a texture/stylistic exercise, pay close attention to all aspects of patterning and style in the given. Hearing and analyzing similar examples from *Music for Analysis* will be especially helpful with these more compositional/stylistic exercises.

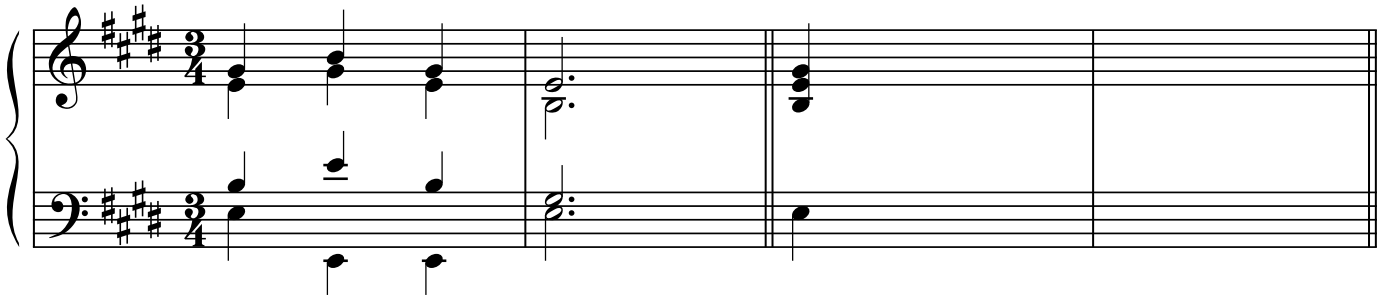
It is important in all your writing both to analyze and understand the choices you are making, and to produce a result that is pleasing and musical to the ear.

For the exercises in Part III: Where there is chromaticism, be sure you understand the harmonic implications of each altered scale-degree before starting to work out the exercise. Which notes might be non-harmonic tones? Which imply secondary dominants or other chromatic vocabulary? What is the implied harmonic rhythm? What patterns of chromaticism can you find?

For the exercises in Part IV, it is especially important that you study the relevant chapters from *Techniques and Materials of Music*, and analyze examples from *Music for Analysis* before you undertake the writing of the exercises, as they cannot be well done without a good deal of knowledge of both technique and style. Analyze with care the given materials in each exercise in terms of all the musical aspects: scale or pitch collection, harmonic vocabulary, rhythmic organization and all aspects of patterning. Your result should as closely as possible match the sound of the given material.

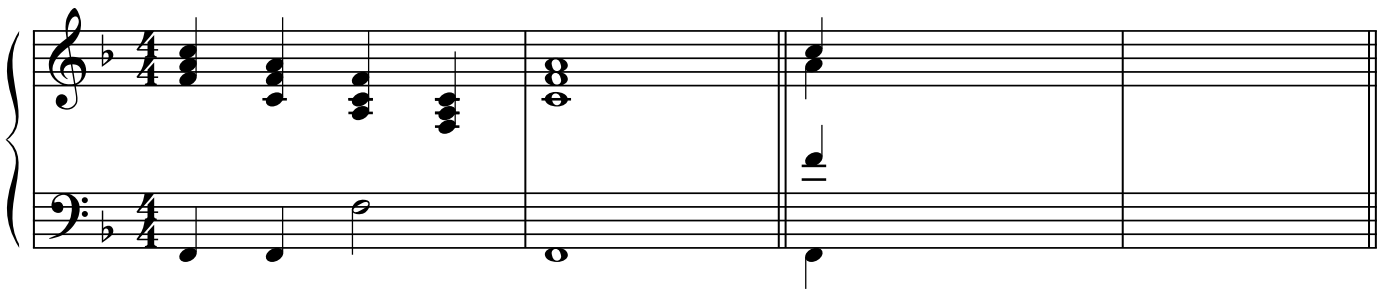
1. Convert the given choral voicing to keyboard voicing.

Choral voicing Keyboard voicing



2. Convert the given keyboard voicing to choral voicing.

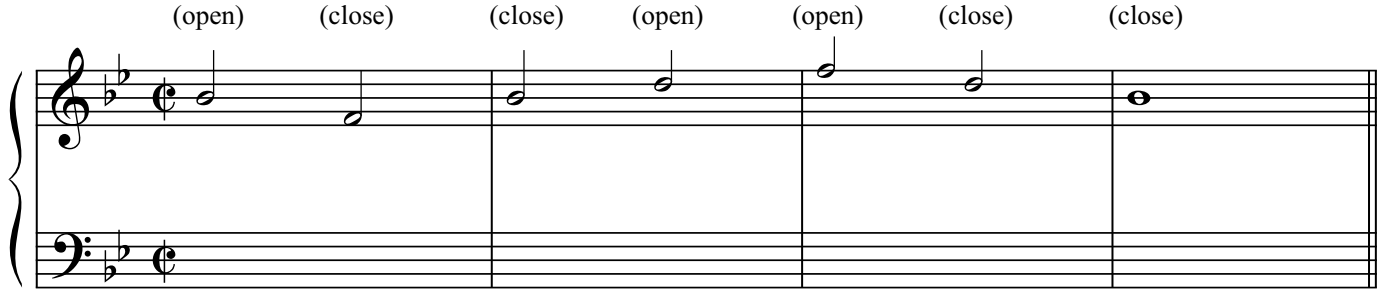
Keyboard voicing Choral voicing



3. Construct the indicated triads in the indicated voicings and spacings, using root position. Check spacing, doubling, and stem directions.

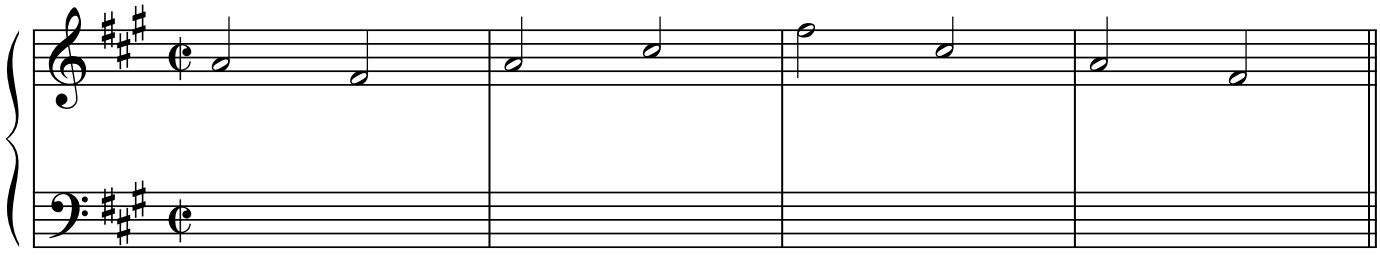
a. Choral voicing

(open) (close) (close) (open) (open) (close) (close)



B♭ major triad _____

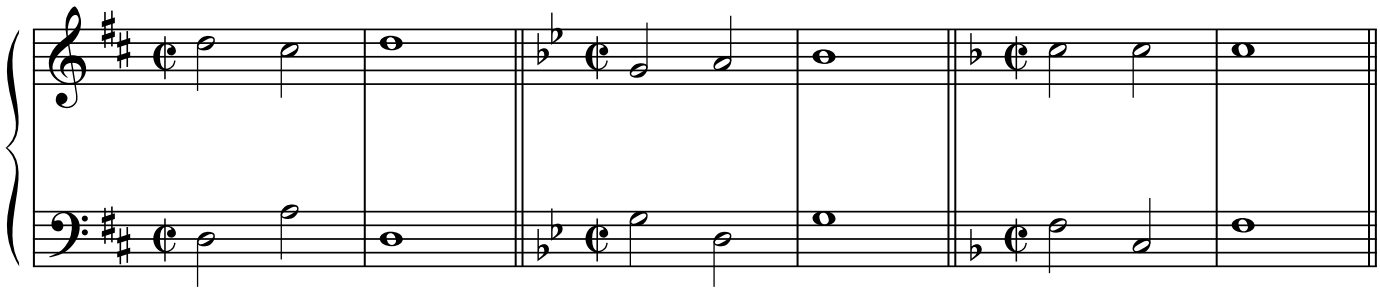
b. Keyboard voicing



F♯ minor triad _____

1. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Analyze.

a. (keyboard voicing)



D:

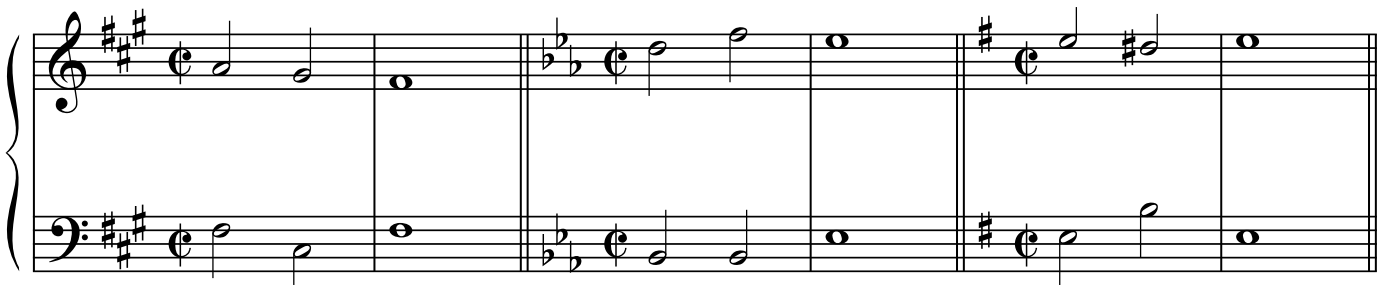
b. (choral voicing)

g:

c. (keyboard voicing)

F:

d. (choral voicing)



f♯:

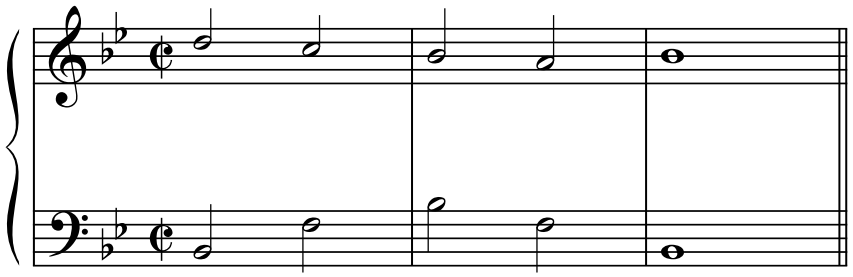
e. (keyboard voicing)

E♭:

f. (choral voicing)

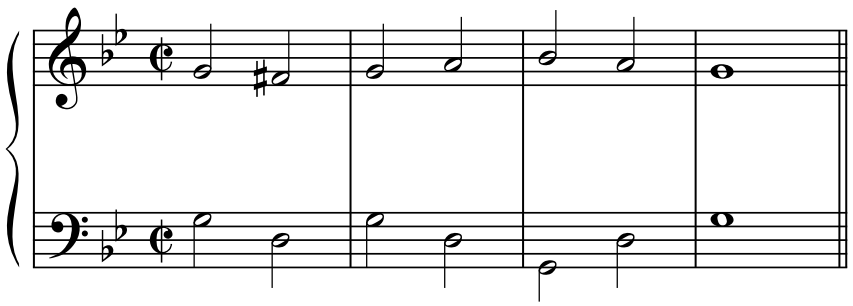
e:

g. (keyboard voicing)



B♭:

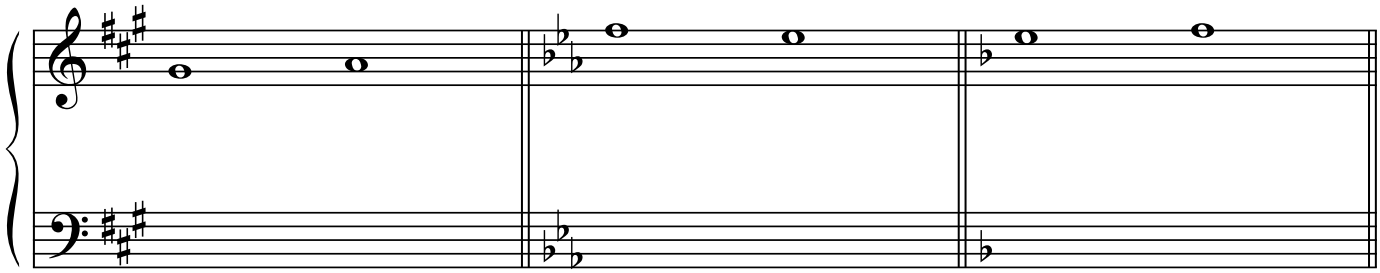
h. (choral voicing)



g:

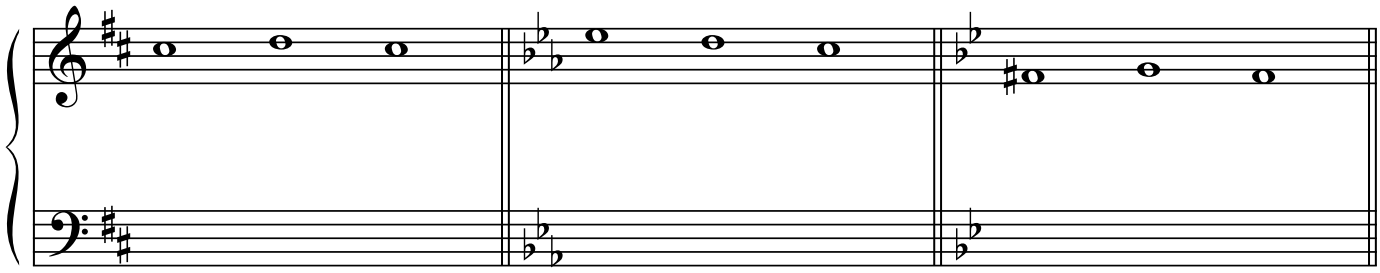
2. Harmonize the following soprano lines in the indicated voicings and spacings, using tonic and dominant triads in root position only. Check spacing, doubling, and stem direction, and play each individual voice. Provide Roman numeral analysis.

a. choral close b. choral open c. keyboard



A: E♭: d:

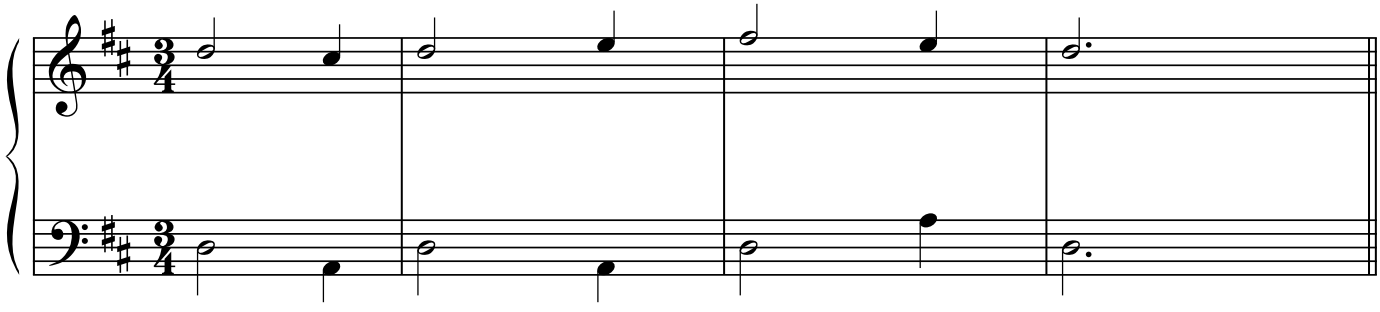
d. choral open e. keyboard f. choral close



D: c: g:

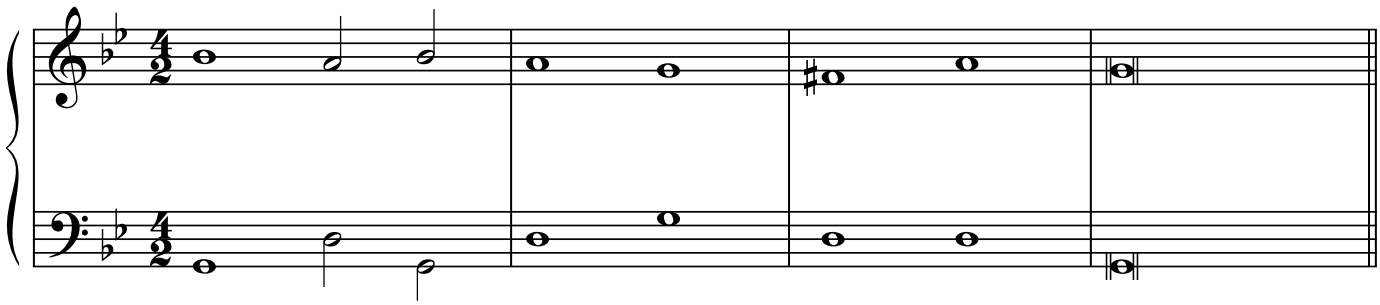
3. Add alto and tenor voices. Analyze completely.

a.



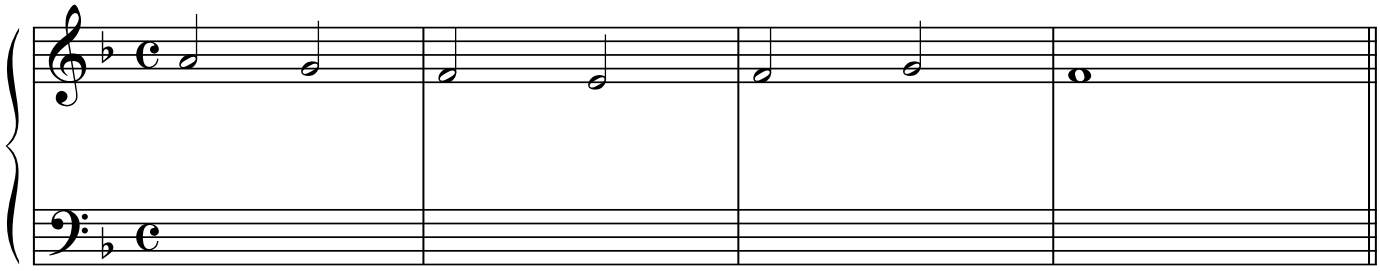
D:

b.

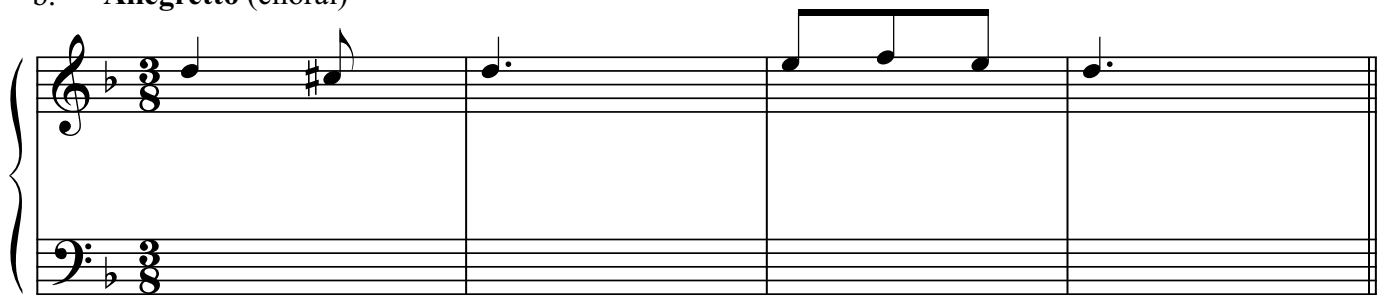


4. Harmonize the following soprano melodies. Passing tones and auxilliaries may be employed as directed by the instructor. Analyze the cadences. In choral voicing, open or close spacing will be dictated by the register of the soprano, unless otherwise designated by the instructor.

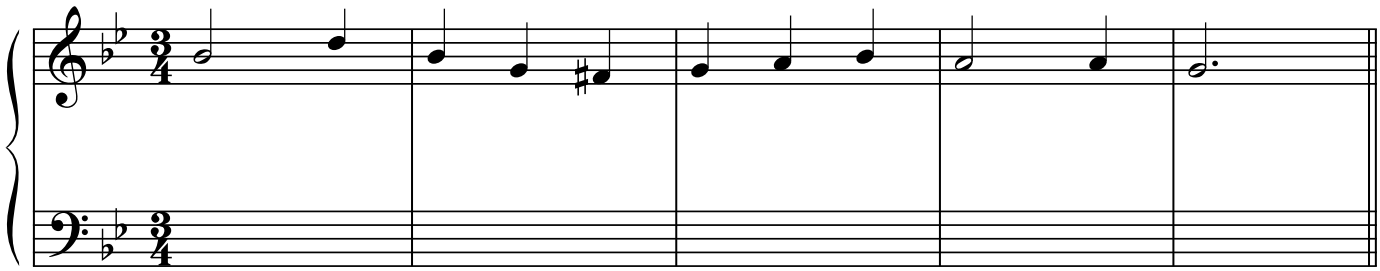
a. **Lento** (keyboard)



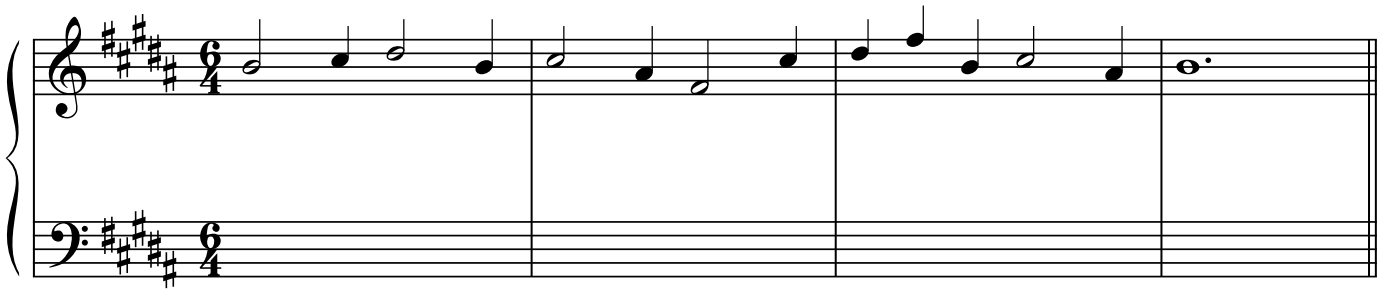
b. **Allegretto** (choral)



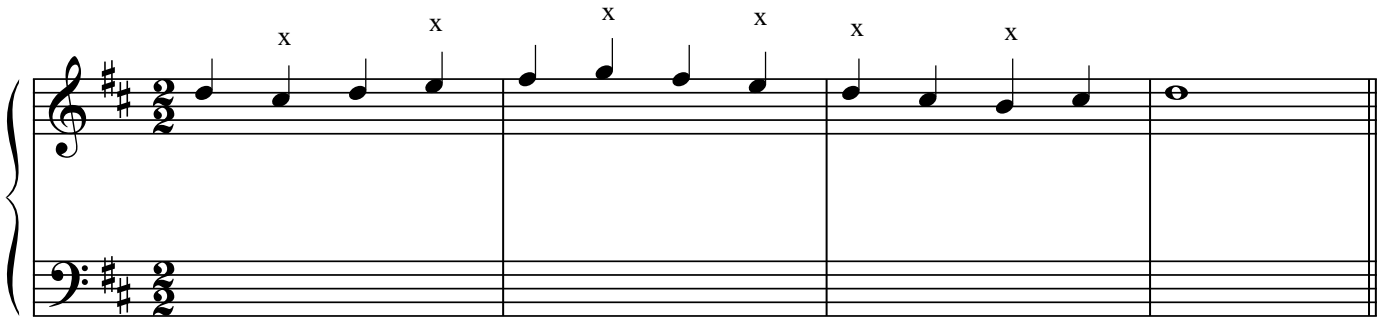
c. **Moderato** (choral)



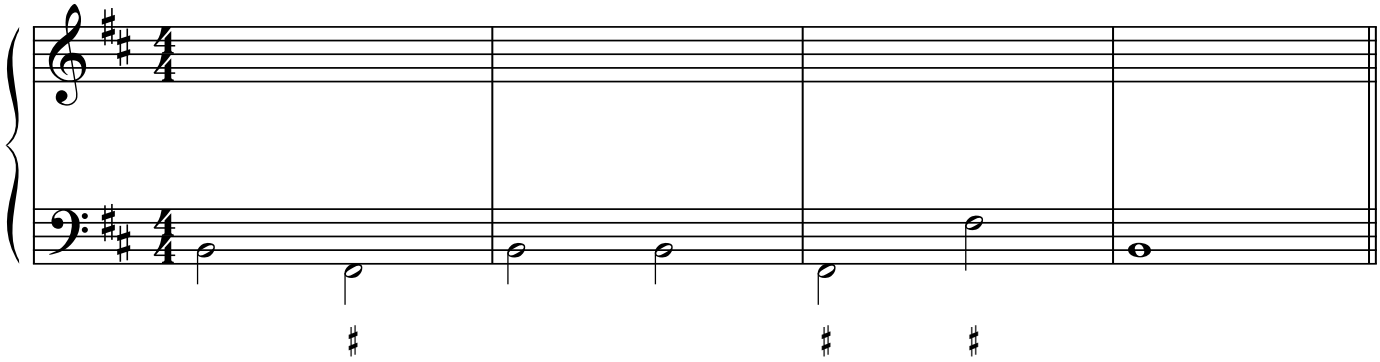
d. **Stately** (choral)



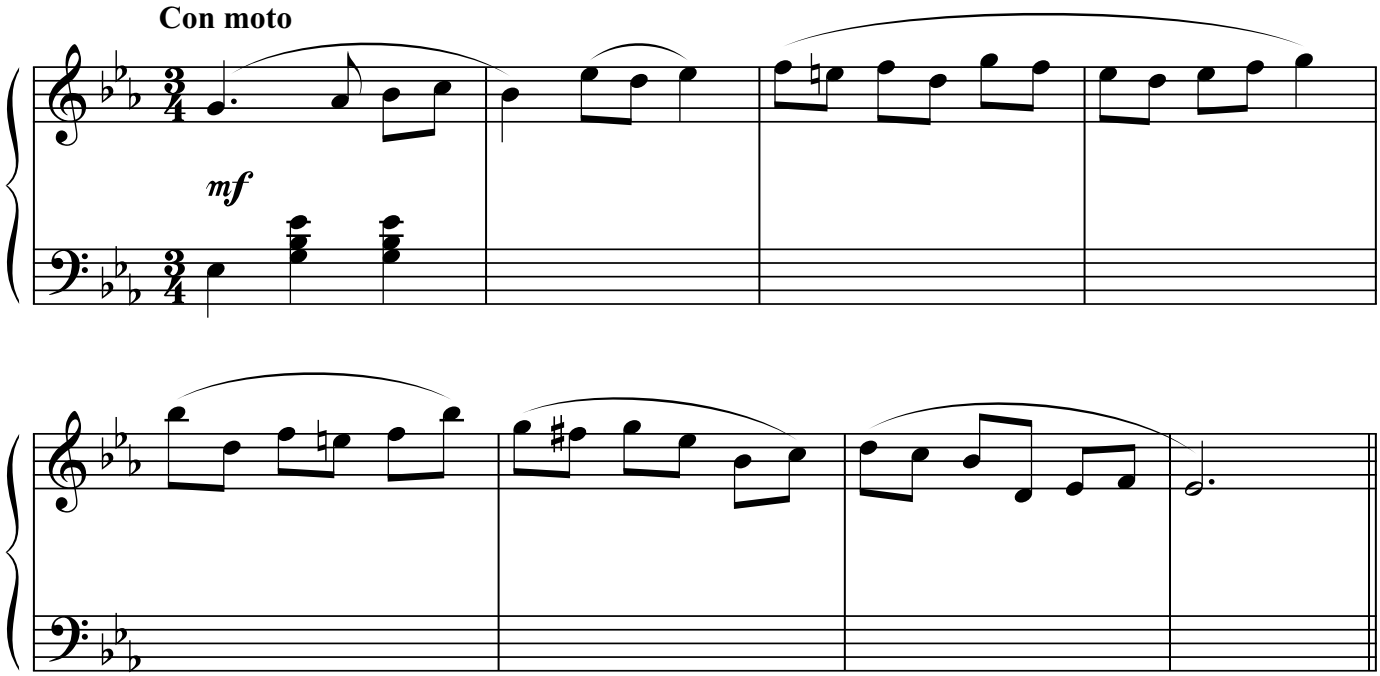
5. Harmonize in four voices, using only tonic and dominant triads in root position. Non-harmonic tones are marked "x."



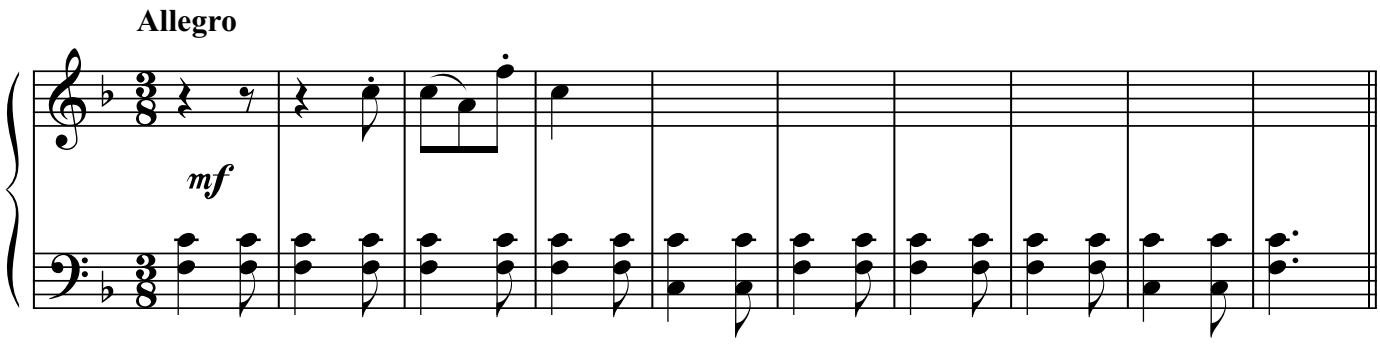
6. Harmonize the given bass in four voices, using only tonic and dominant triads in root position.



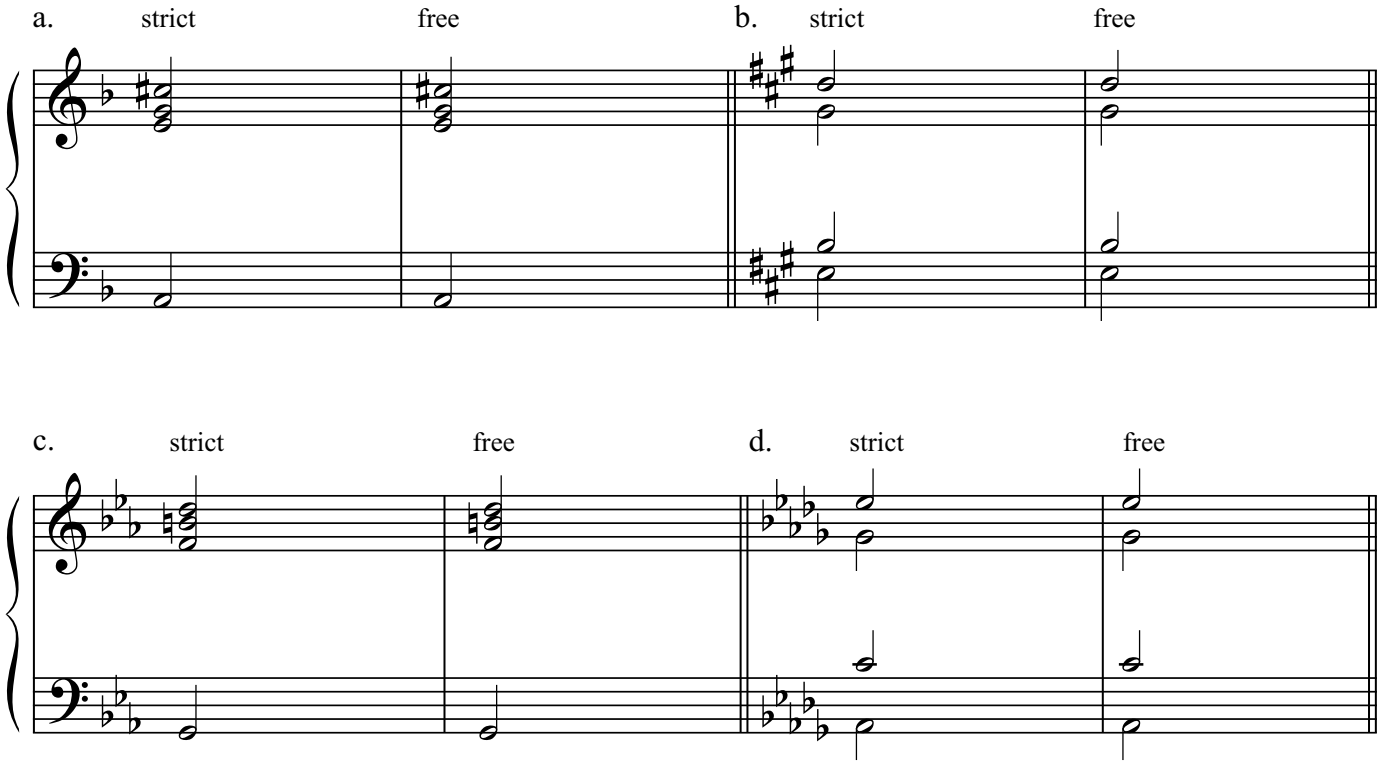
7. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody.



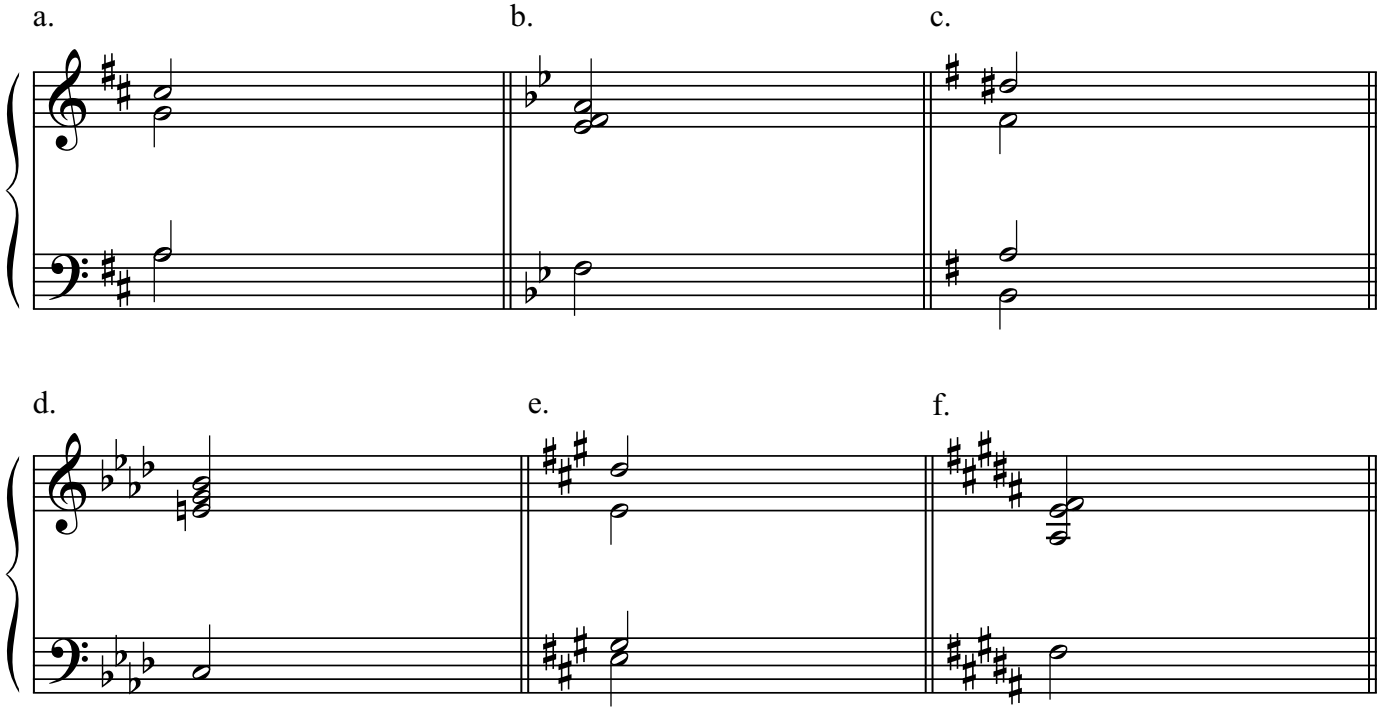
8. Complete the right hand. First, analyze the implied chords.



1. Resolve the following V7 chords both strictly and freely as indicated. Analyze completely.

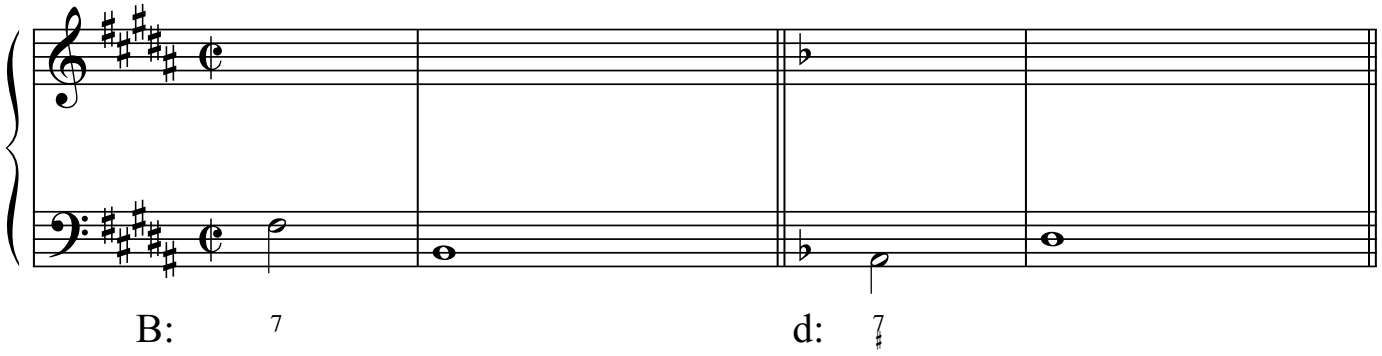


2. Resolve the following V7 chords and provide analysis.



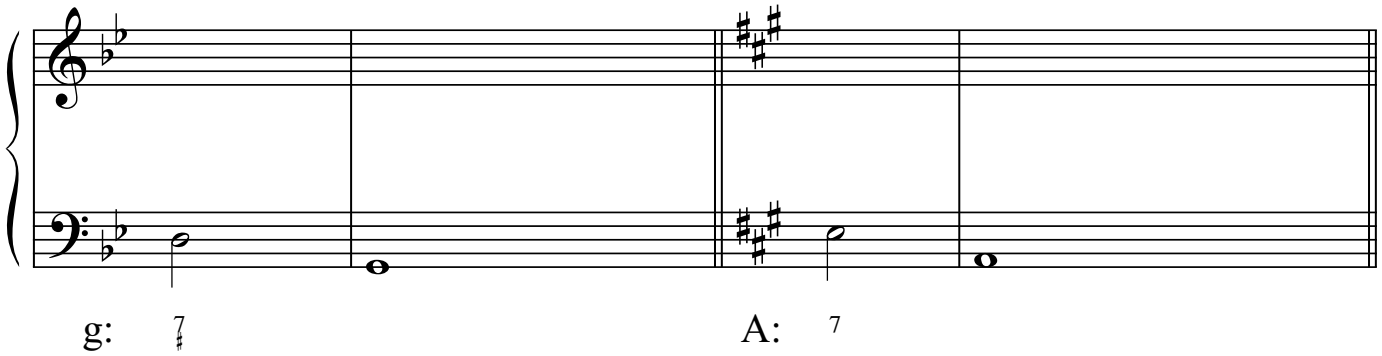
3. Realize the following two-note figured basses. Analyze the chords.

a.



b.

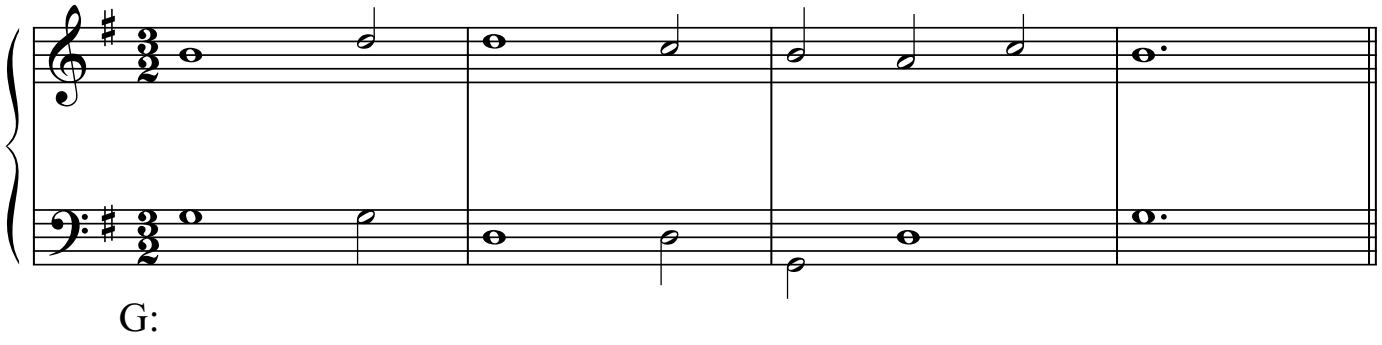
c.



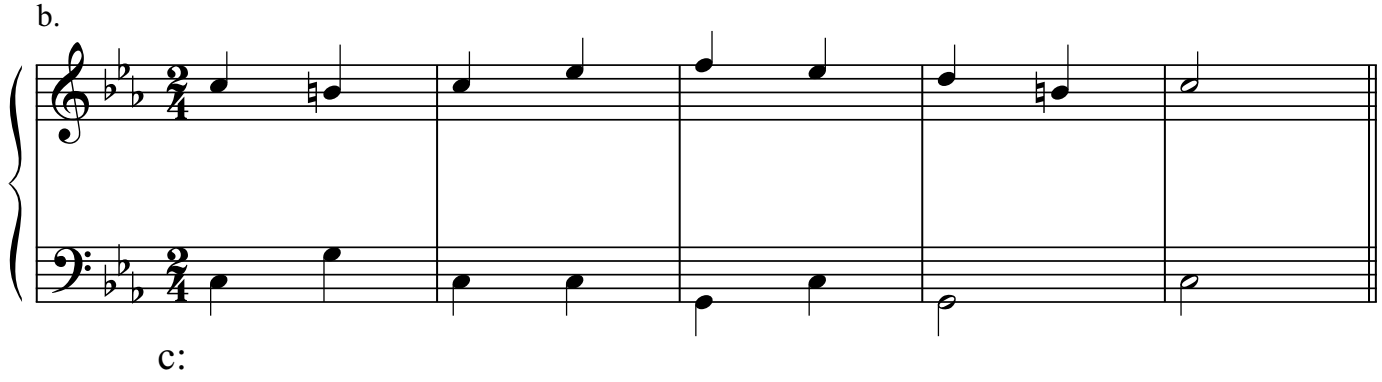
d.

4. Harmonize the following examples and analyze completely.

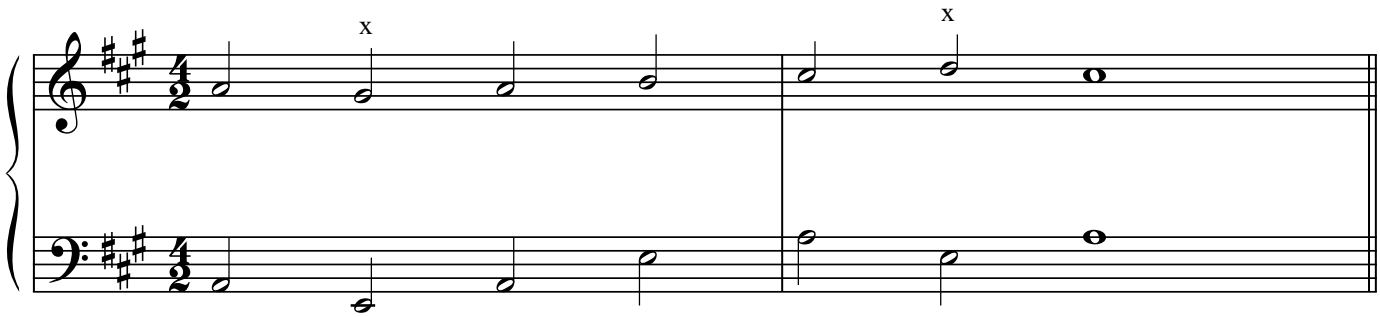
a.



b.

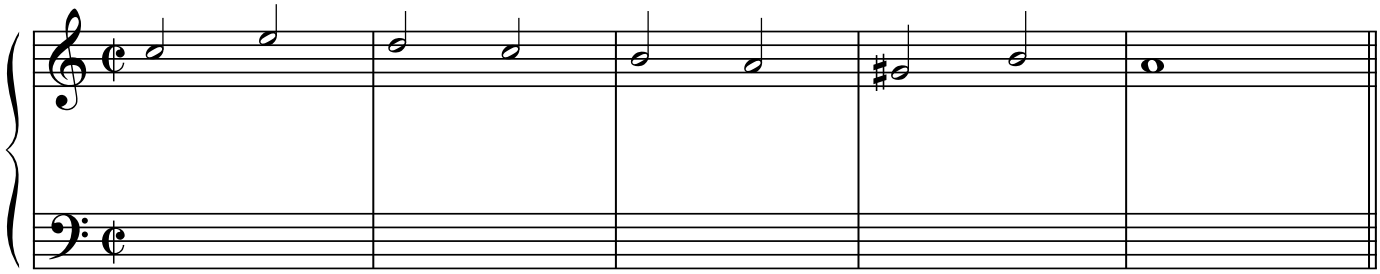


5. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Use the dominant seventh chord where indicated by "x." Keyboard voicing.



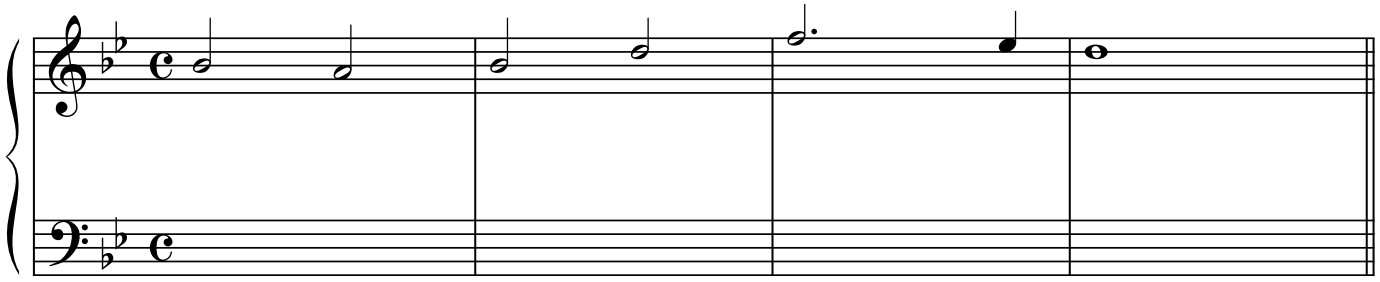
6. Harmonize in four voices, using only the harmonic vocabulary discussed thus far. Analyze.

a. **Moderato**



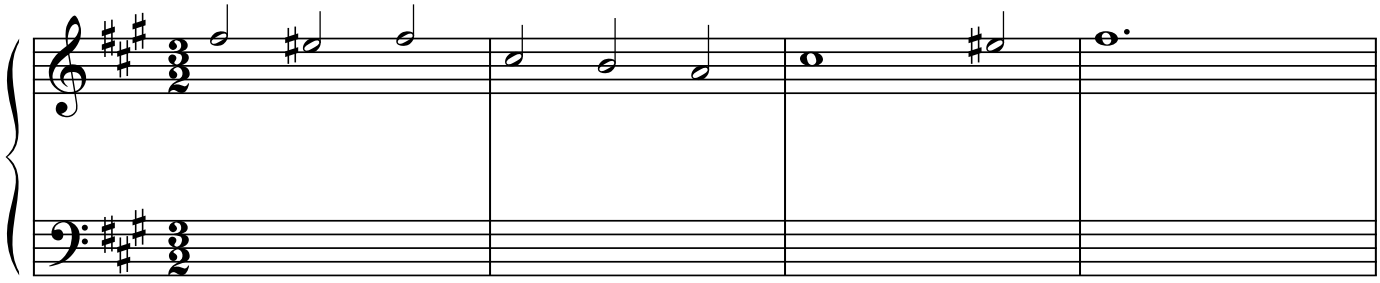
a:

b. **Maestoso**



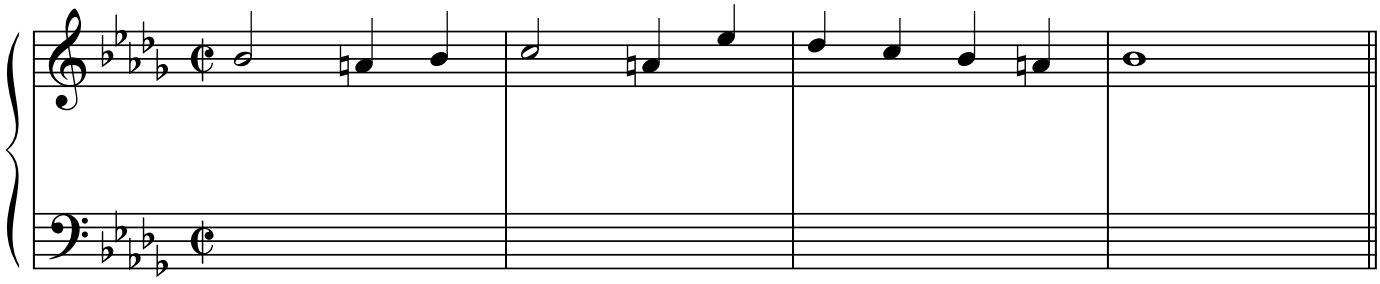
B♭:

c. **Andante**



f♯:

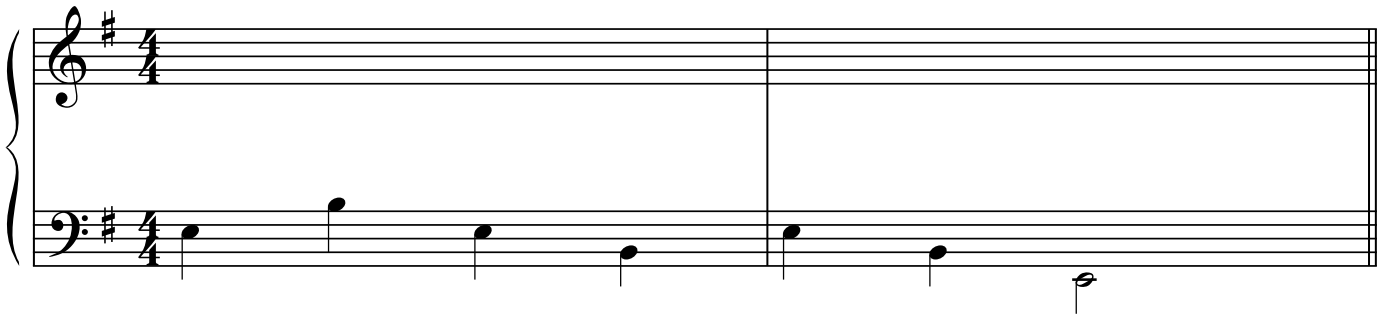
d. **Grave**



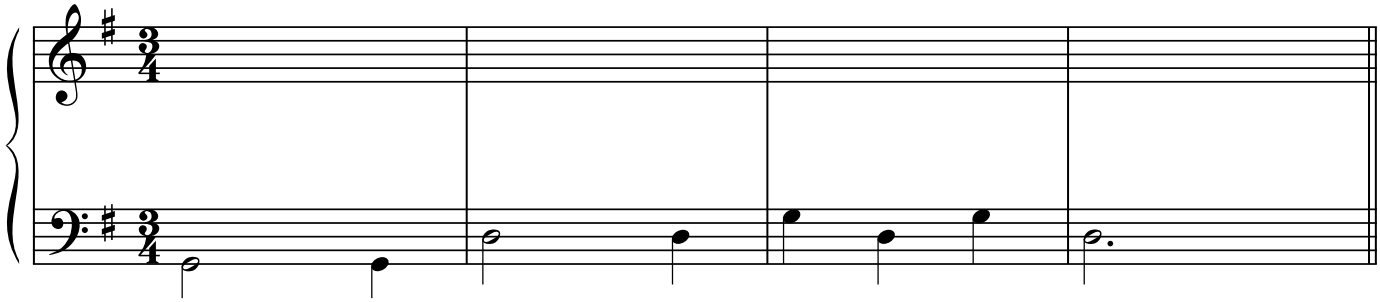
b♭:

7. Add three upper voices, using only the harmonic vocabulary discussed thus far. Analyze.

a.

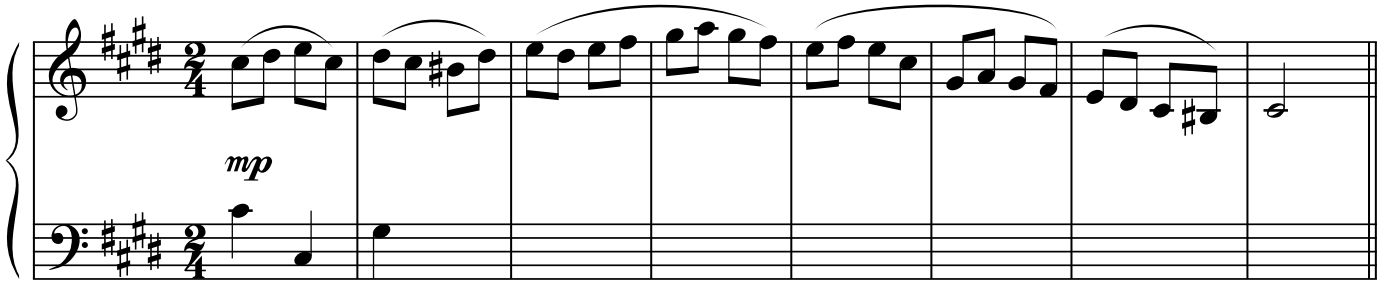


b.

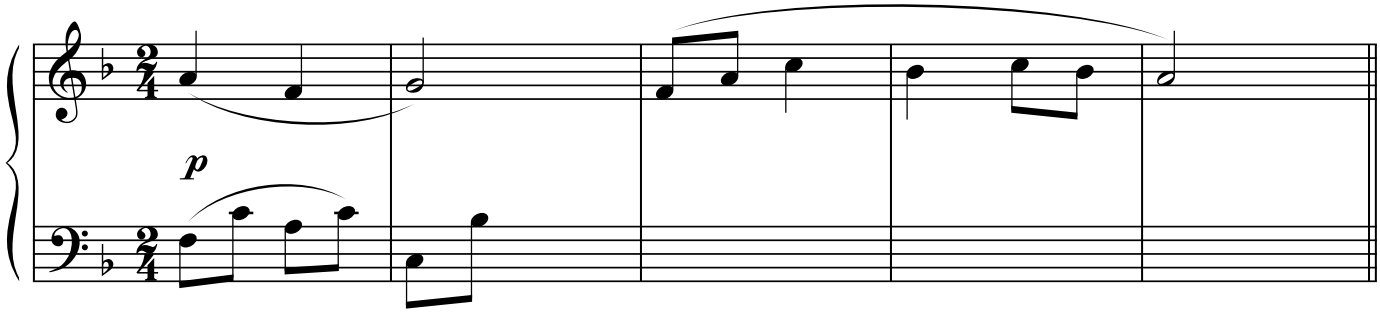


8. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody.

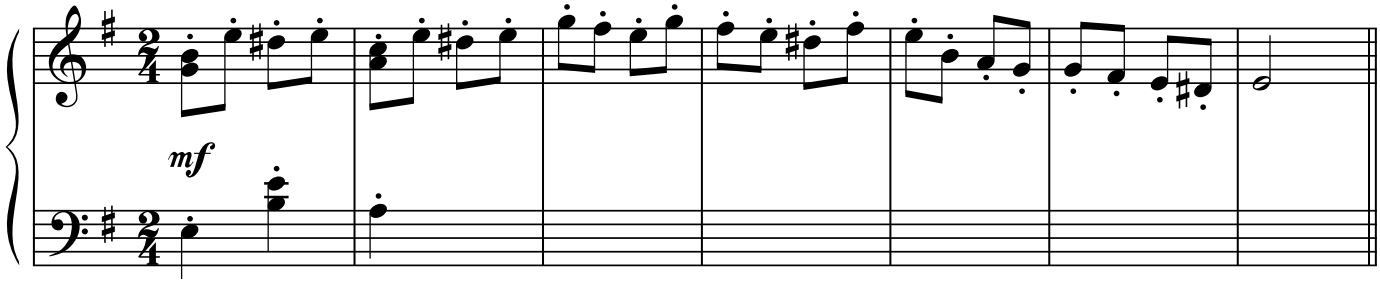
a. **Andante con moto**



b. **Moderato**

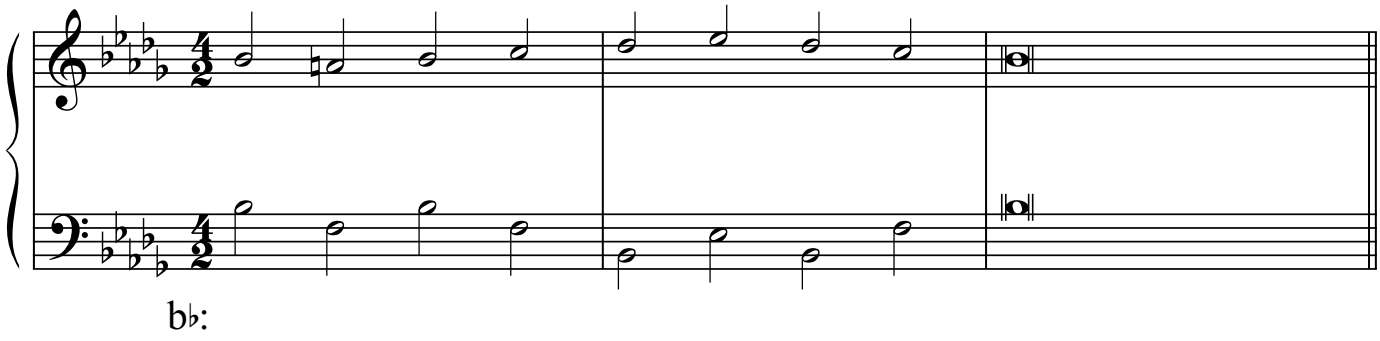


c. **Giocoso**

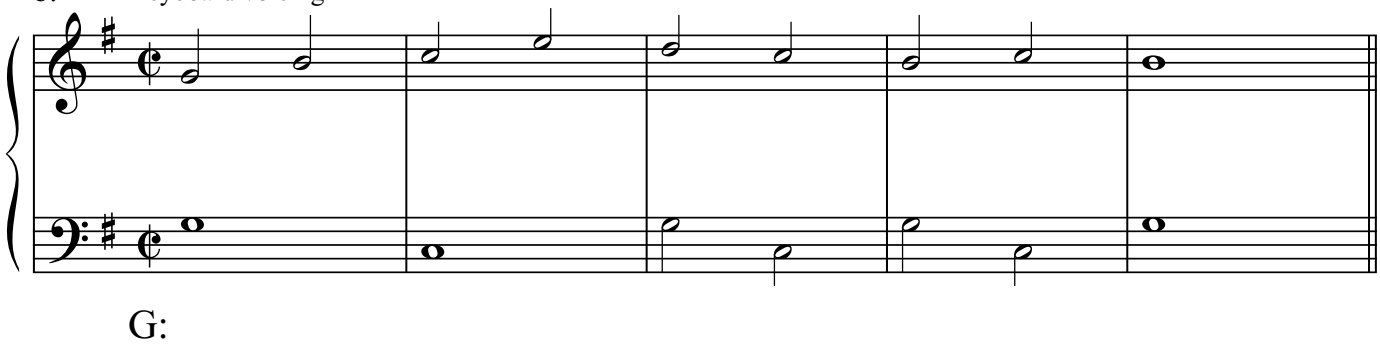


1. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Analyze.

a. Choral voicing

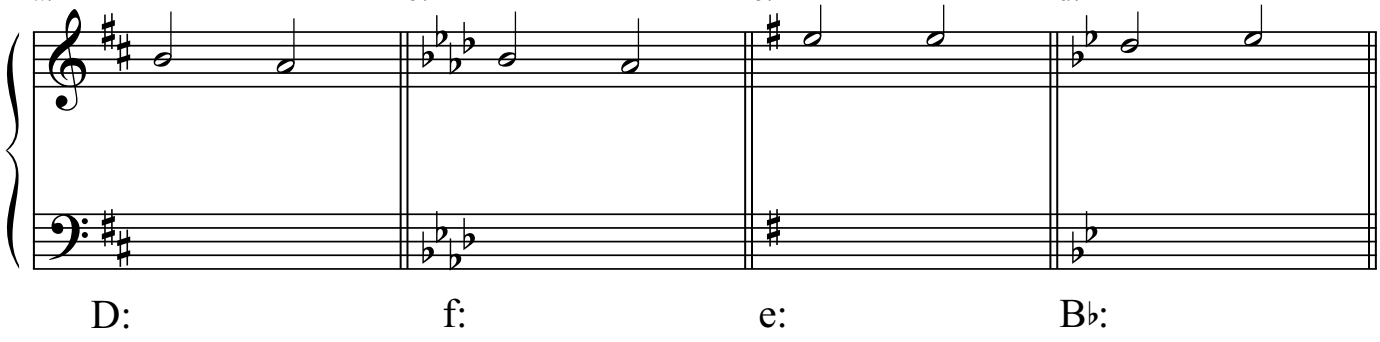


b. Keyboard voicing

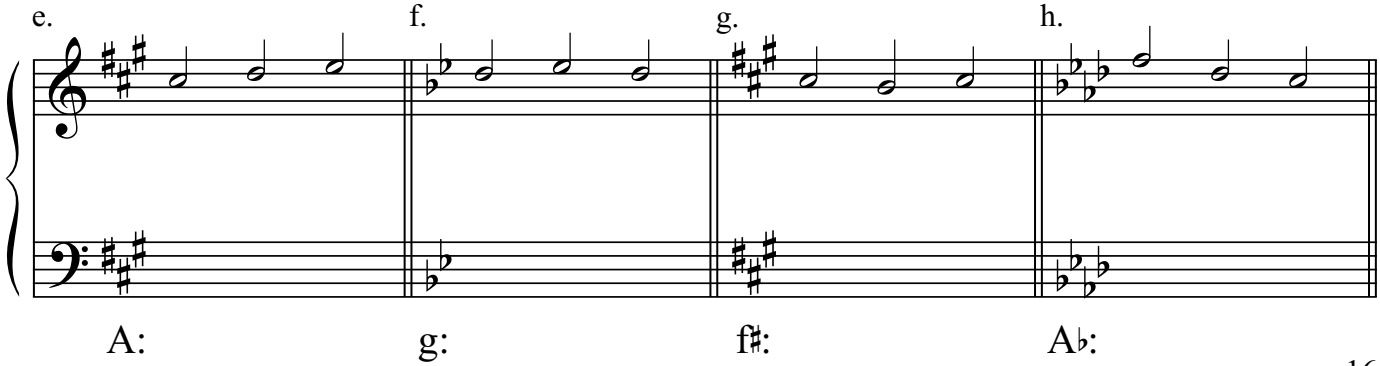


2. Harmonize the following soprano examples, employing only the tonic and subdominant triads and the dominant seventh chord. Use a variety of voicings and spacings.

a. b. c. d.

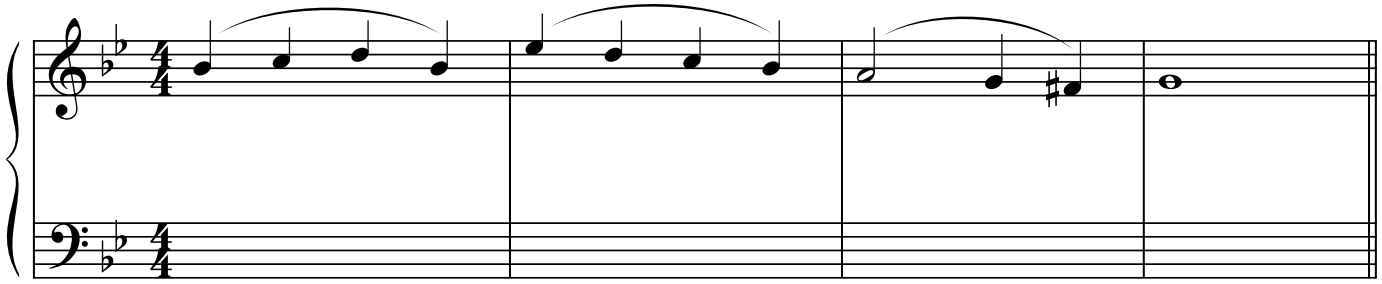


e. f. g. h.



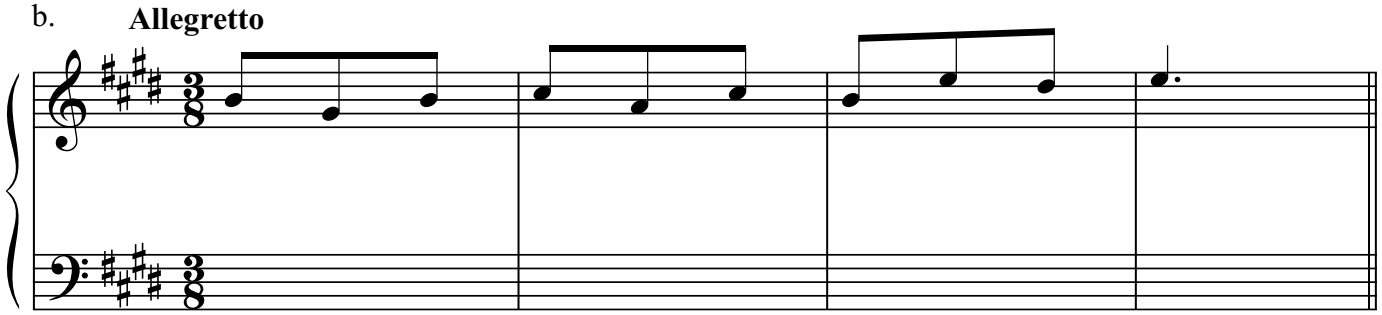
3. Harmonize in four voices, using the harmonic vocabulary discussed thus far. Analyze.

a. **Moderato**



g:

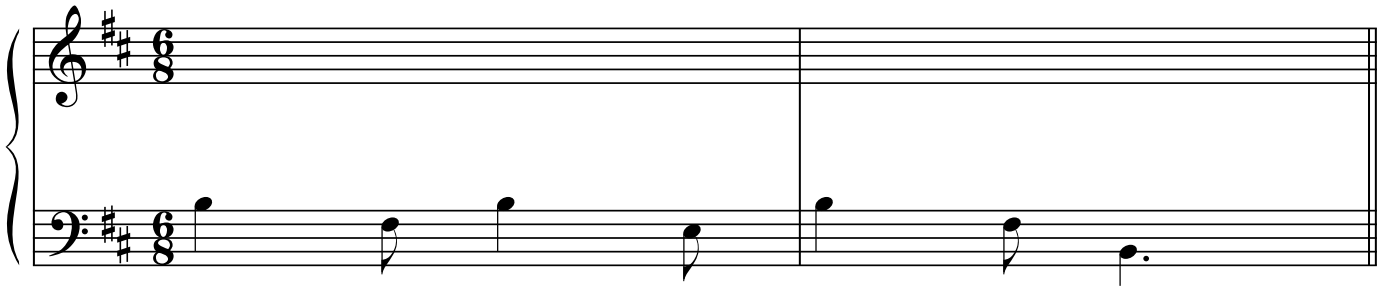
b. **Allegretto**



E:

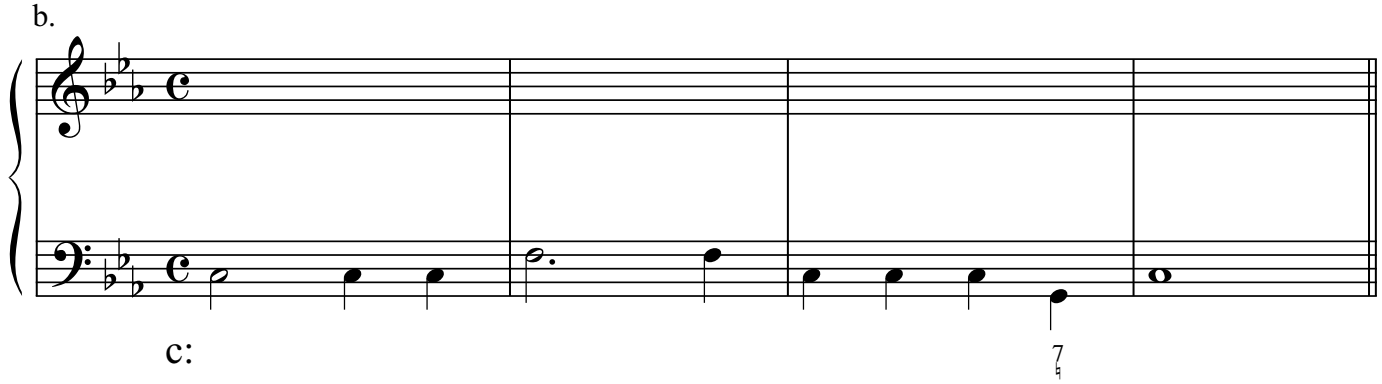
4. Add three upper voices, using only the harmonic vocabulary discussed thus far. Analyze.

a.



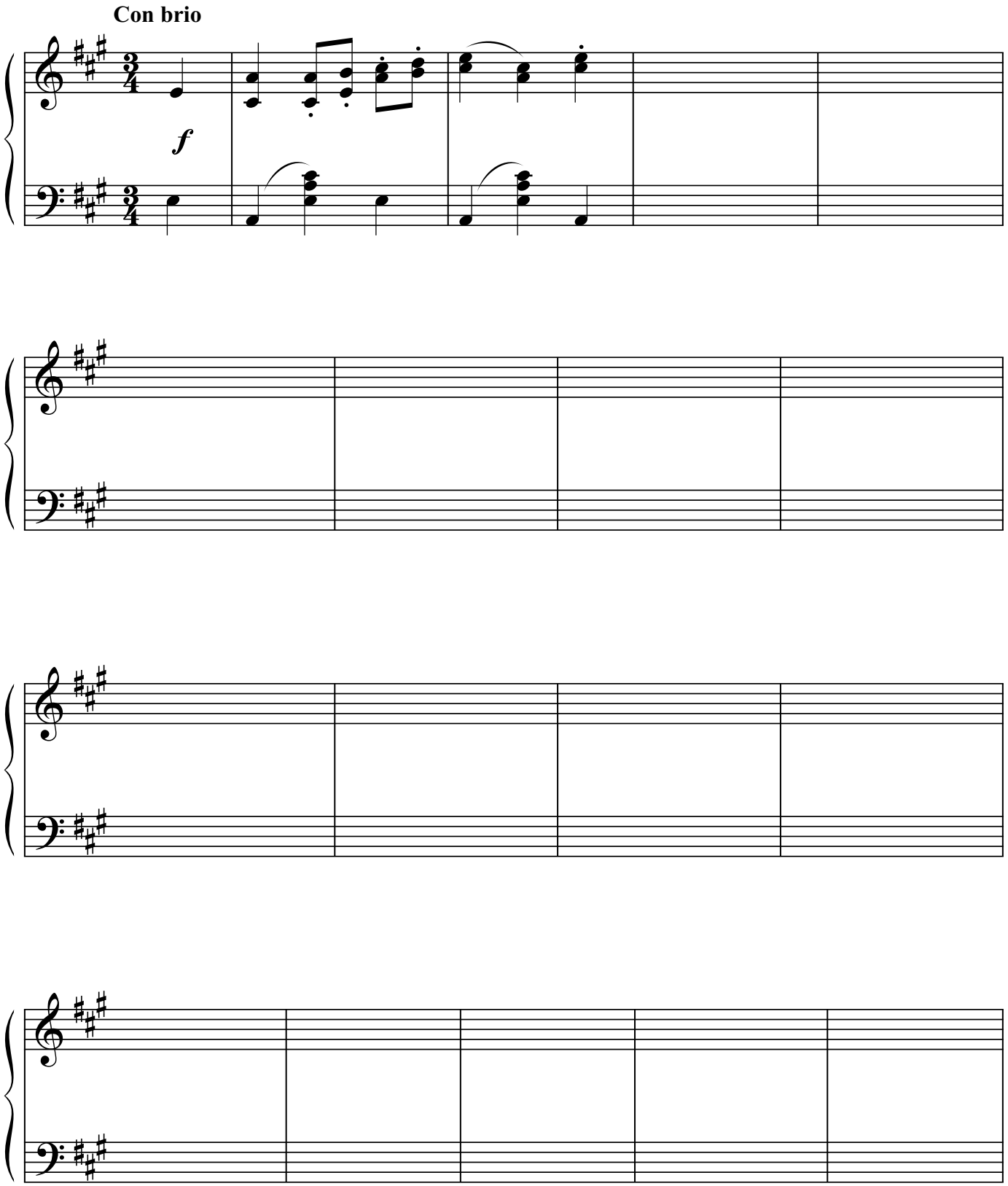
b:

b.

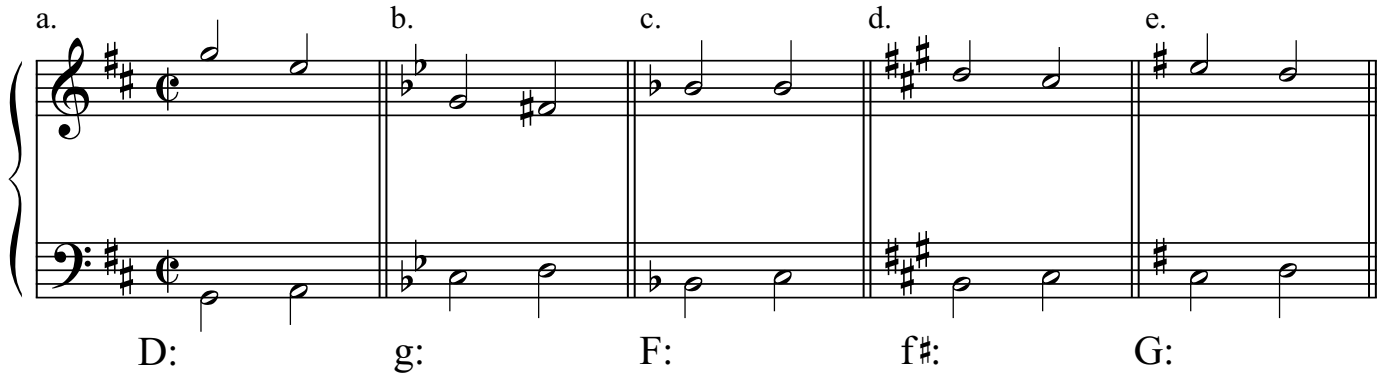


c:

5. Complete the following in the texture given. Extend to from eight to sixteen measures. Analyze completely.

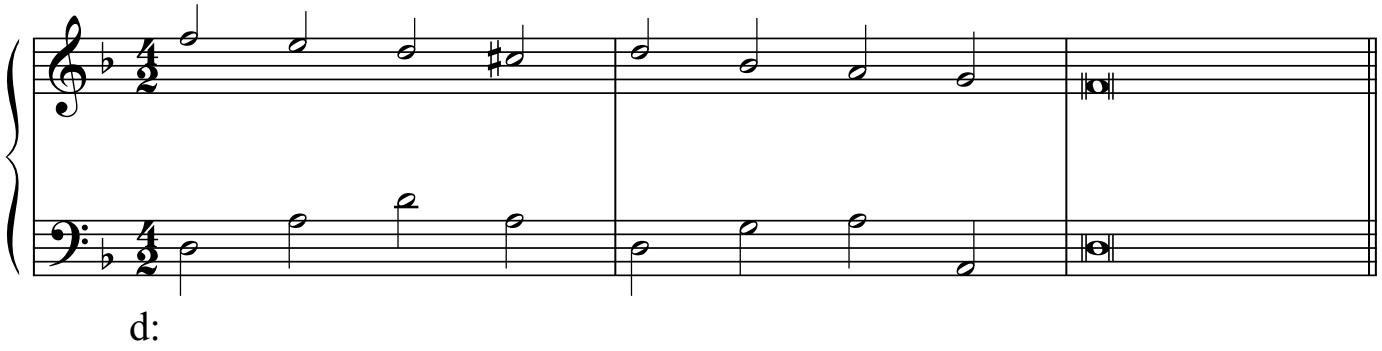


1. Fill in inner voices employing both keyboard and choral voicings. Analyze completely.

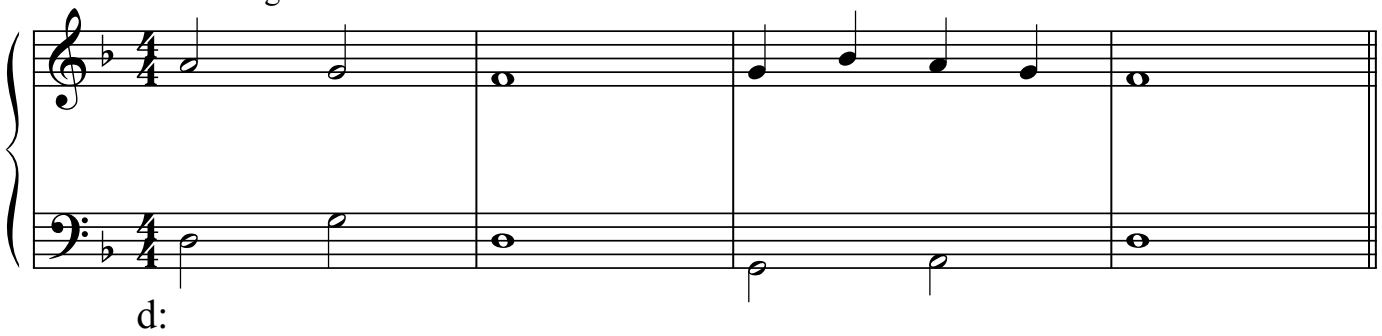


2. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Analyze.

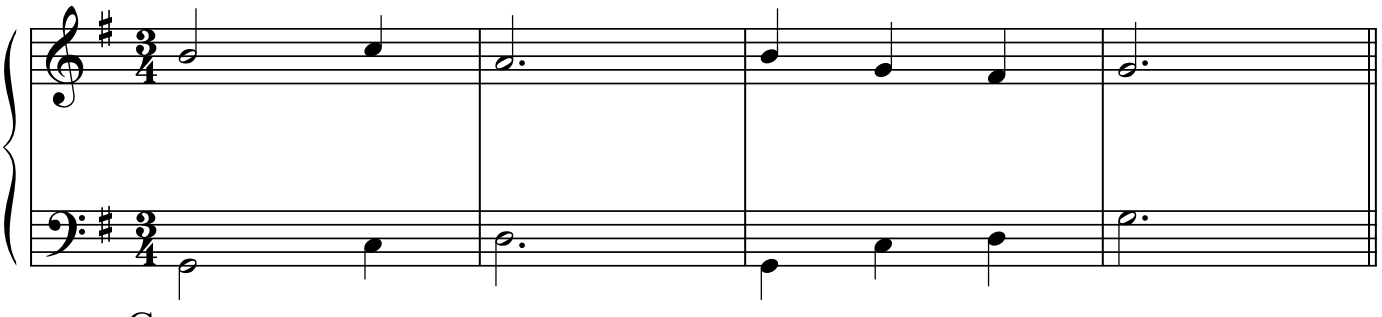
a. Keyboard voicing



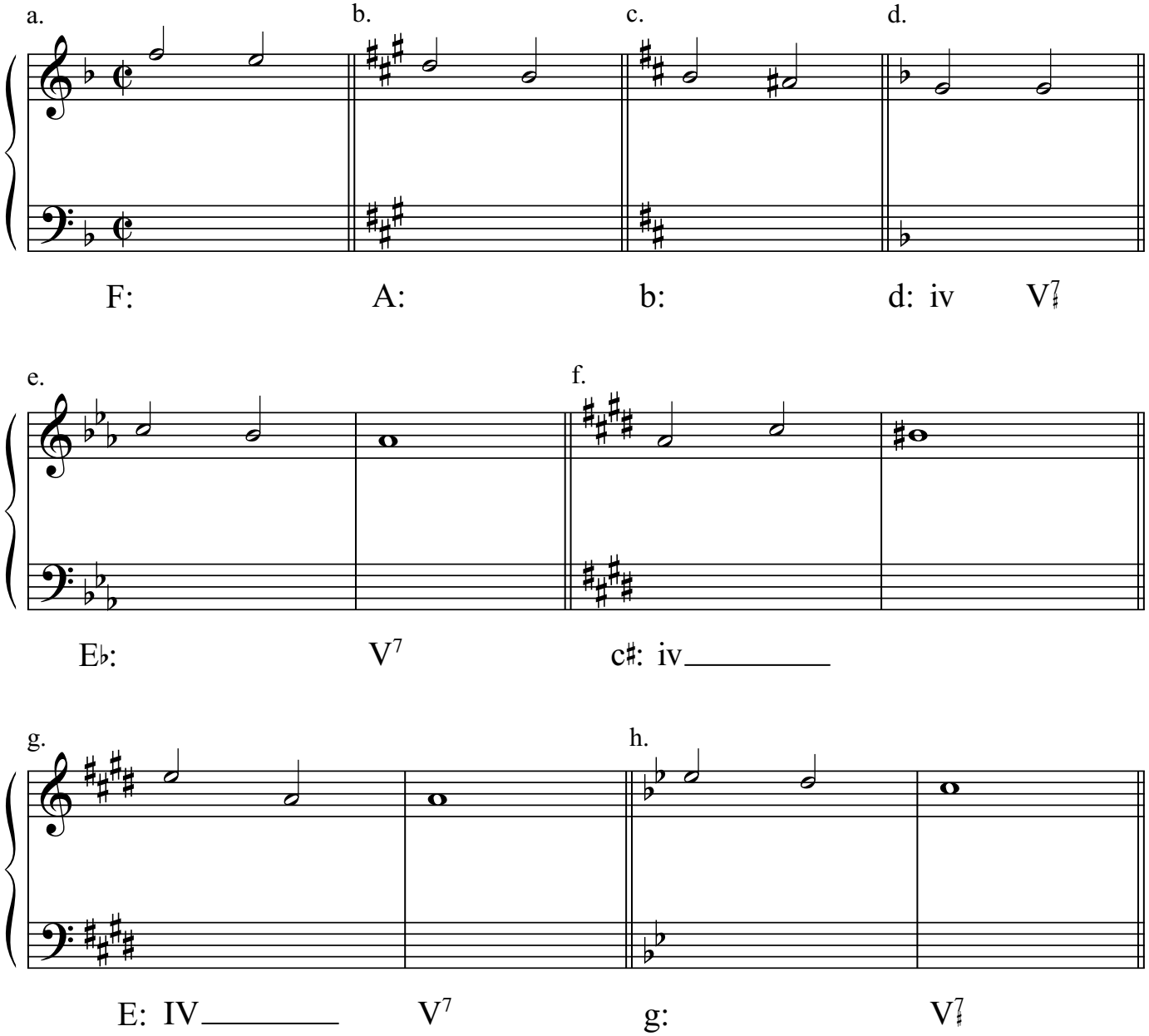
b. Choral voicing



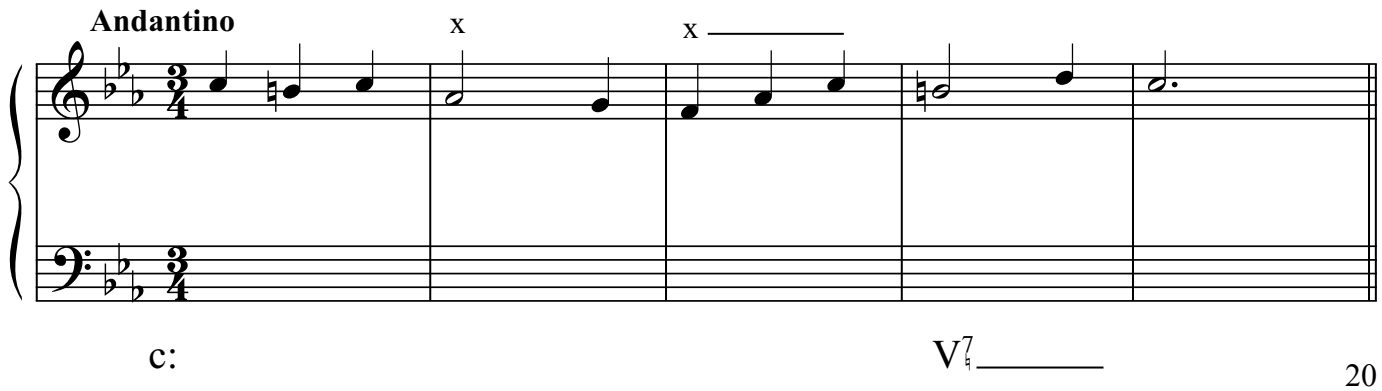
c. Choral voicing



3. Harmonize the following soprano examples. Use a variety of voicings and spacings.

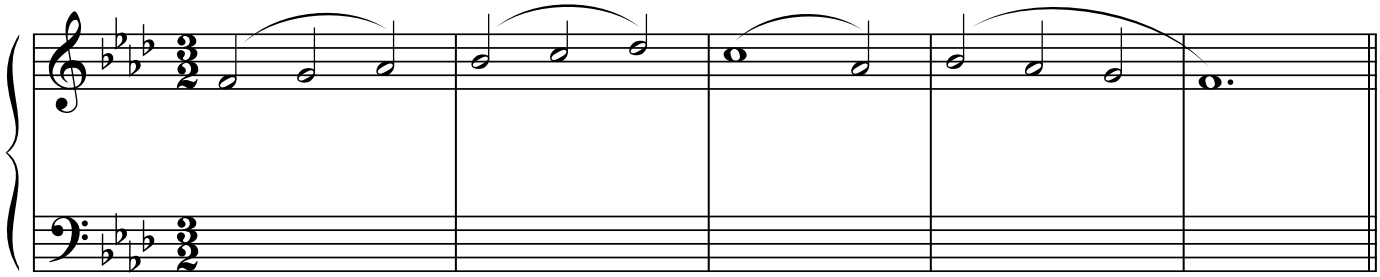


4. Harmonize the following melody, using a IV chord where indicated by "x". Use voicing as specified by the instructor.

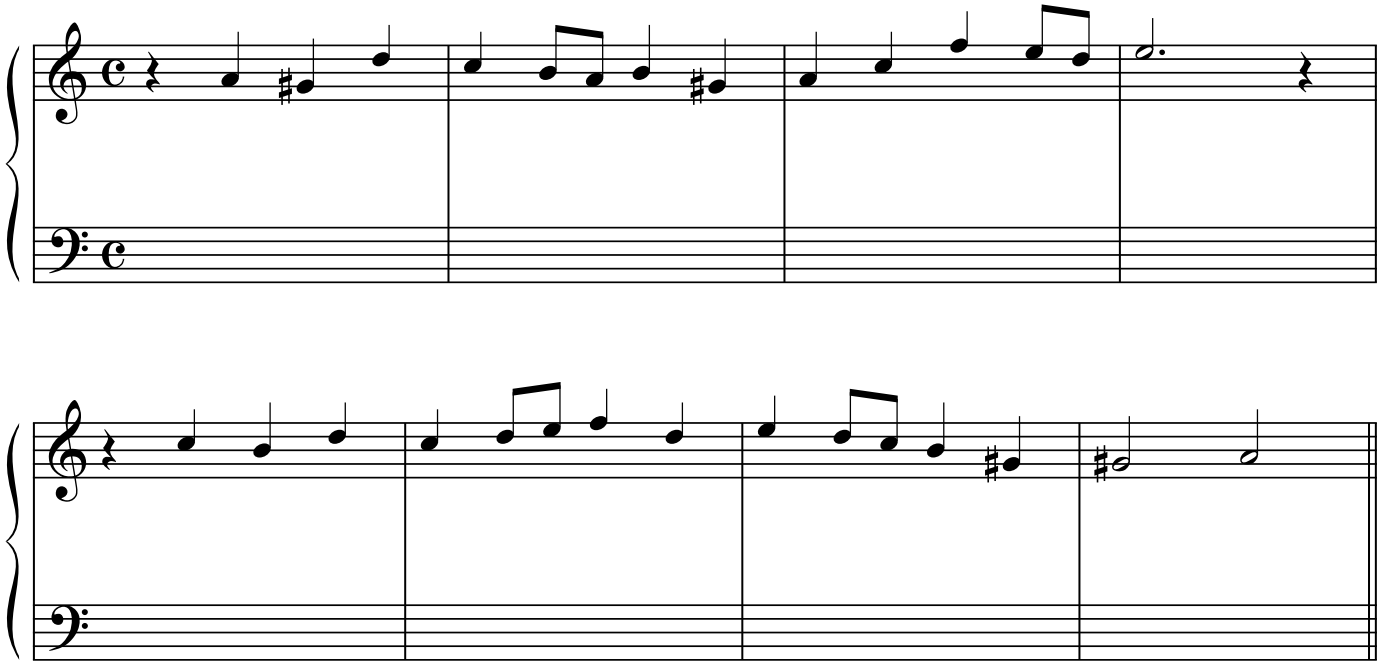


5. Harmonize in four voices, using subdominant chords where appropriate. Analyze.

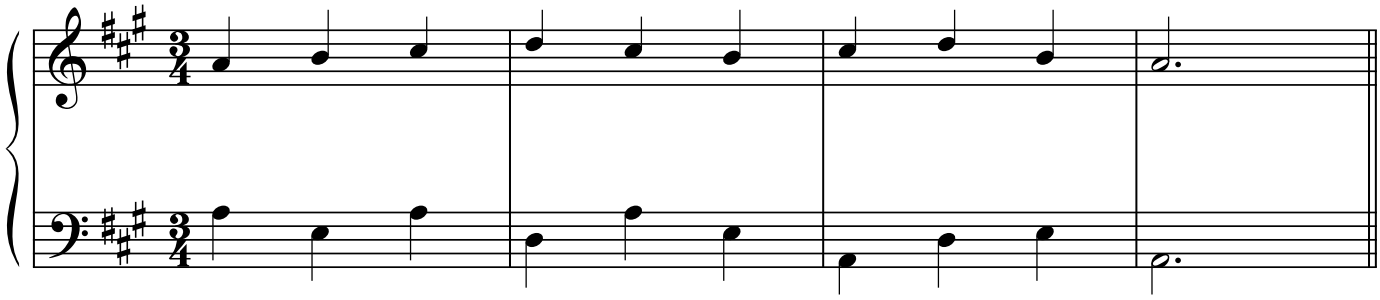
a. **Andante con moto**



b. **Andantino**

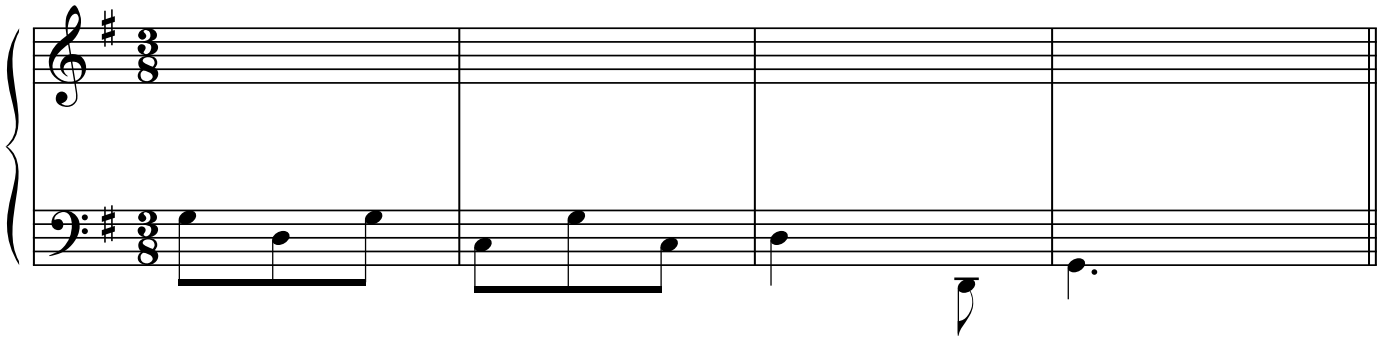


6. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Include at least one subdominant chord. Analyze.

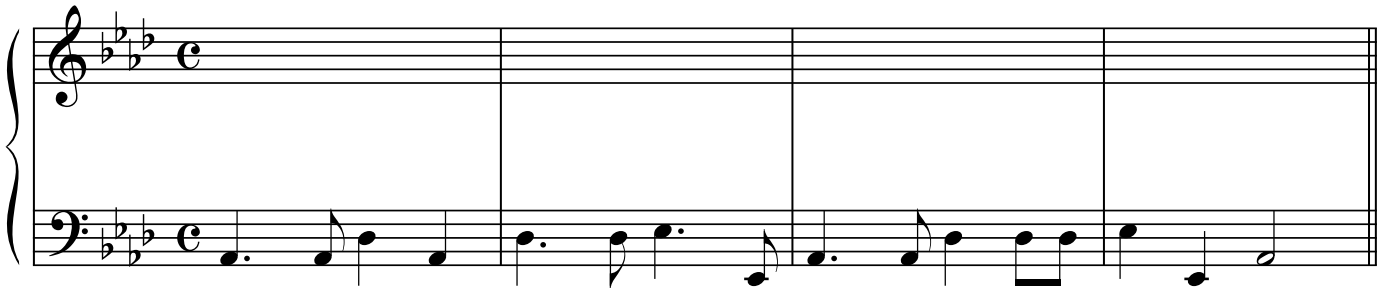


7. Add three upper voices, using only the harmonic vocabulary discussed thus far. Analyze.

a. Choral voicing

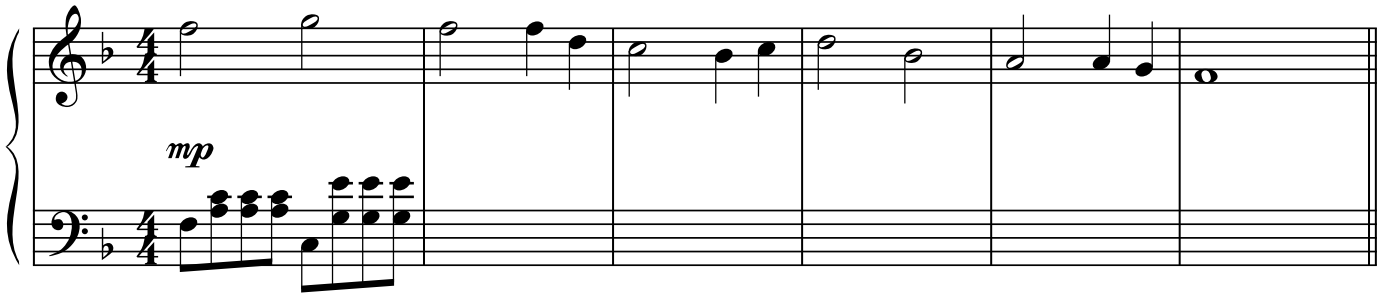


b. Keyboard voicing

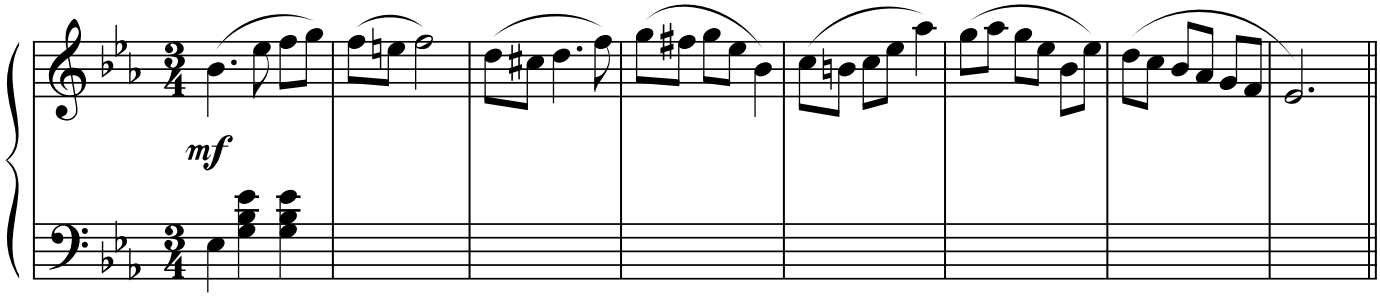


8. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody.

a. **Andante**

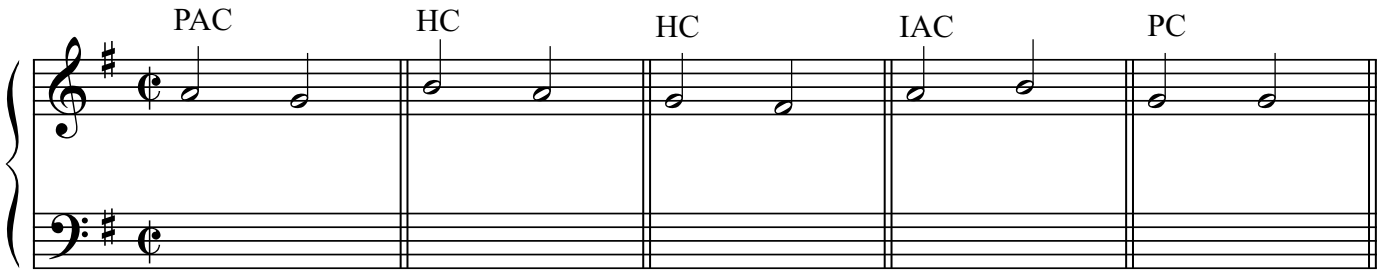


b. **Tempo di valse**

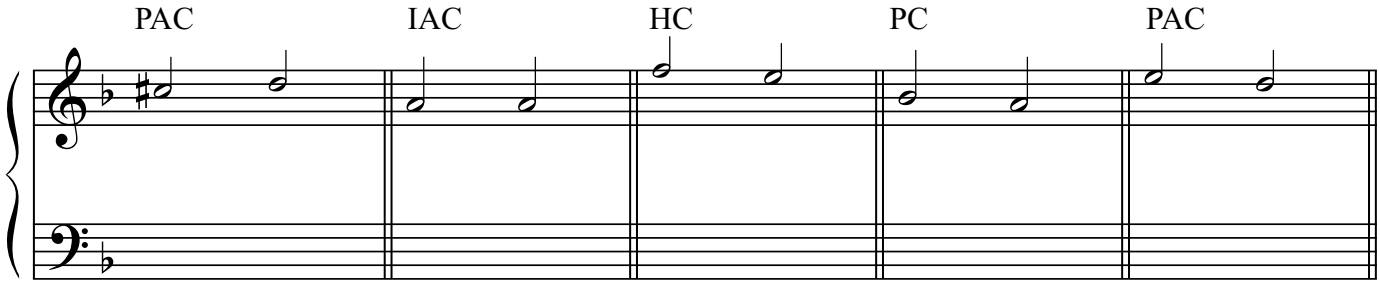


1. Write the indicated cadences in four voices.

a. Key of G major



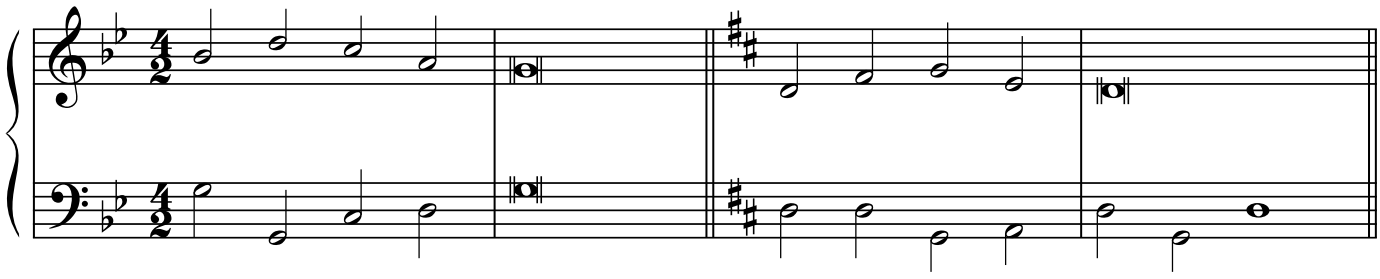
b. Key of D minor



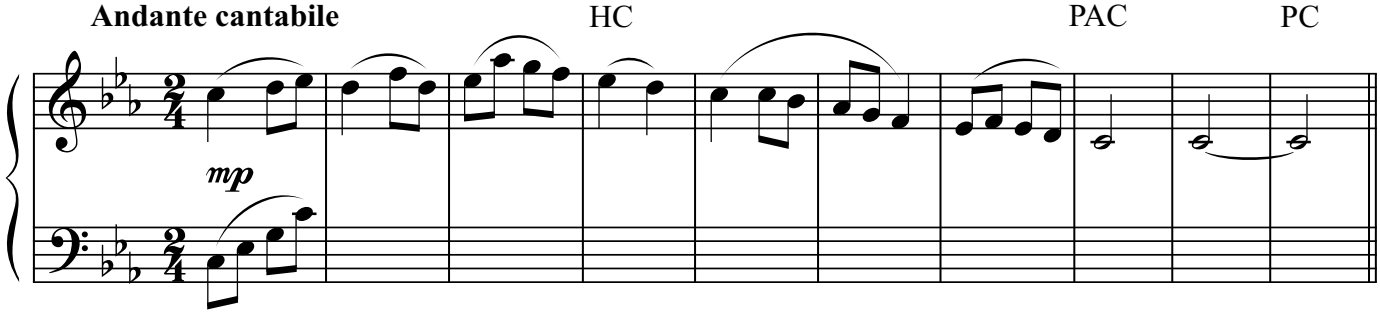
2. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far. Analyze the cadences.

a. Keyboard voicing

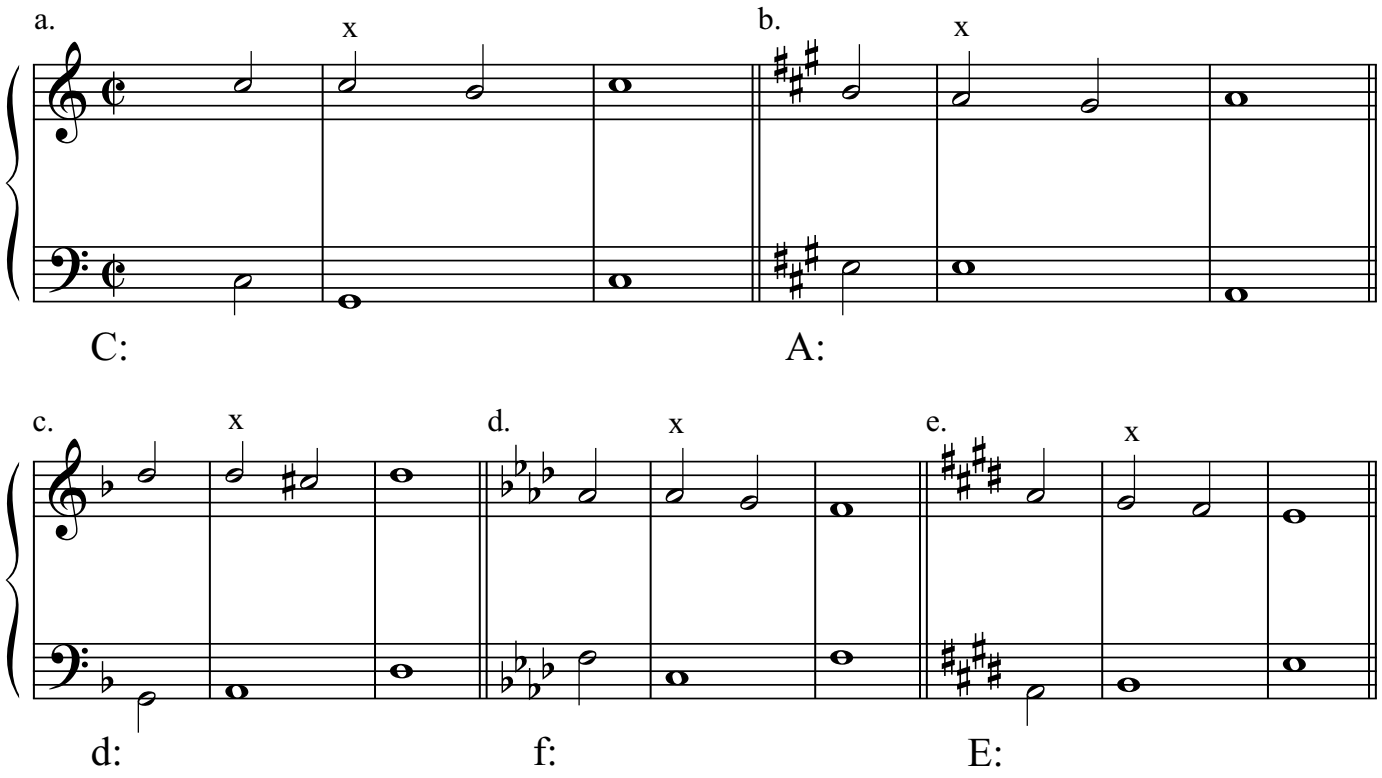
b. Choral voicing



3. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody. Analyze.

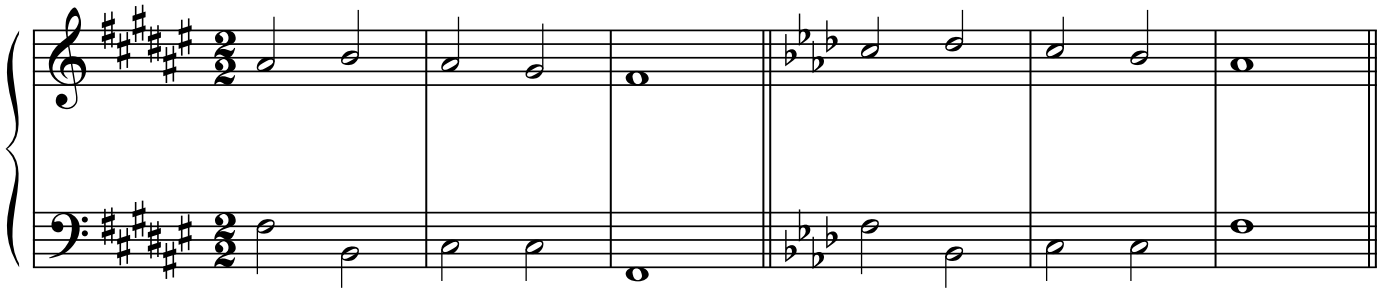


1. Fill in inner voices. An "x" indicates where a tonic six-four chord is required. Analyze completely.

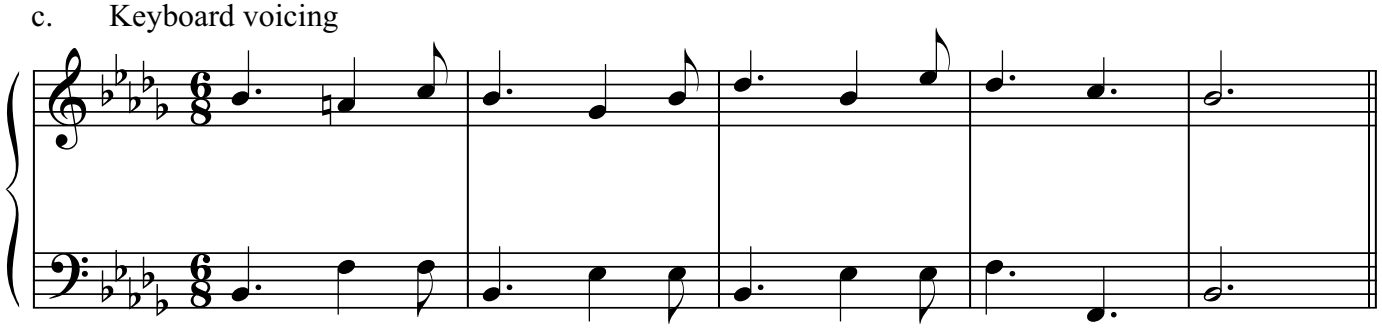


2. Add alto and tenor lines, using only the harmonic vocabulary discussed thus far, including tonic six-four. Analyze.

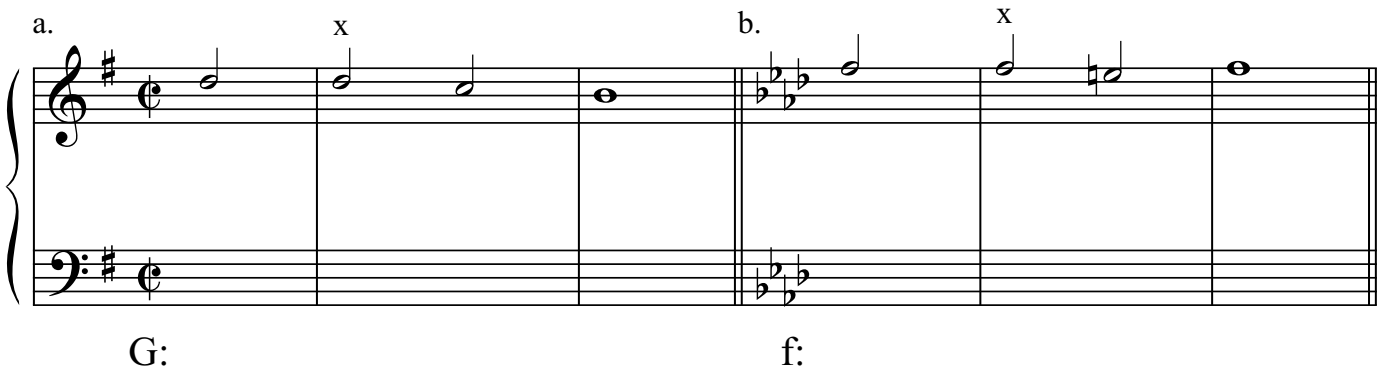
a. Choral voicing

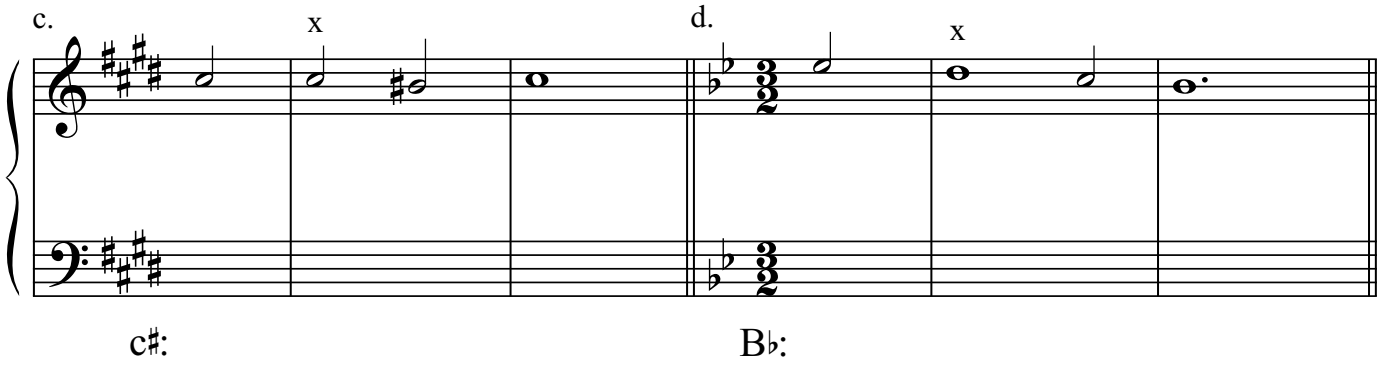


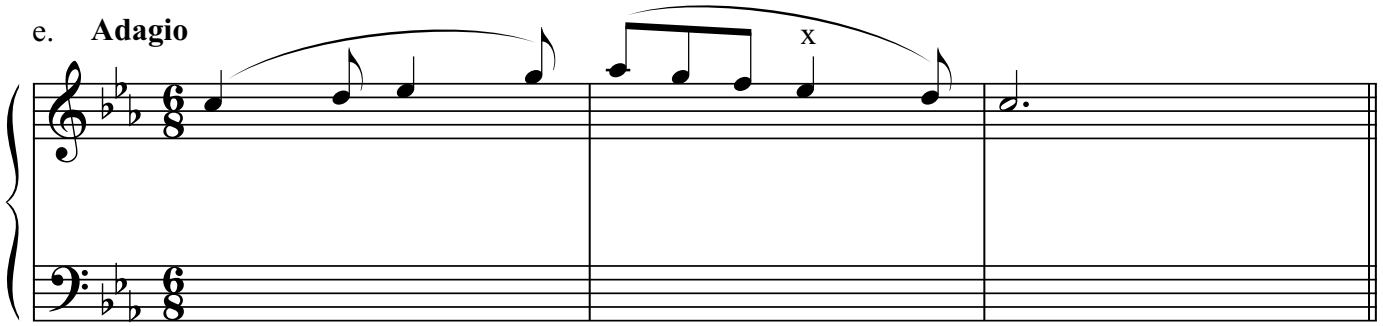
c. Keyboard voicing

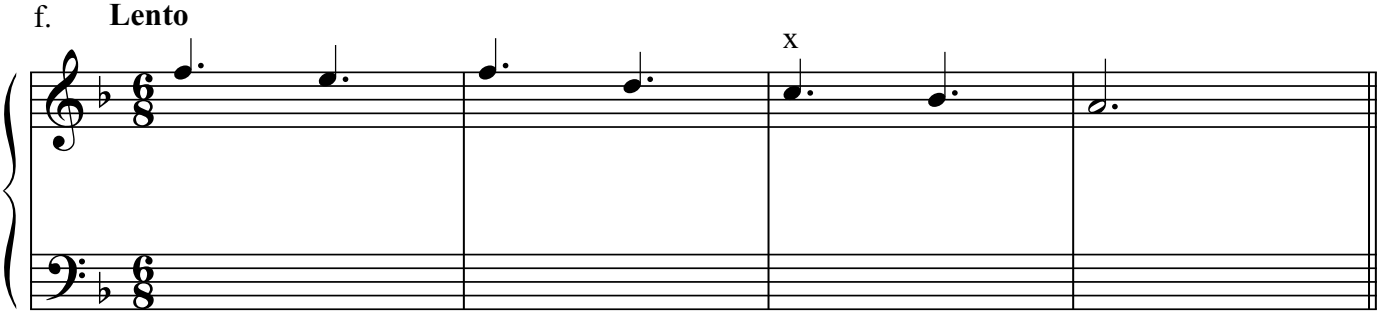


3. Harmonize the following melodies. Use a cadential tonic six-four chord where indicated.

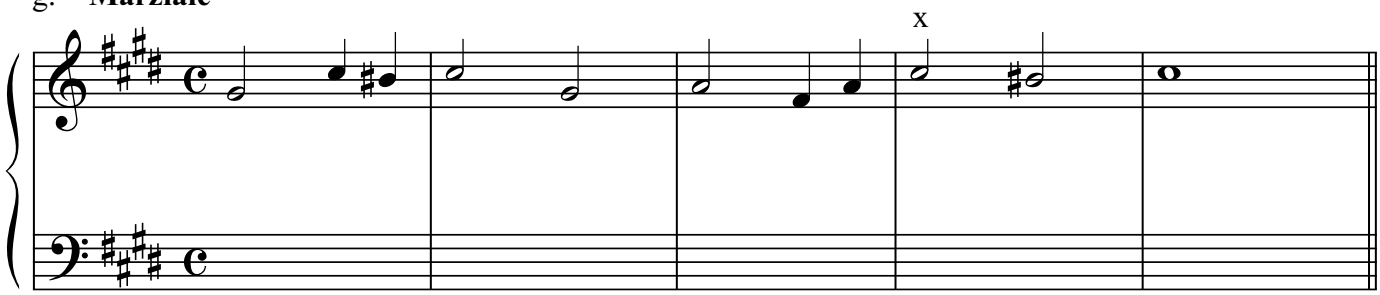




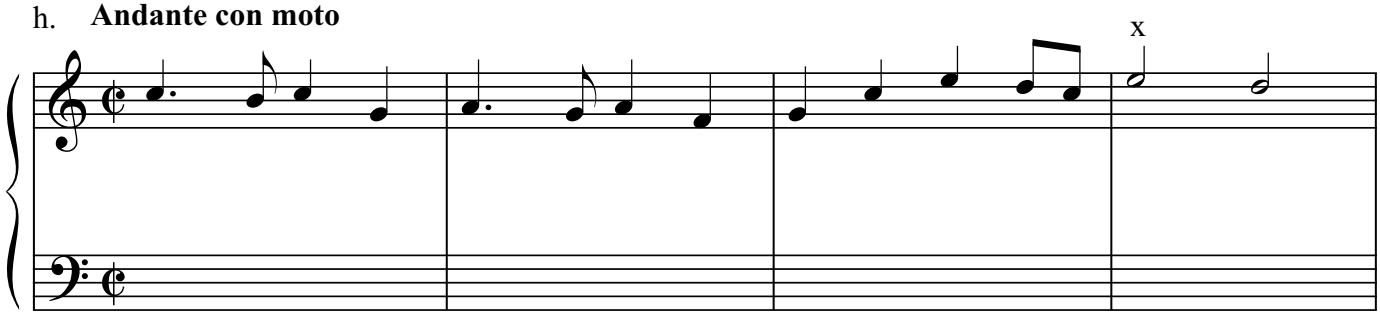


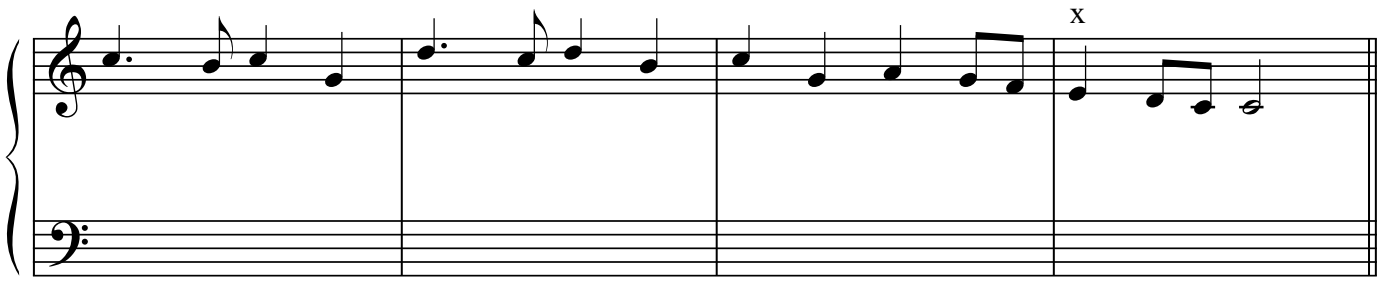


g. **Marziale**

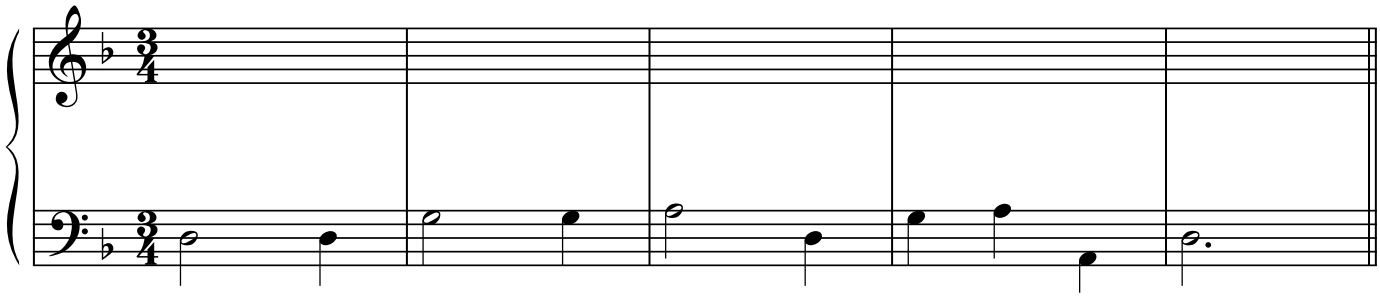


h. **Andante con moto**

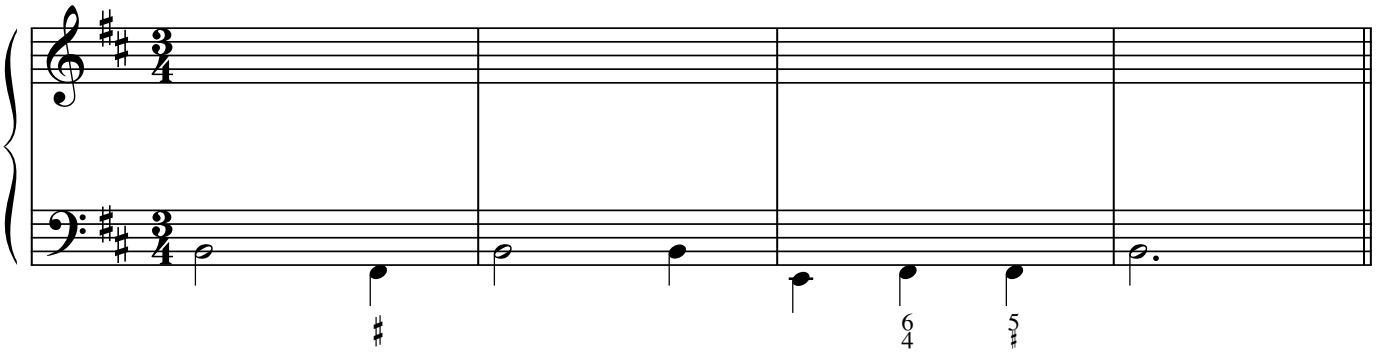




4. Add three upper voices to this unfigured bass, using only the vocabulary discussed thus far. Use one cadential tonic six-four chord.

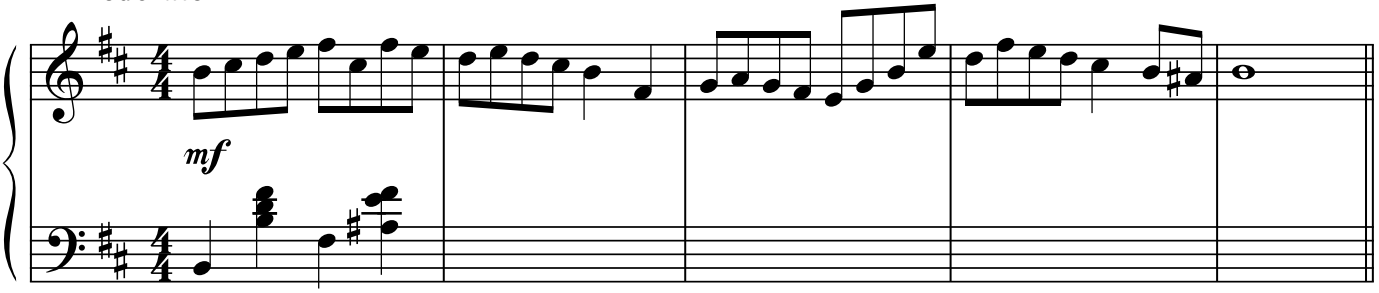


5. Realize the given figured bass. Analyze completely.

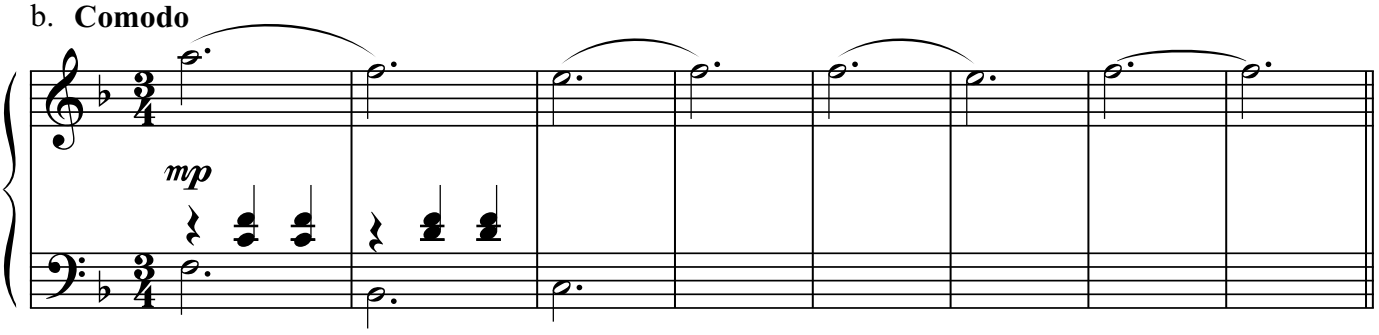


6. Complete the left hand. First, analyze the implied chords and non-harmonic tones in the melody.

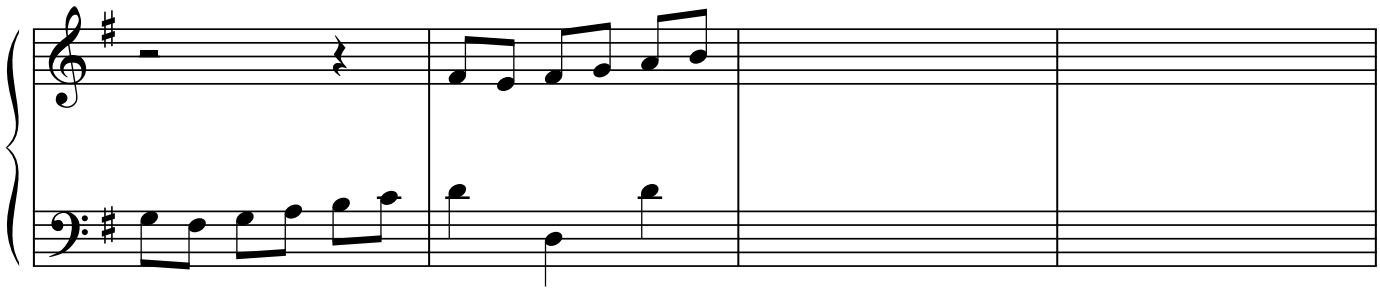
a. **Moderato**

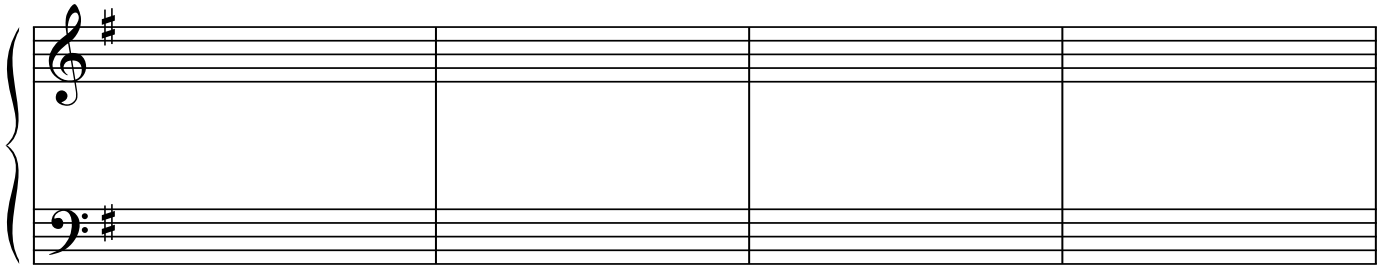


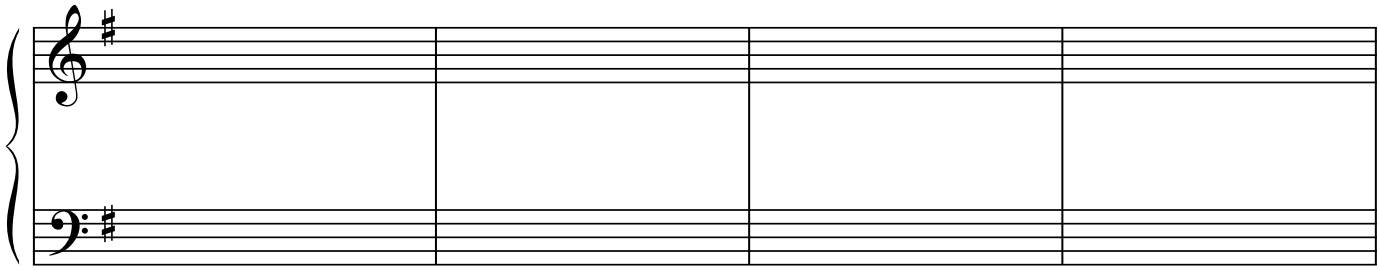
b. **Comodo**

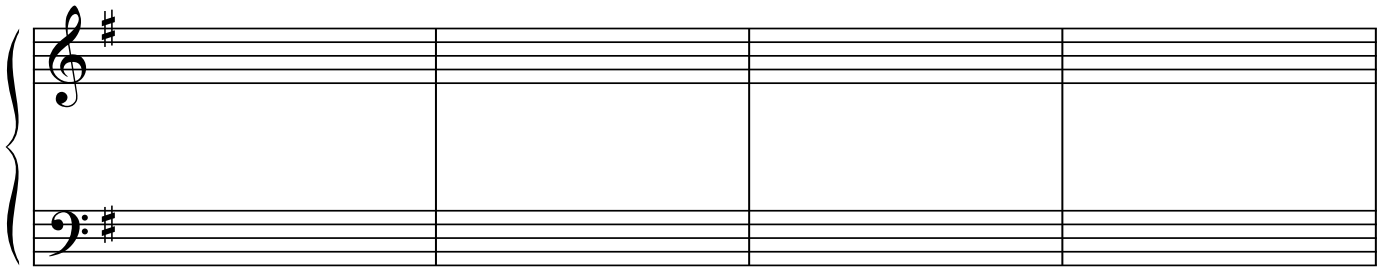


7. Complete the following in the texture given. Extend to from eight to sixteen measures. Analyze completely.

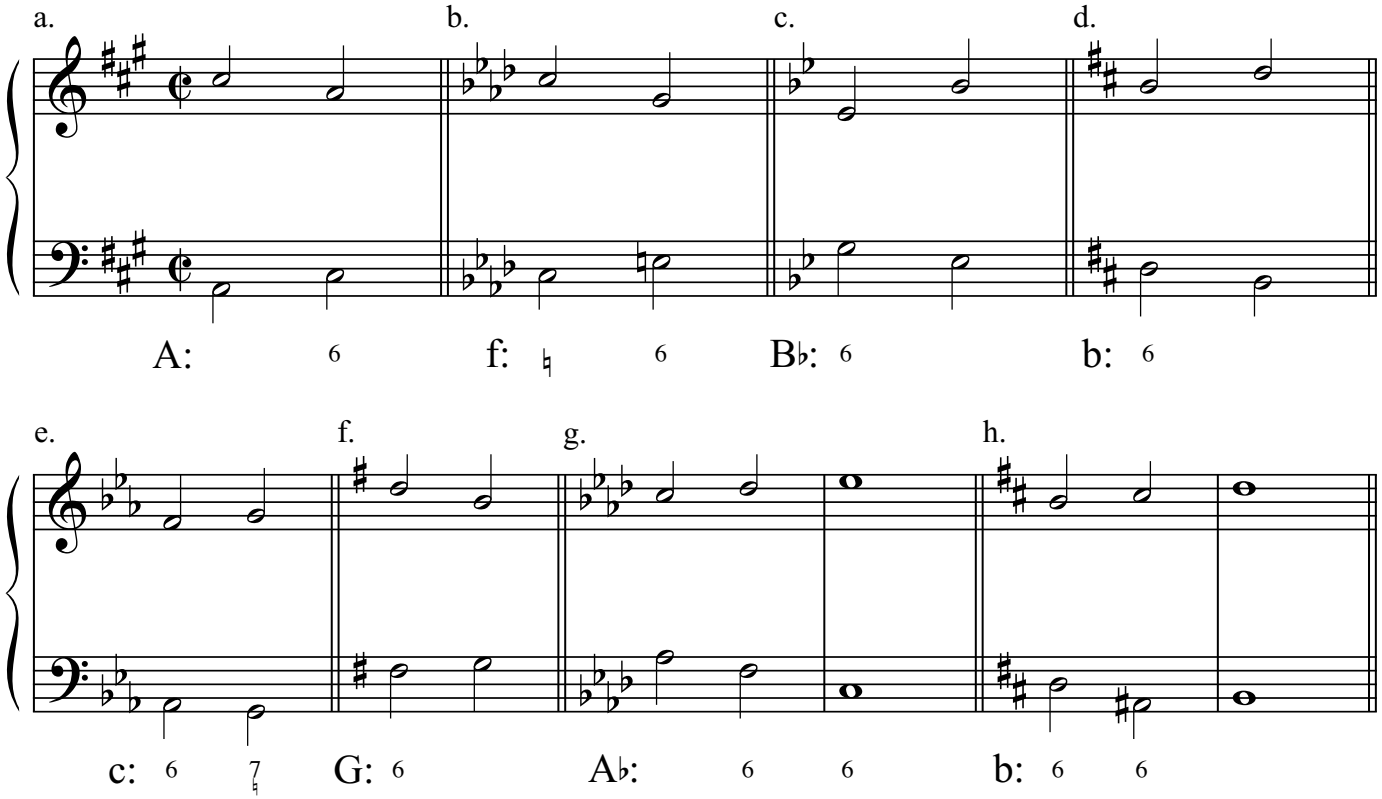




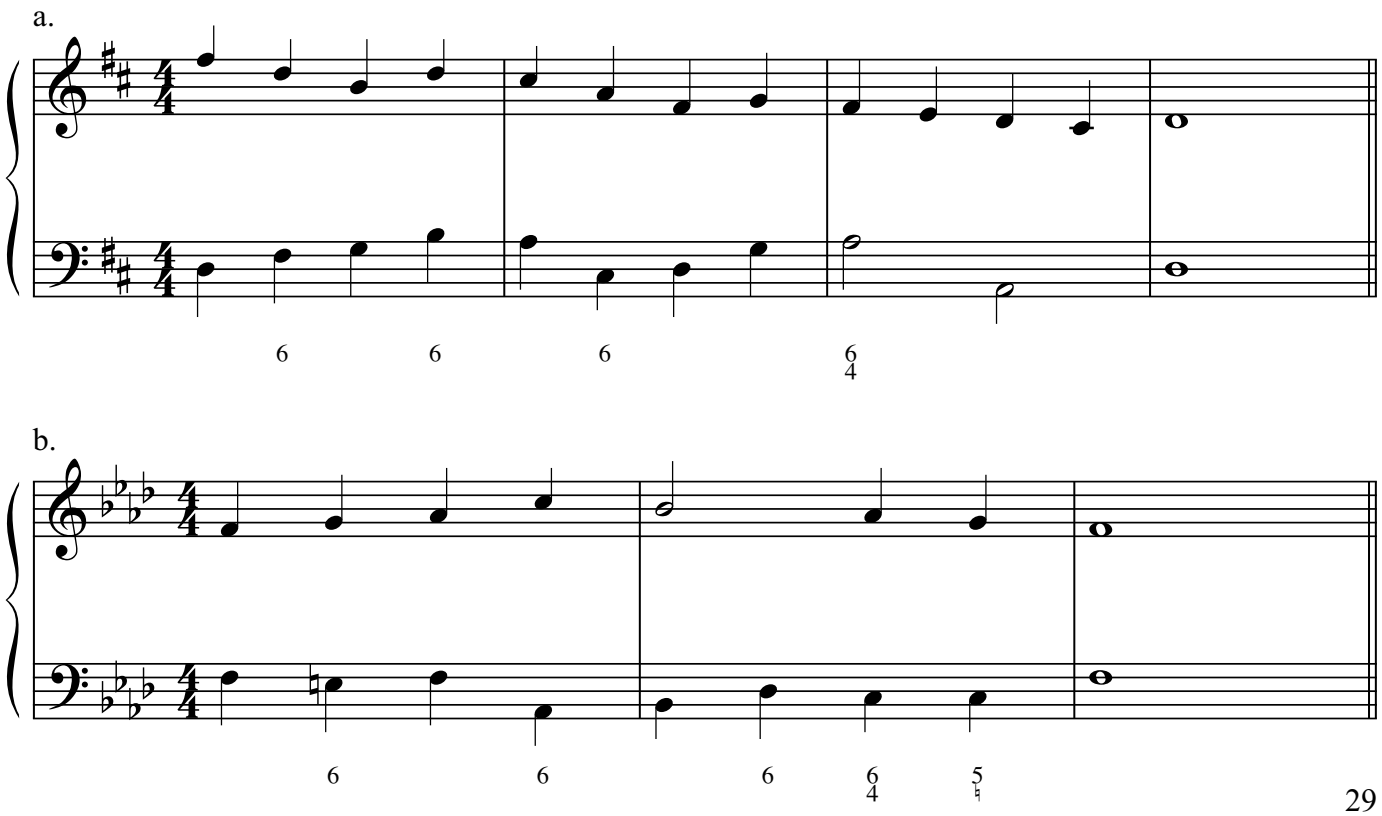




1. Fill in inner voices employing both keyboard and choral voicings. Analyze completely.

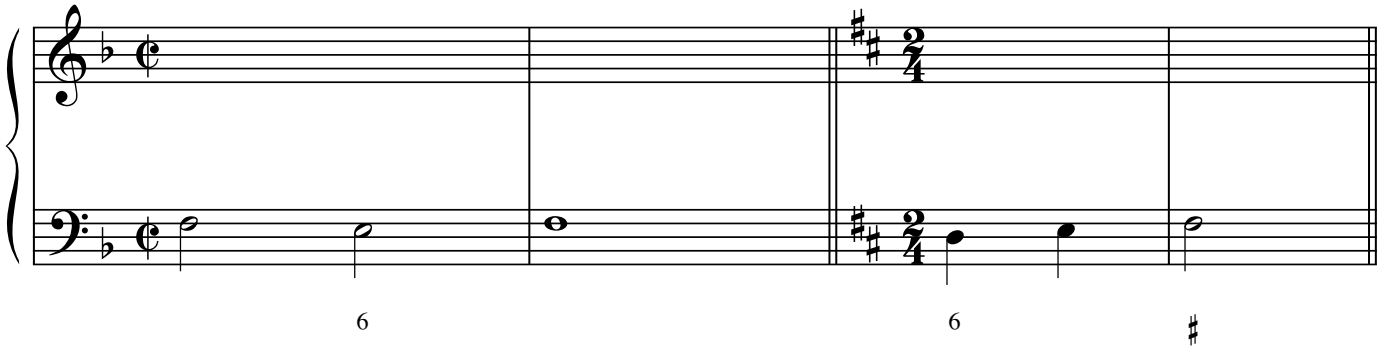


2. Add alto and tenor lines based on the given figures. Analyze.



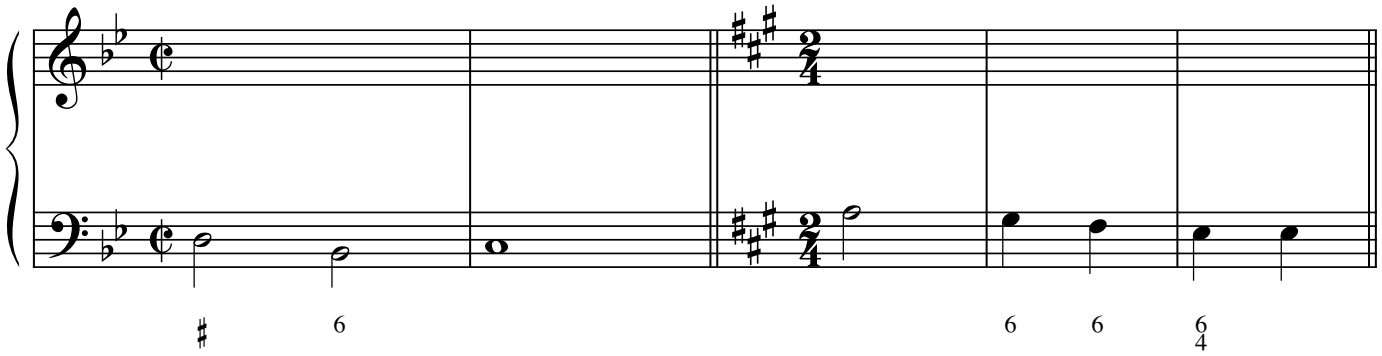
3. Realize the figured basses employing first inversion triads as indicated.

a.



b.

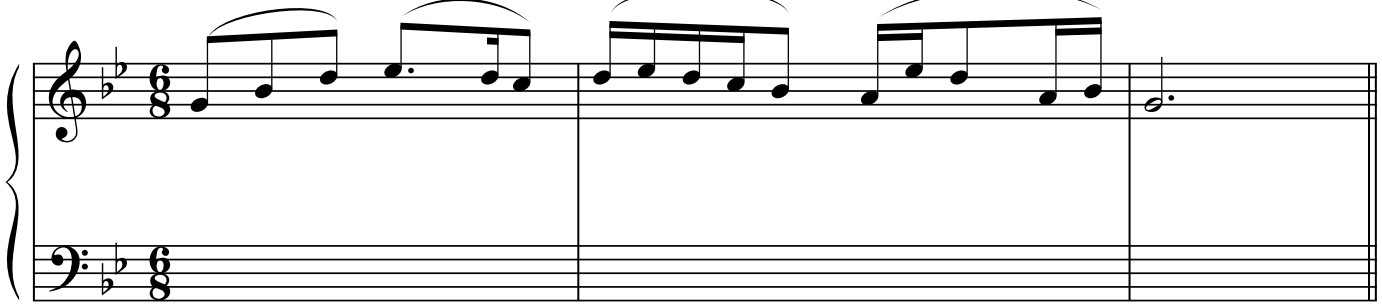
c.



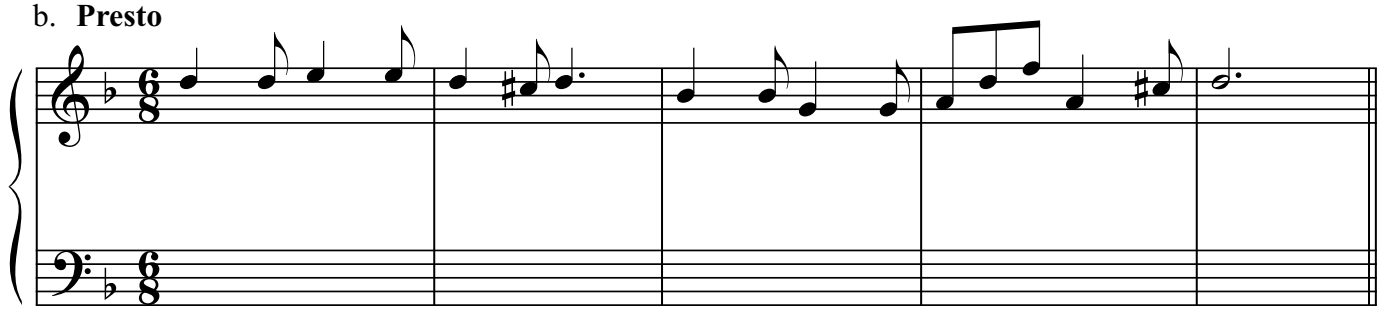
d.

4. Harmonize in four voices, using the harmonic vocabulary discussed thus far. Analyze.

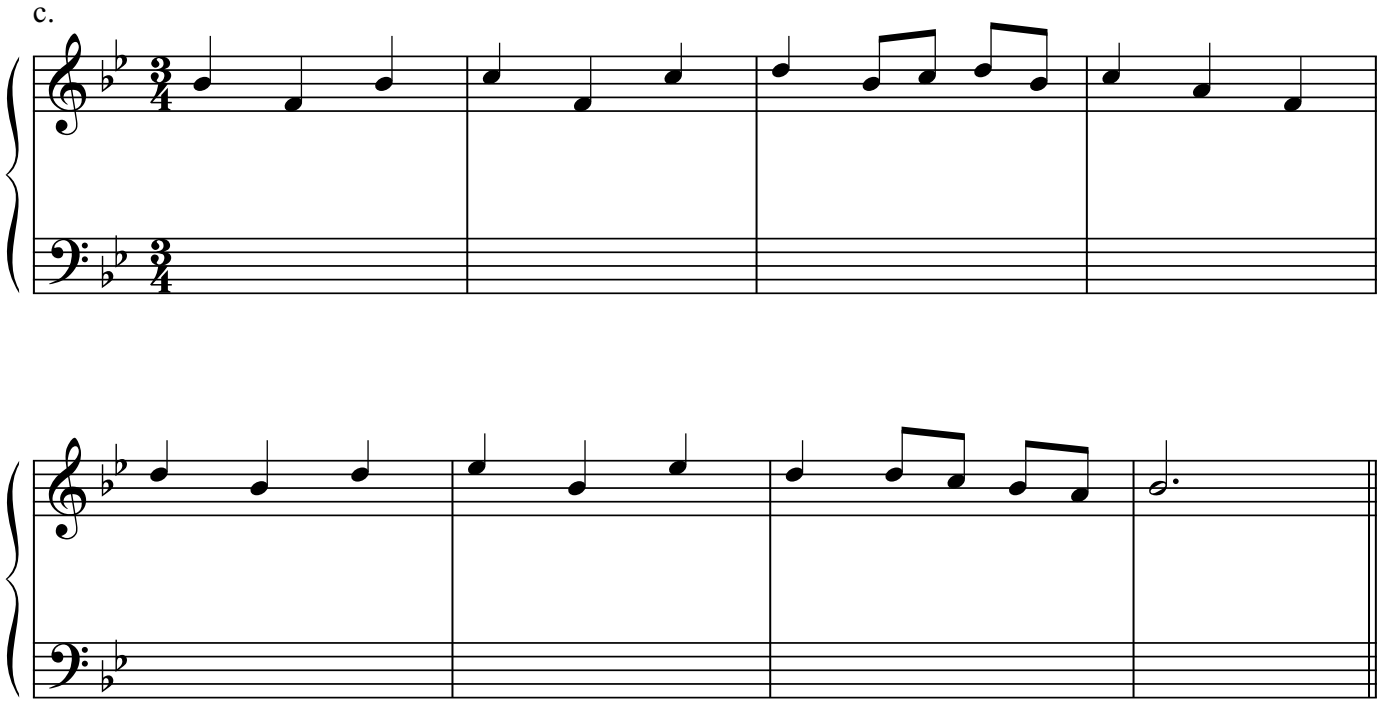
a. **Andante con moto**



b. **Presto**

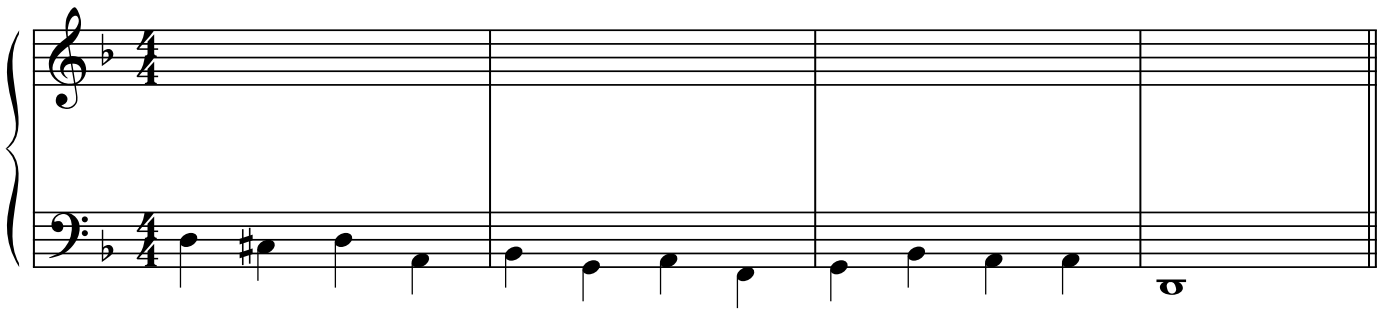


c.

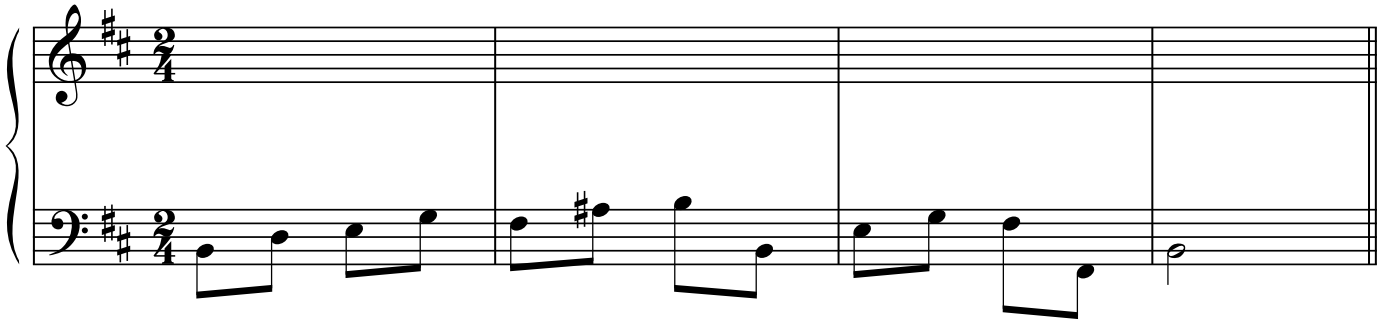


5. Add three upper voices to these unfigured basses; harmonize every note; use first inversion triads and tonic six-four where appropriate. Show all scale degree numbers in the bass.

a.

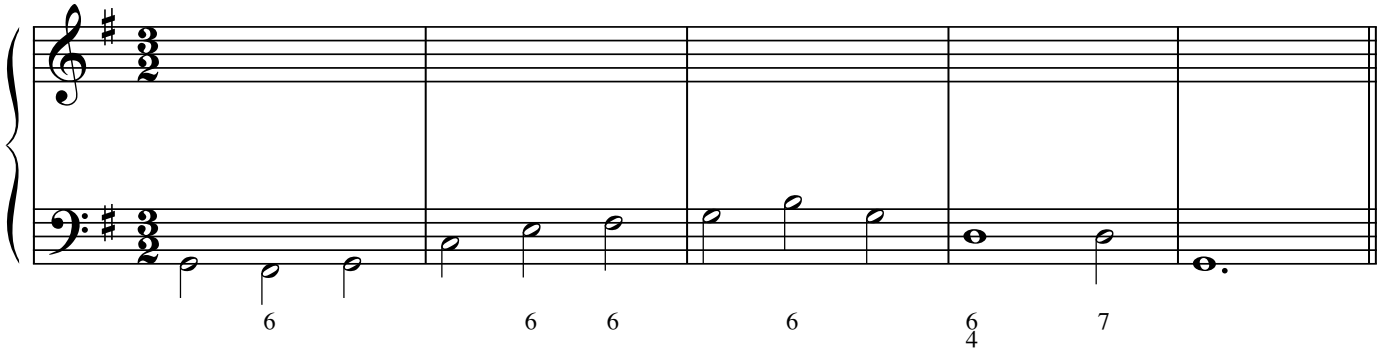


b.

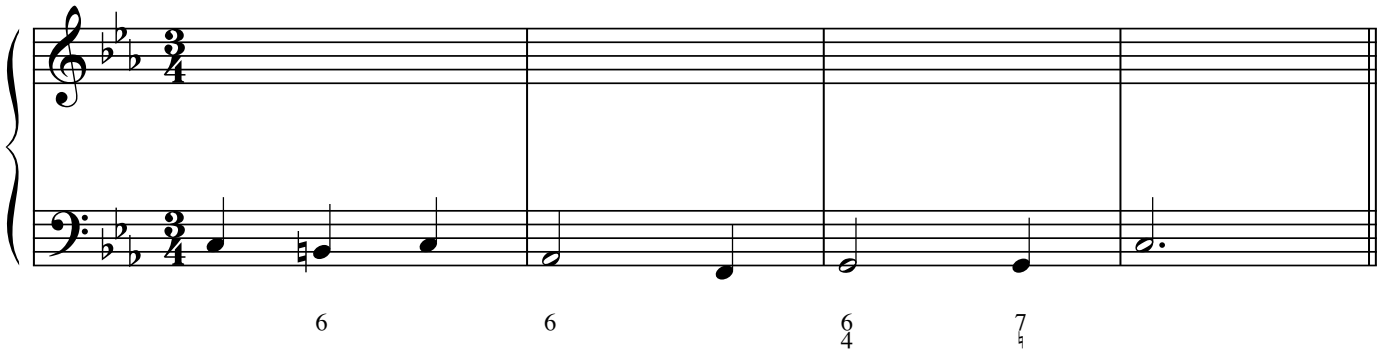


6. Realize the figured bass lines. Analyze completely.

a. Choral voicing

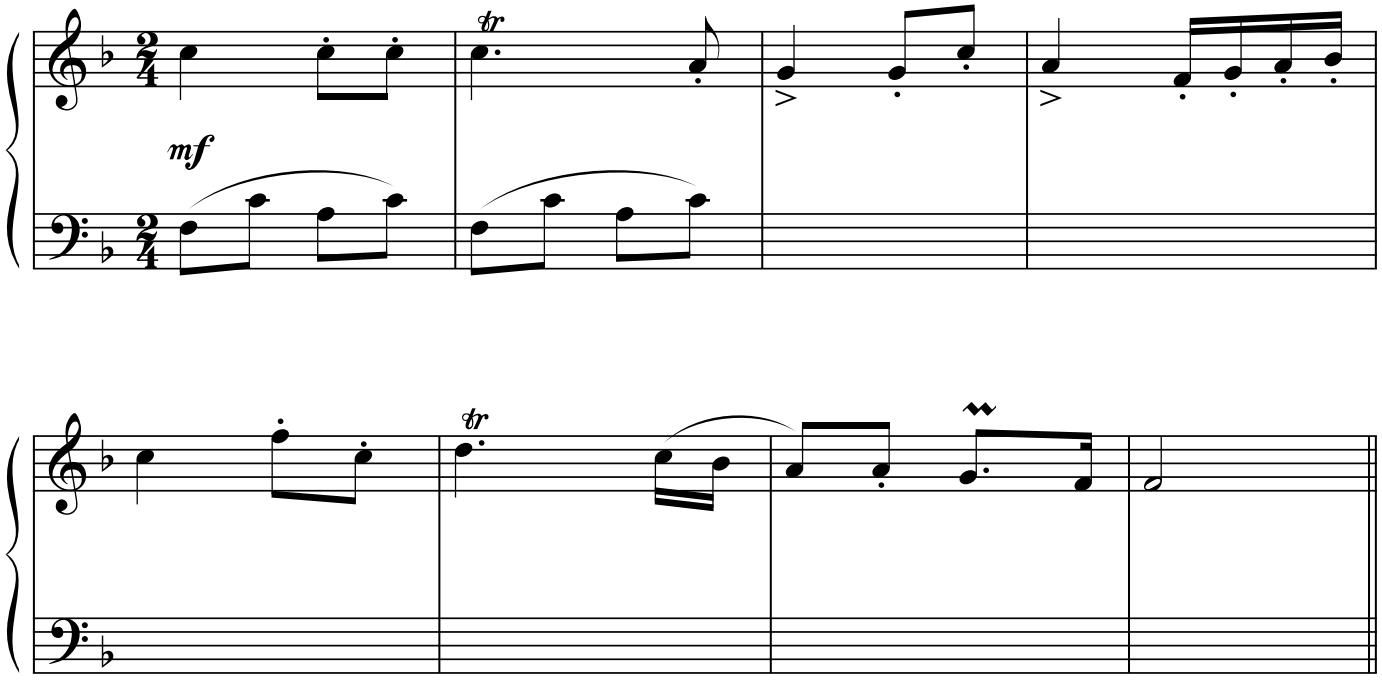


b. Keyboard voicing

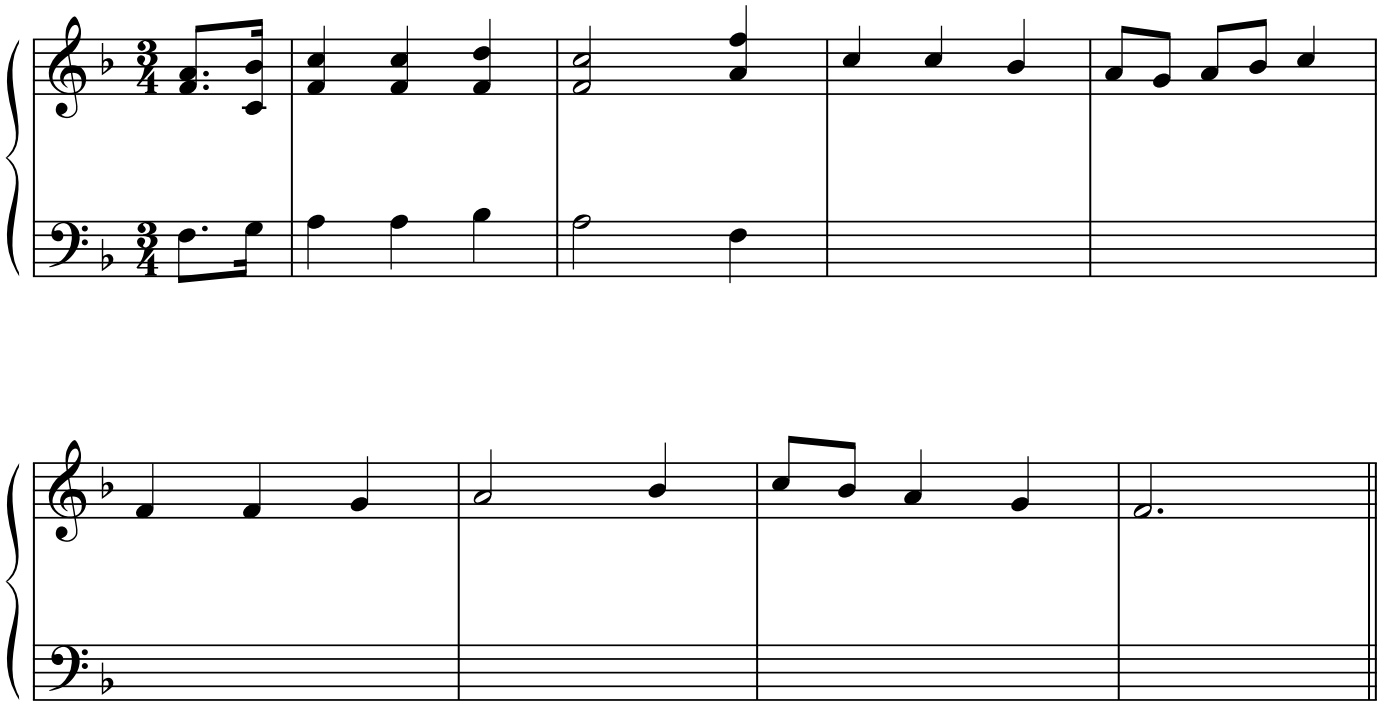


7. Continue the harmonization of the given melody in the texture and style indicated in the opening beats. Use the complete harmonic vocabulary studied thus far.

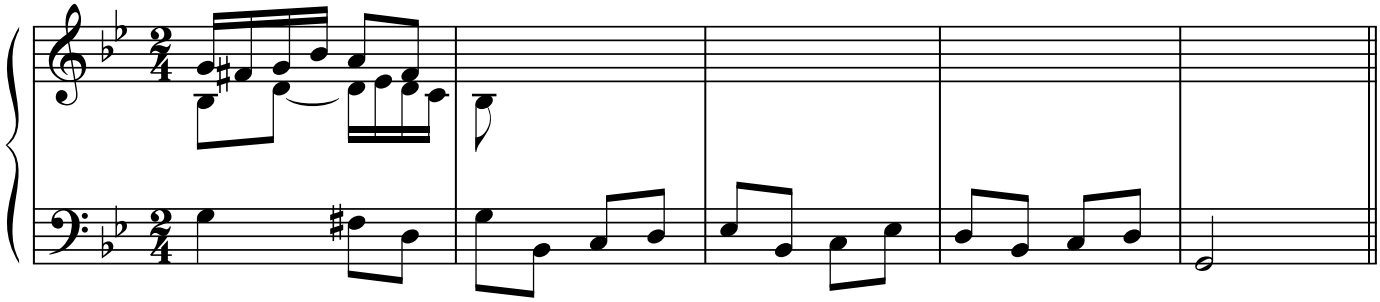
a. **Allegro**



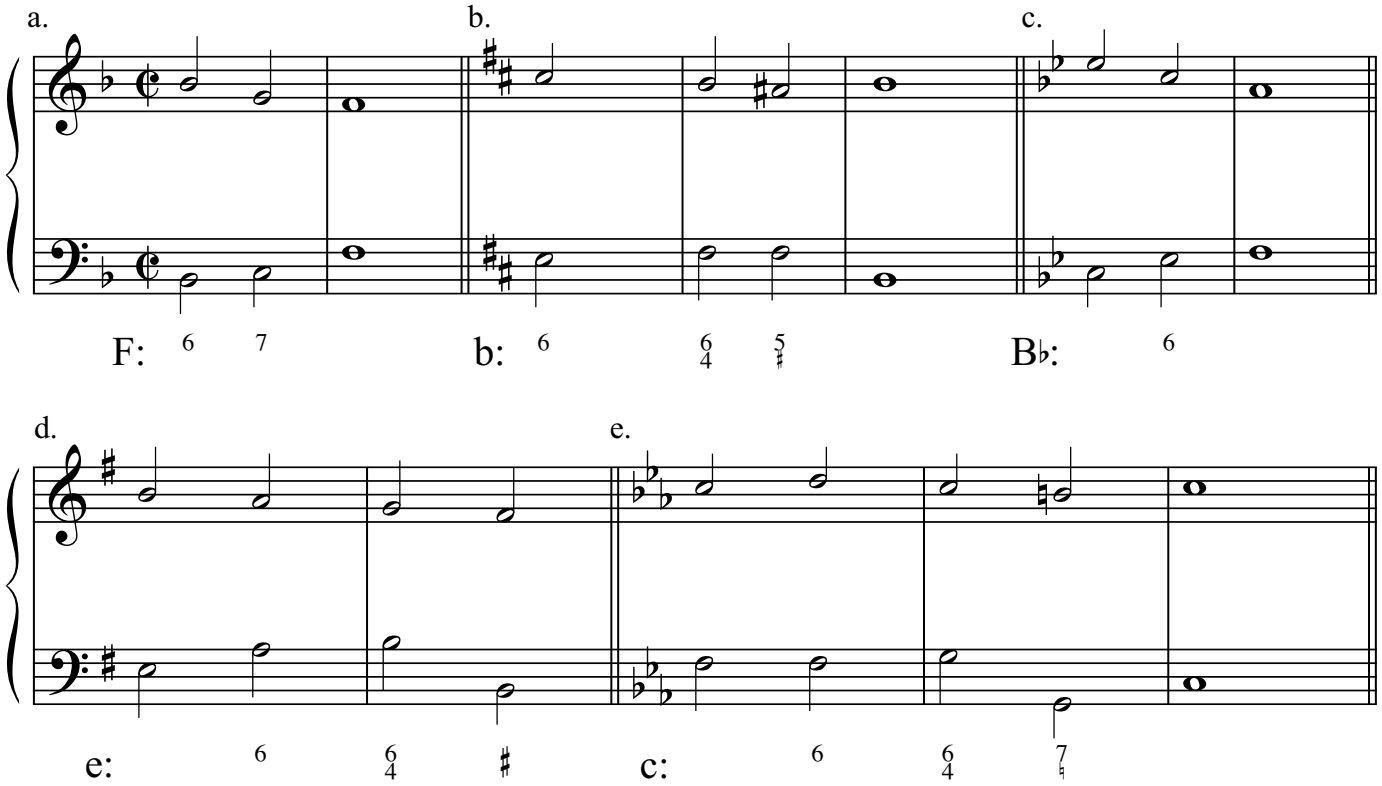
b. **Andantino**



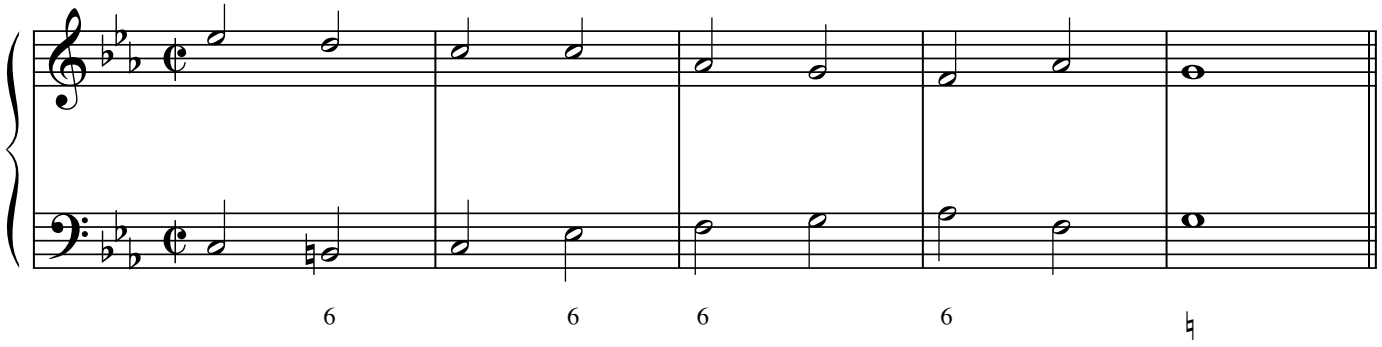
8. Complete the upper voices in the same style. Analyze.



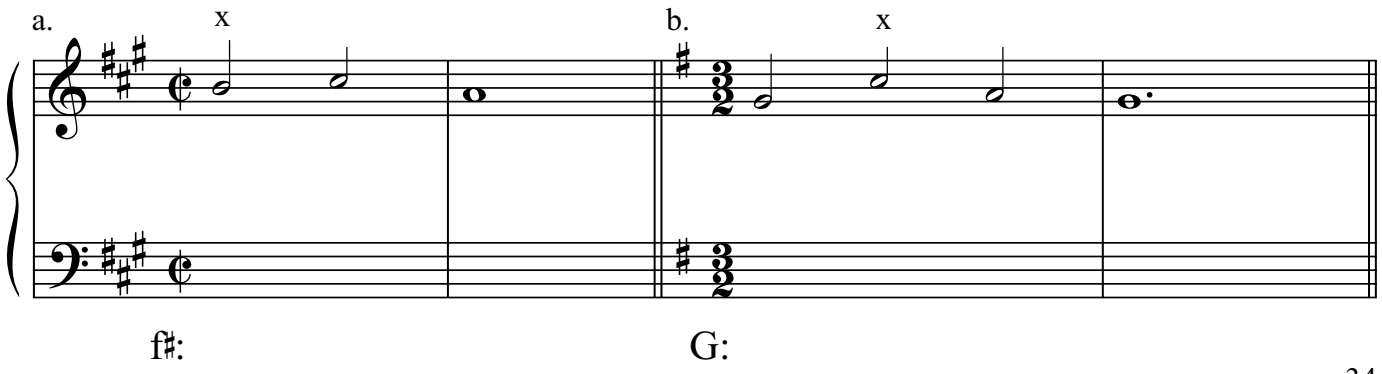
1. Add alto and tenor lines. Analyze completely.



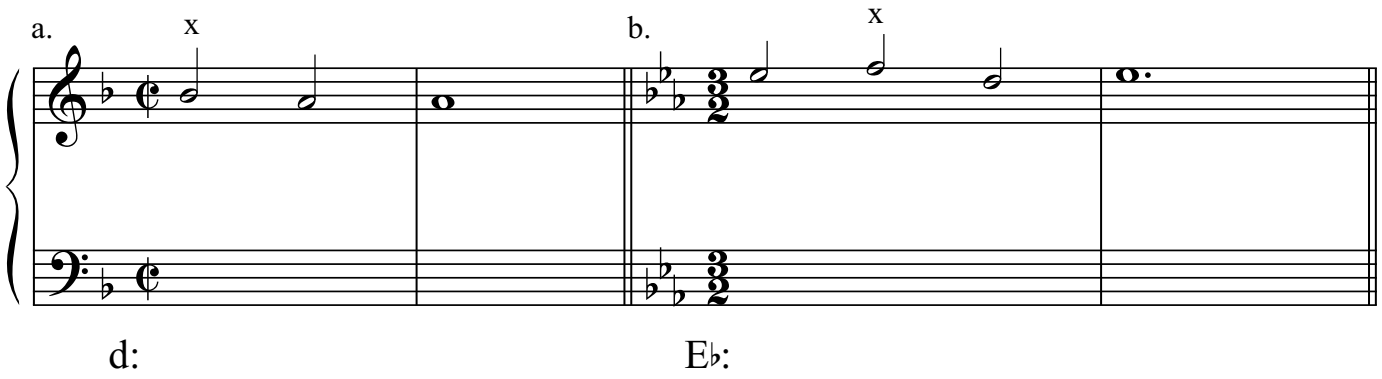
2. Add inner parts in keyboard voicing. Analyze completely.



3. Harmonize the following soprano lines. Use the supertonic triad in root position (ii) where indicated. Analyze.

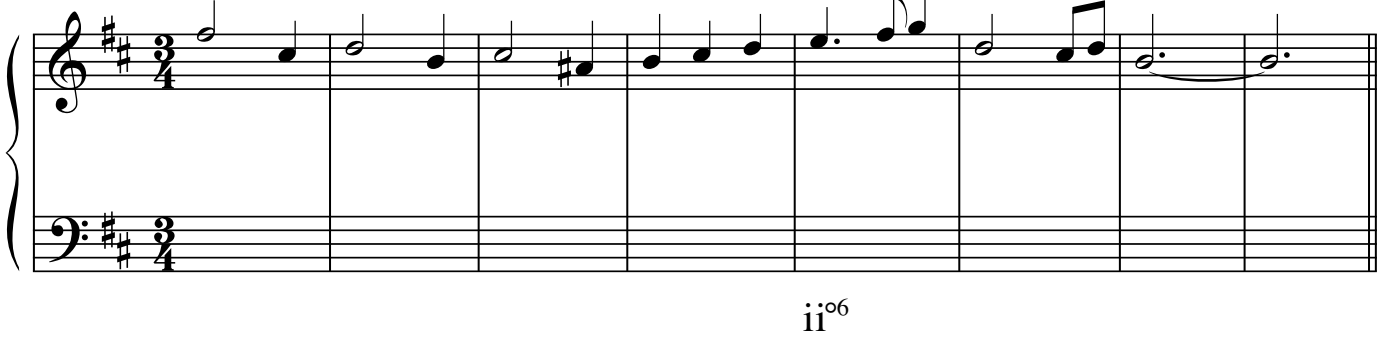


4. Harmonize, using the supertonic triad in first inversion (ii^6) where indicated. Analyze.

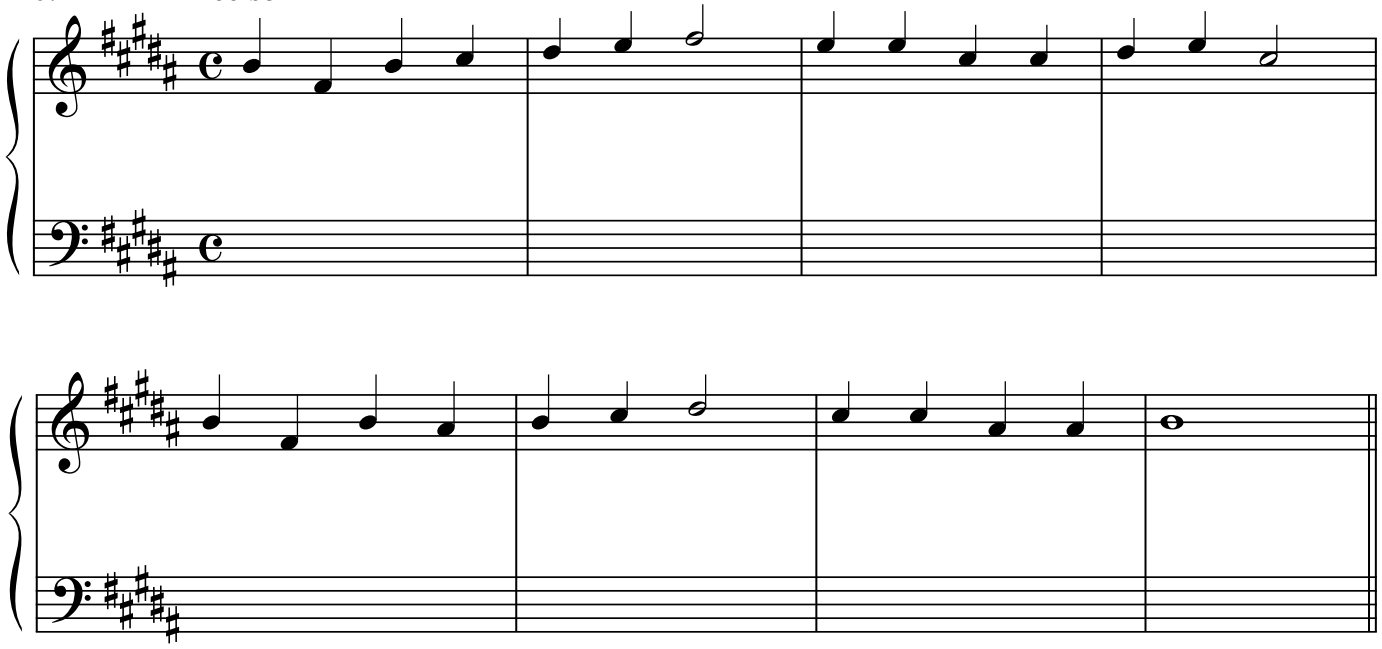


5. Harmonize in four voices, using the harmonic vocabulary discussed thus far. Analyze.

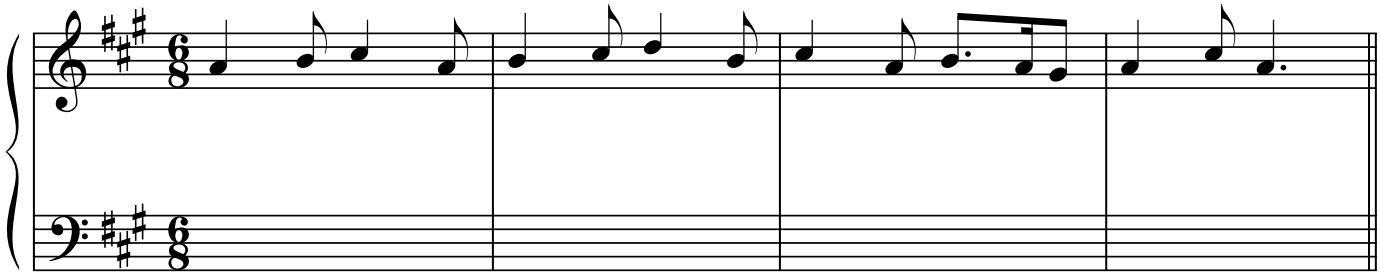
a. **Ziemlich langsam**



b. **Deciso**

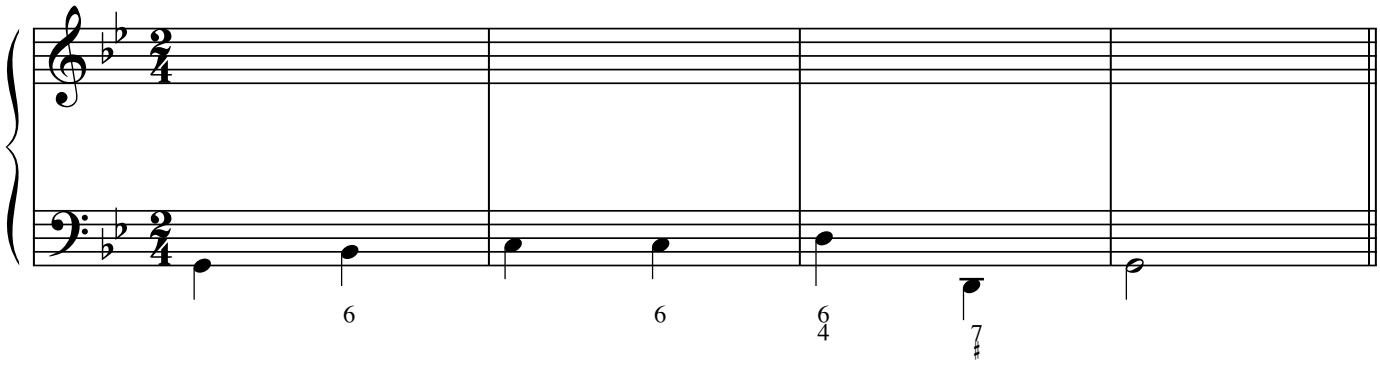


c. **Allegretto**

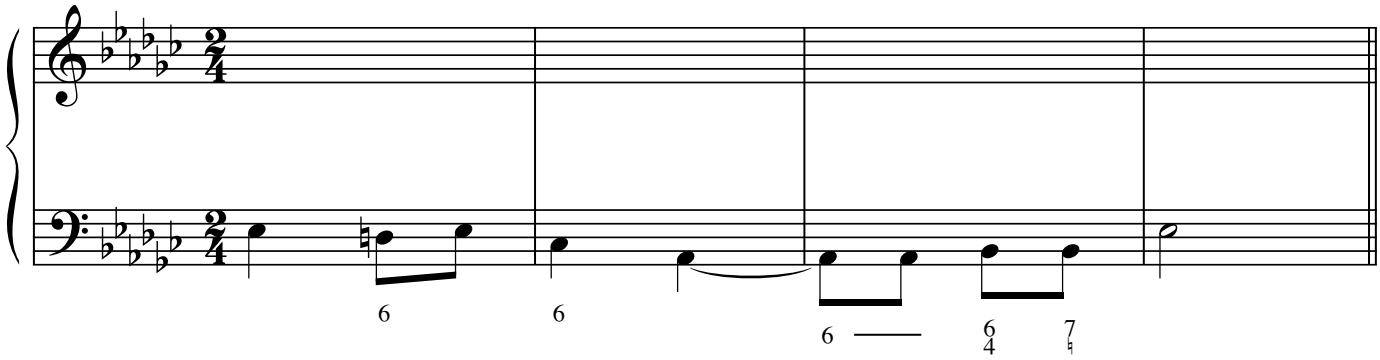


6. Harmonize the bass lines following the given figures. Analyze.

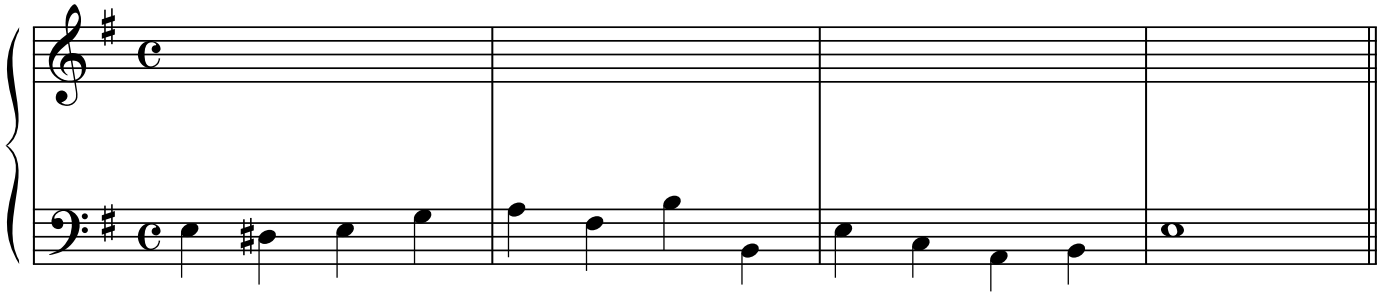
a.



b.

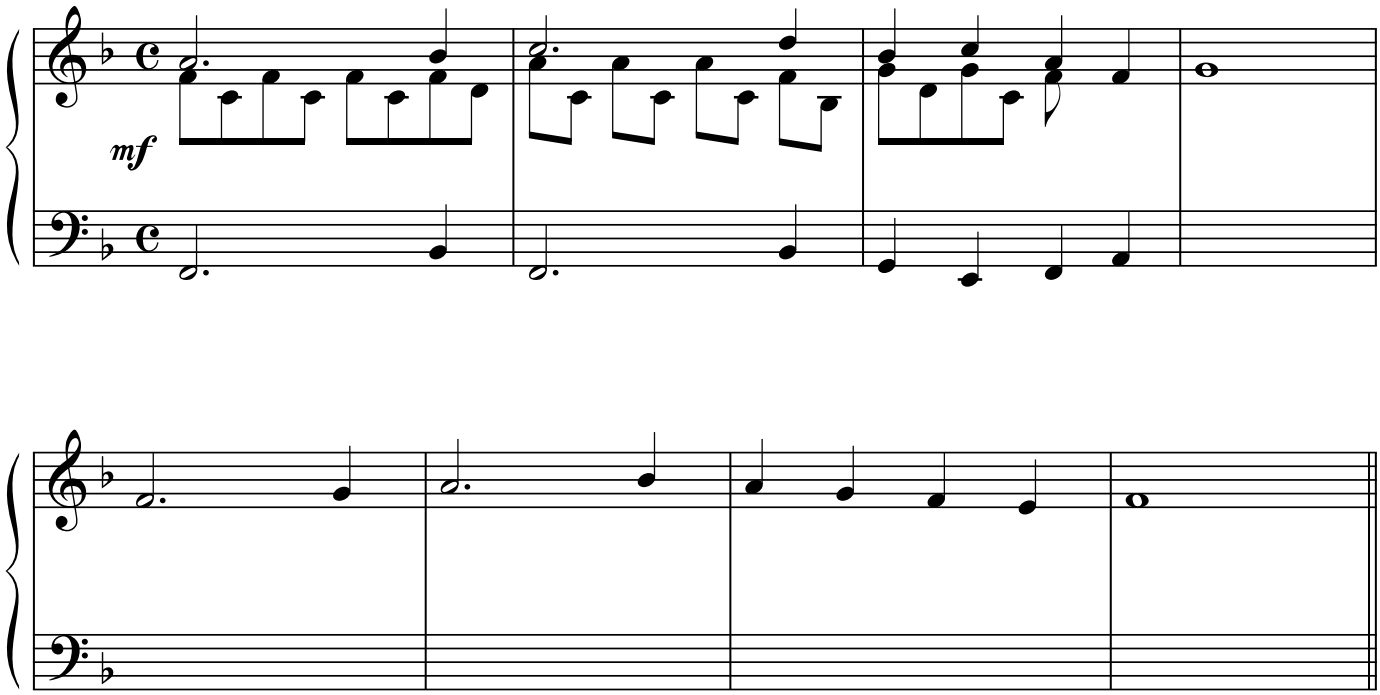


7. Add three upper parts to this unfigured bass. Analyze, showing scale-degree numbers in the bass. Use ii^{6} where appropriate.

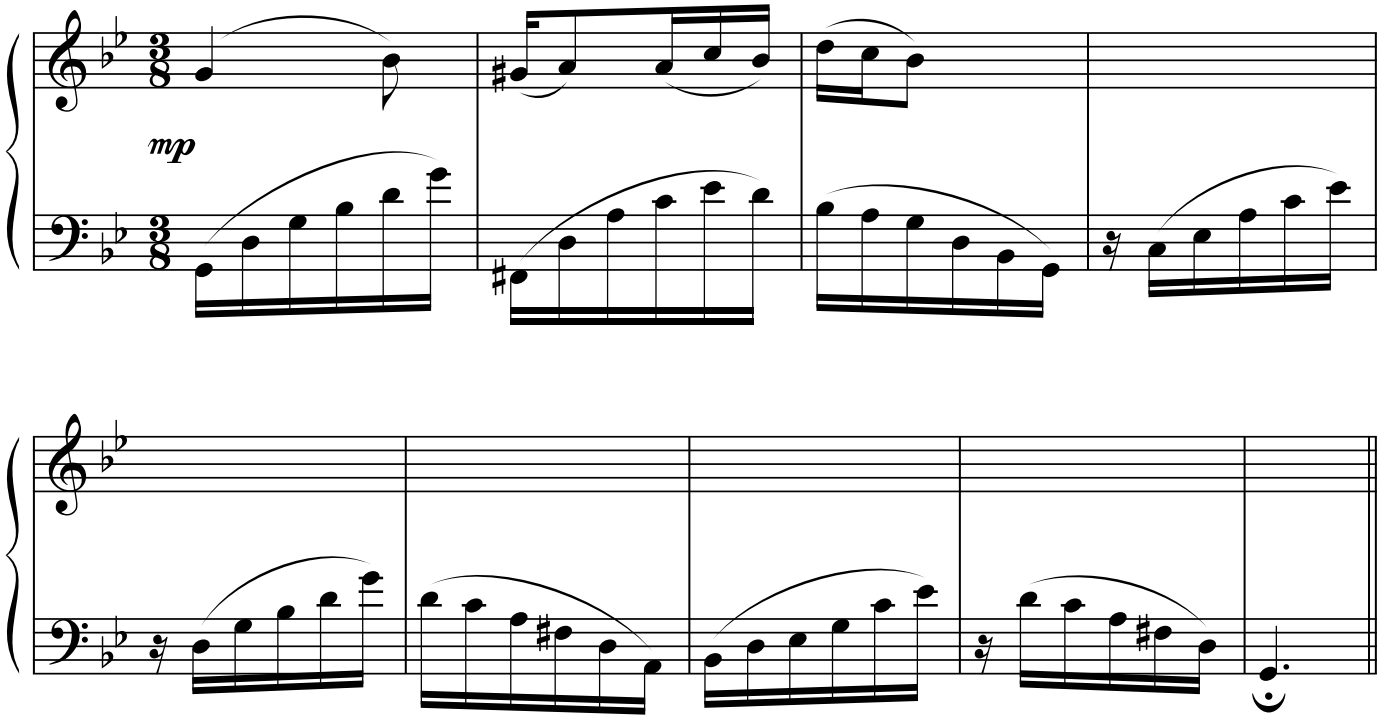


8. Complete in the given texture. Analyze completely.

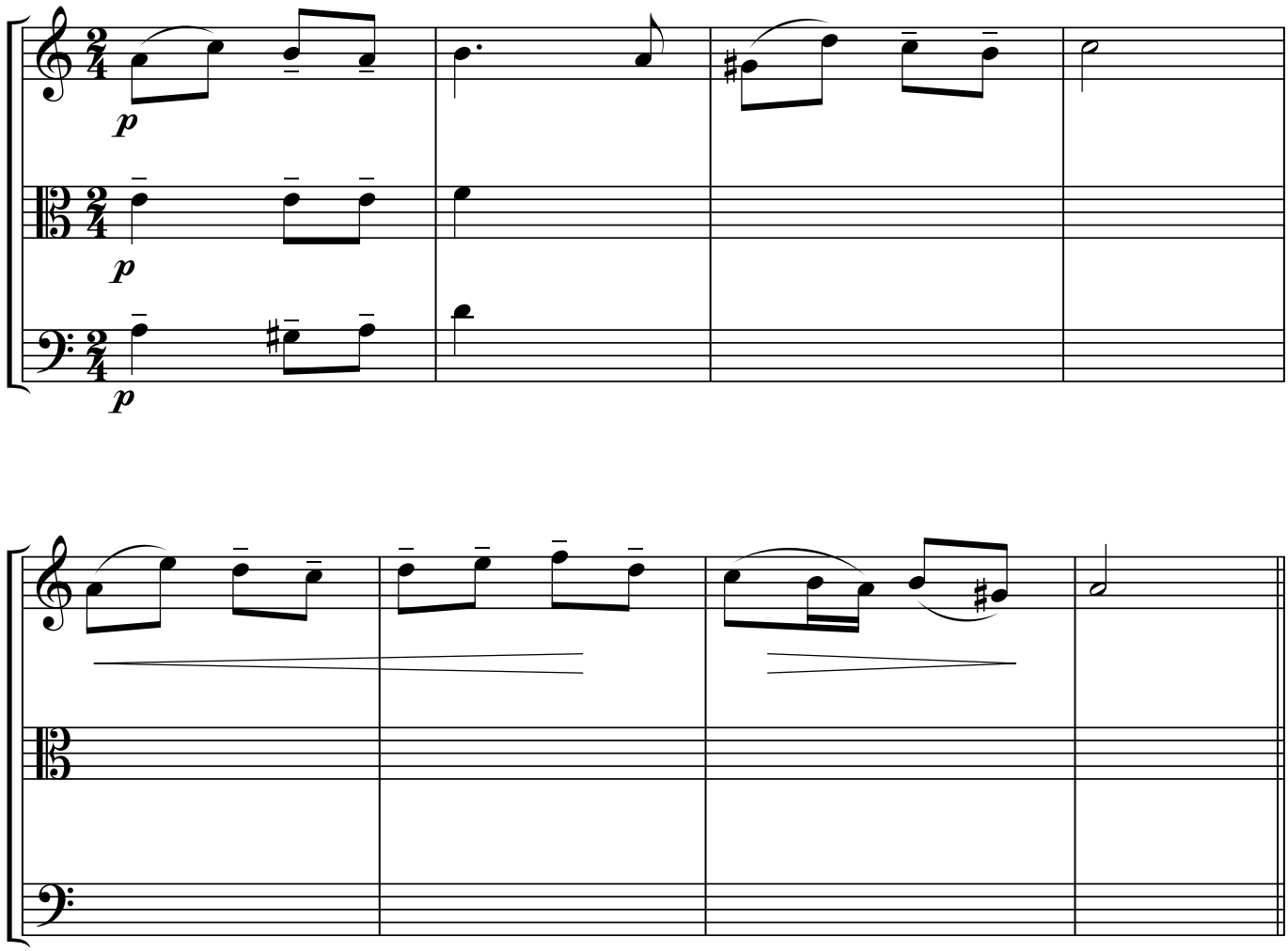
a. **Allegro moderato**



b. **Con amore**

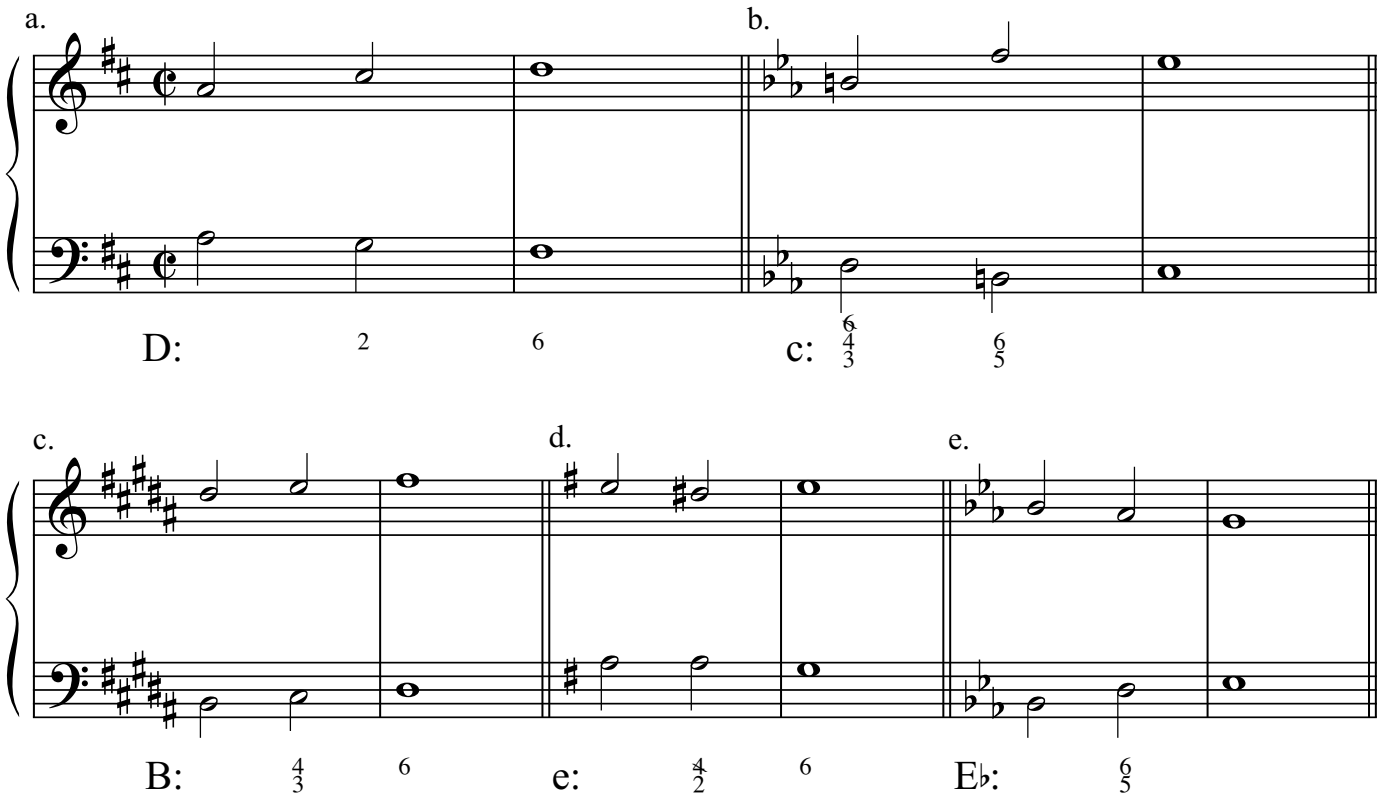


c. **Andante cantabile**

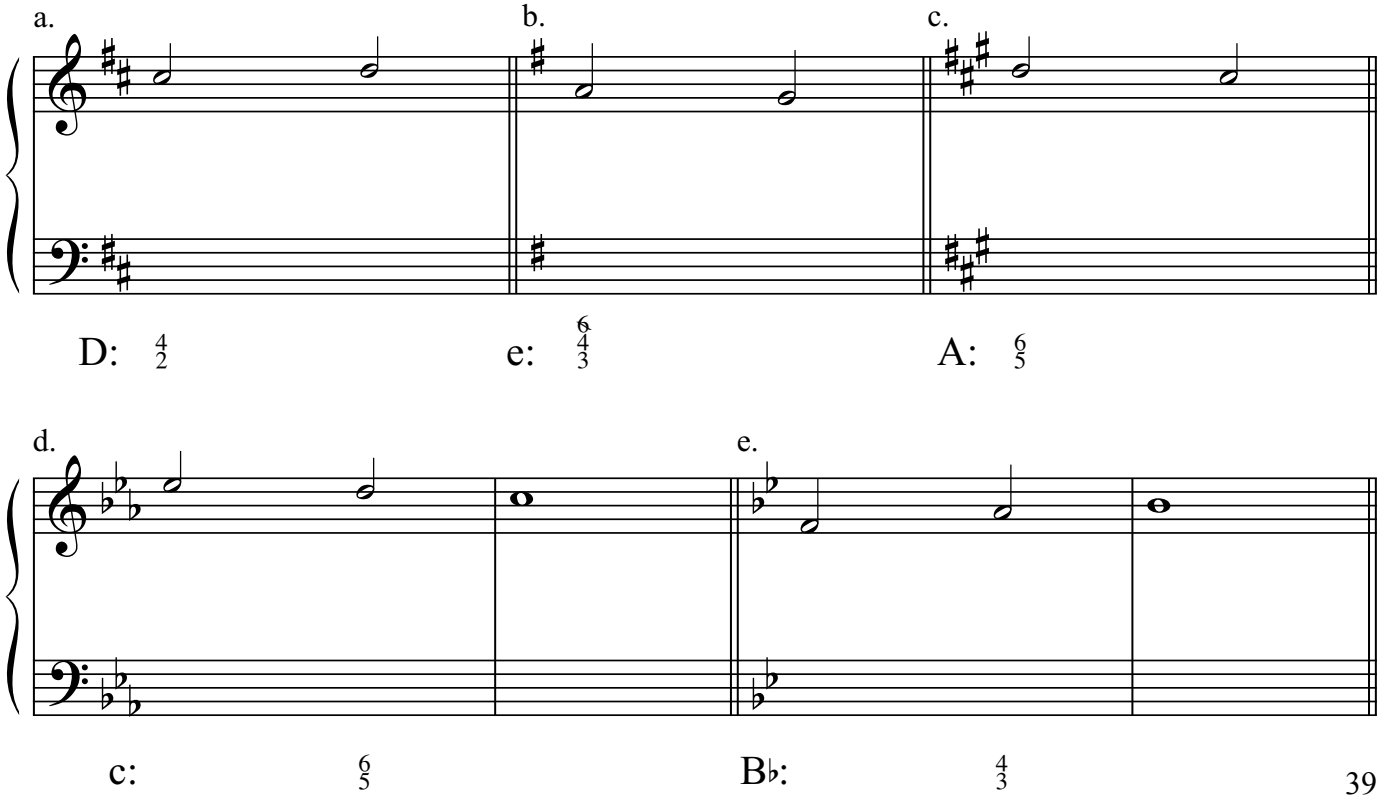


Name _____

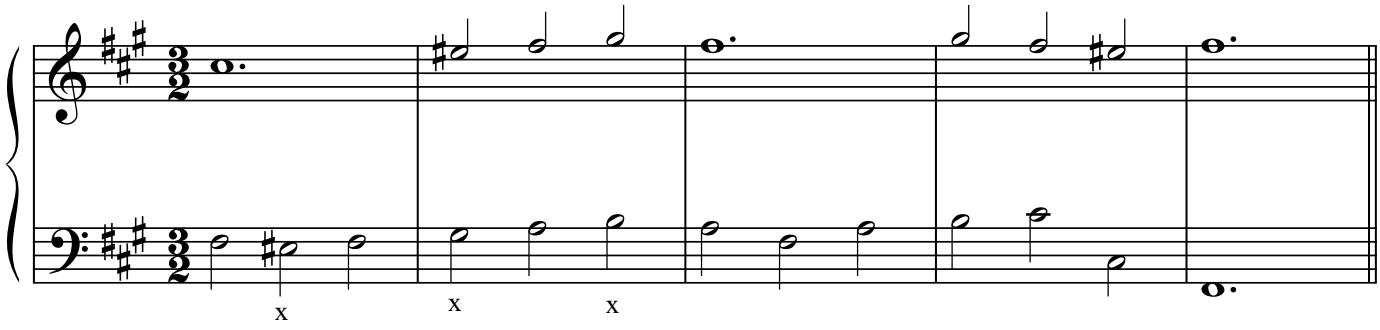
1. Add inner voices employing both keyboard and choral voicings. Analyze completely.



2. Harmonize the following soprano lines using inversions of the dominant seventh chord as indicated. Analyze.

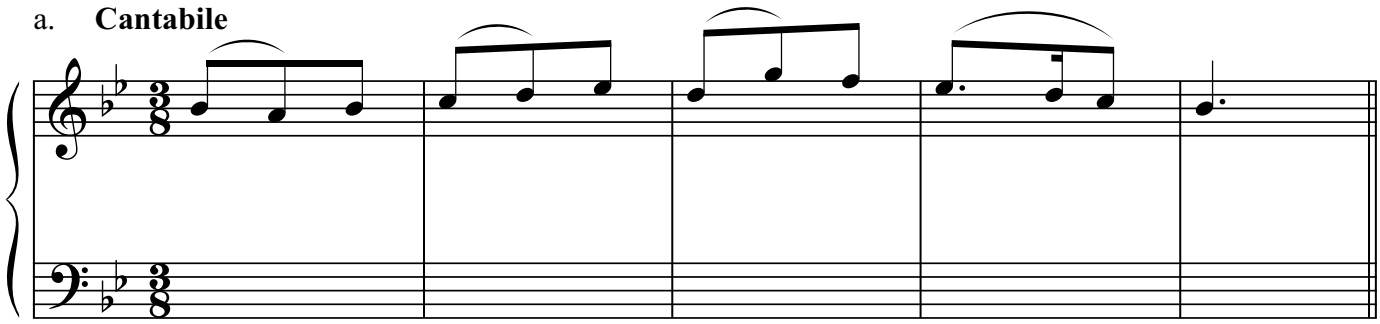


3. Fill in the inner voices, using inversions of the dominant seventh chord where indicated. Analyze, including scale degrees in the bass. Choral voicing.



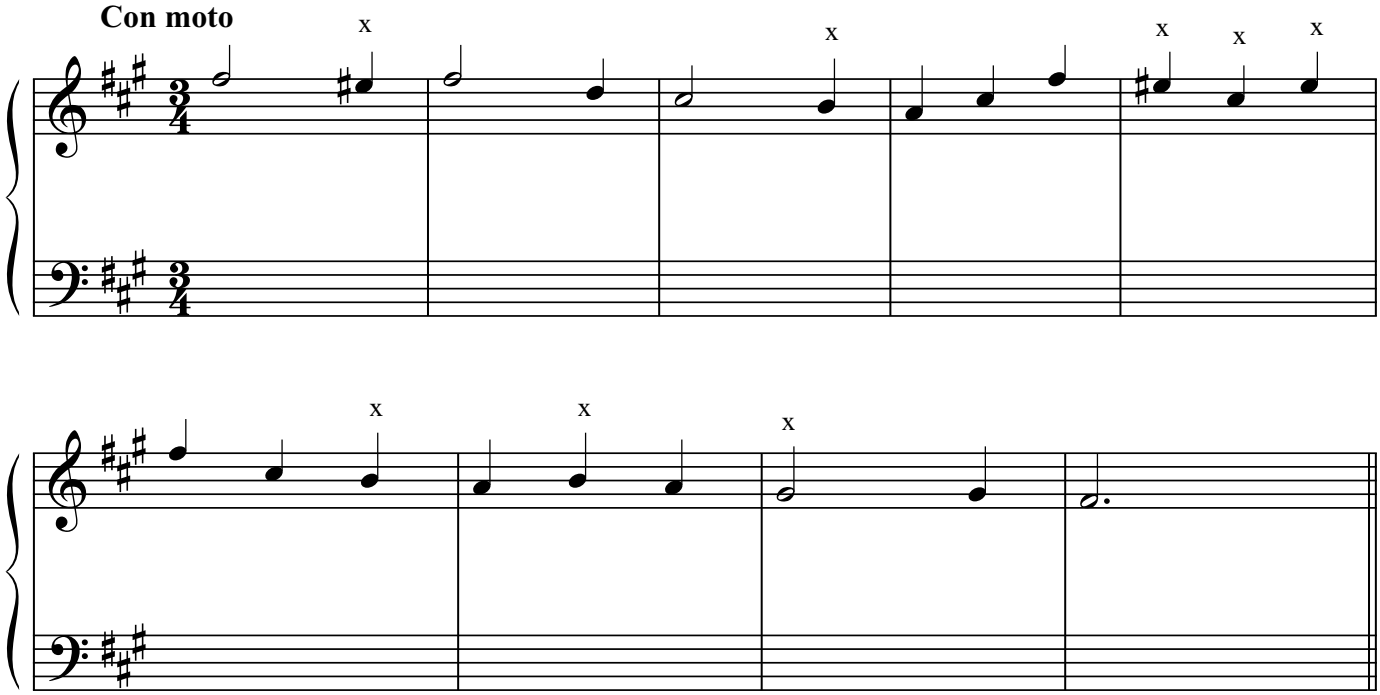
4. Harmonize the following melodies in four voices, using the harmonic vocabulary discussed thus far. Analyze completely. Show scale degrees in bass and soprano.

a. **Cantabile**

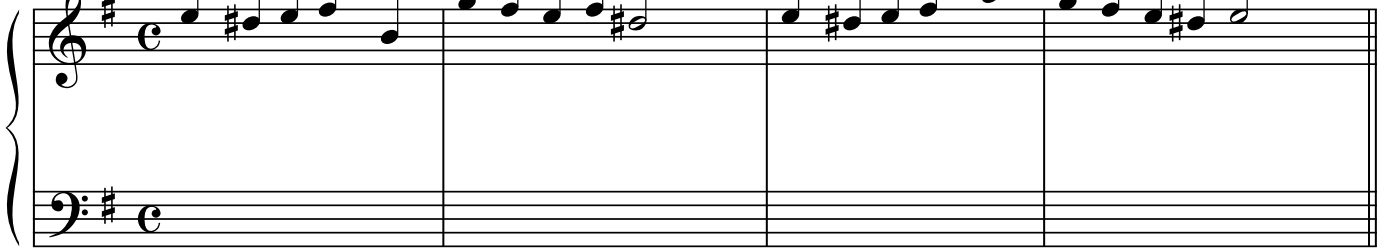


b. (Use inversions of the dominant seventh where indicated.)

Con moto

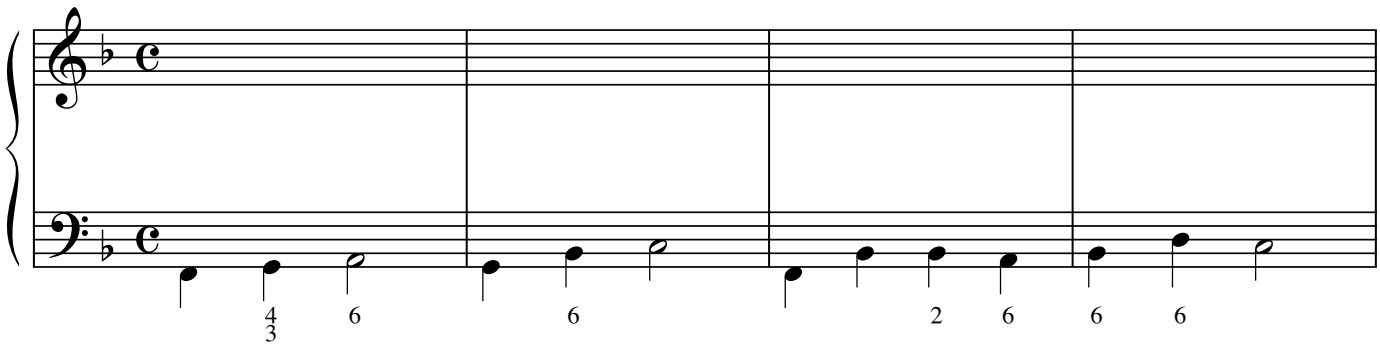


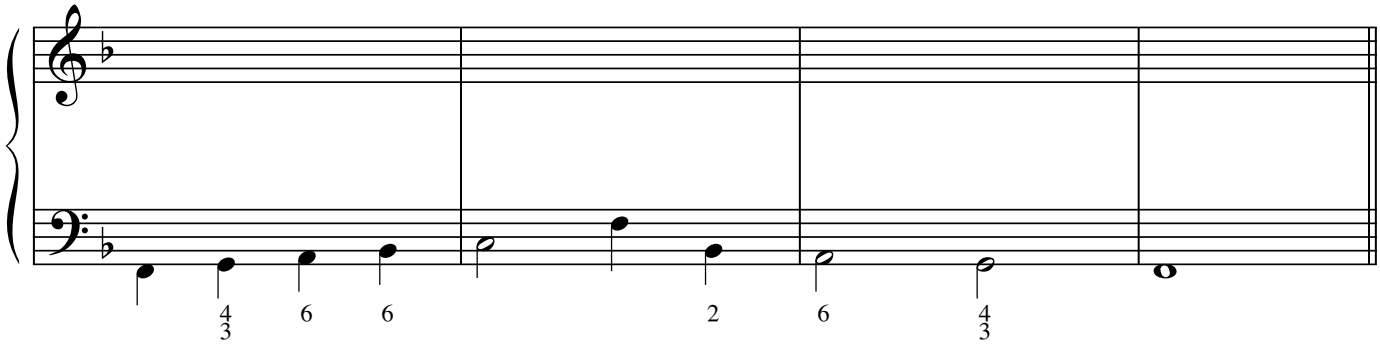
c. **Andante**



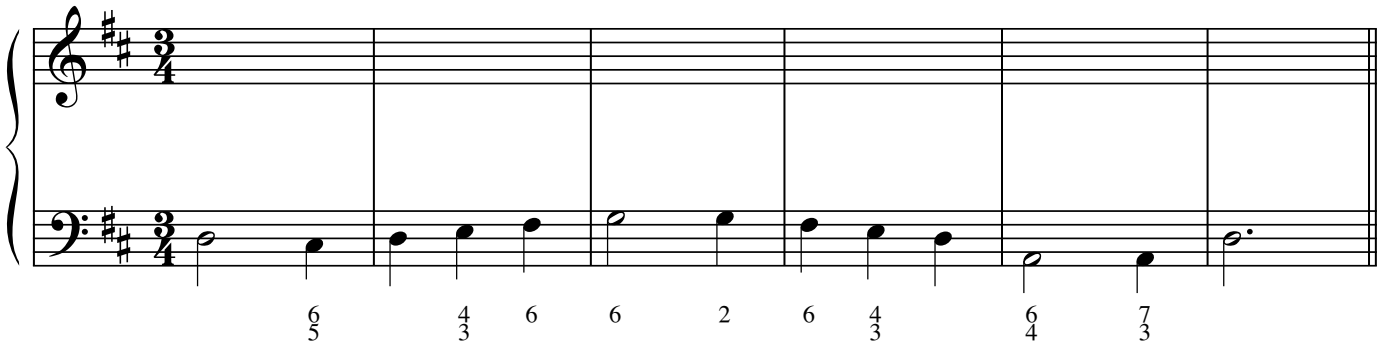
5. Harmonize the following figured bass lines. Analyze completely.

a.



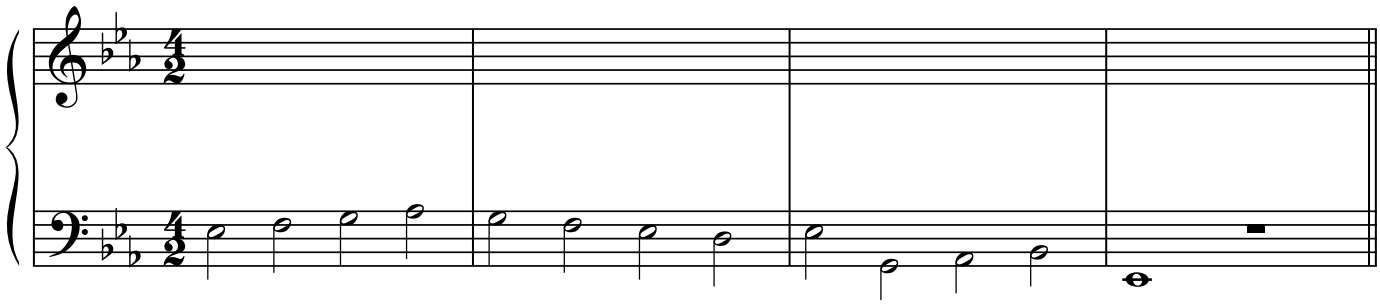


b.

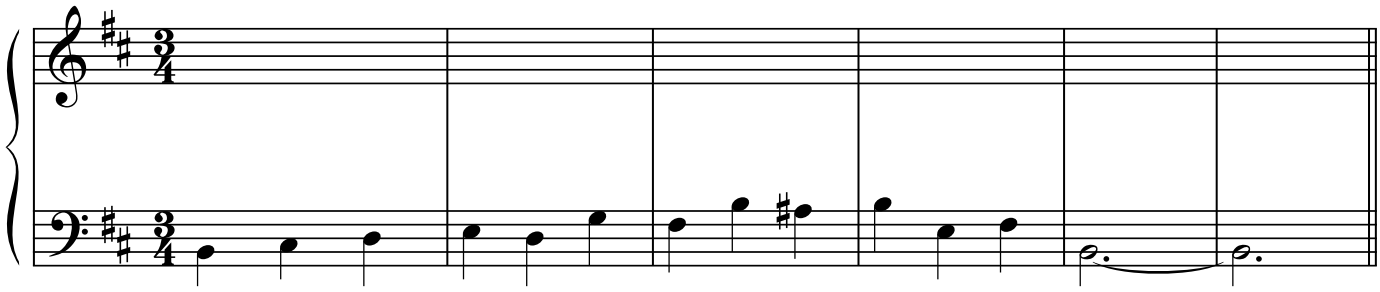


6. Harmonize these unfigured basses in four voices. Use inversions of the V7 chord where possible. Analyze fully and indicate scale degrees in the bass.

a.

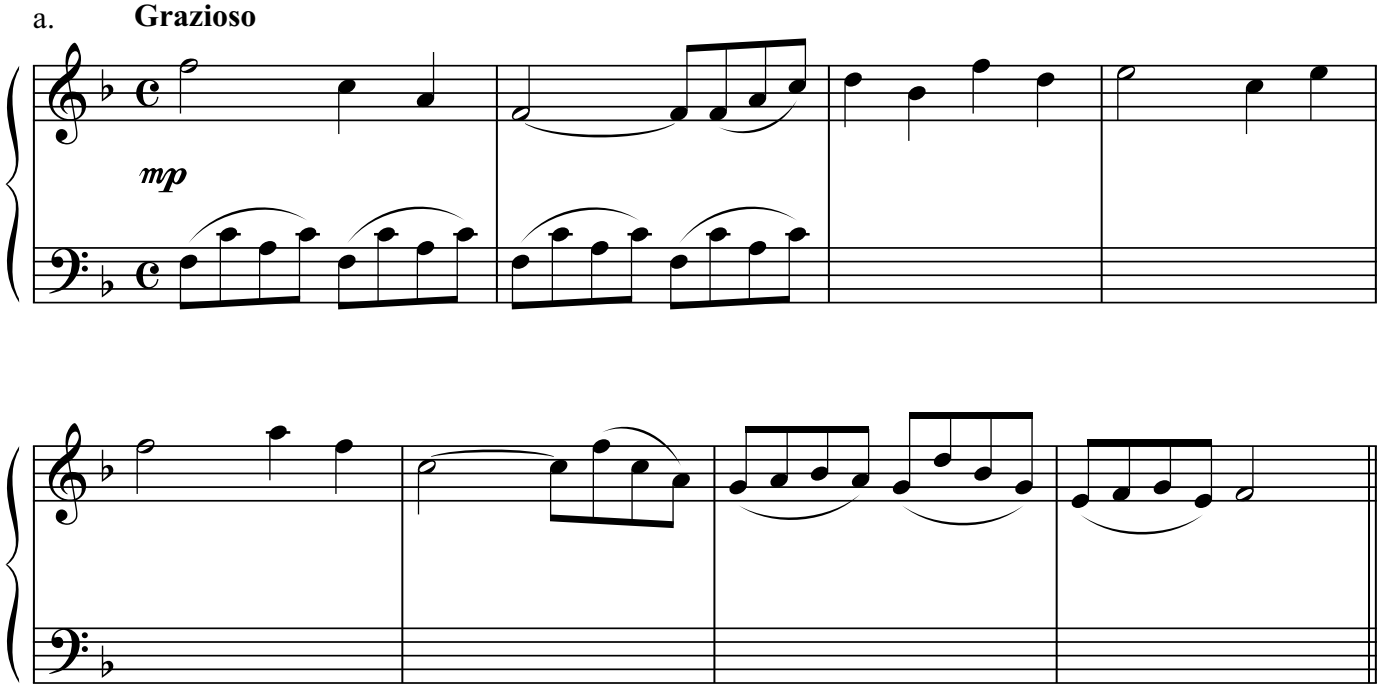


b.

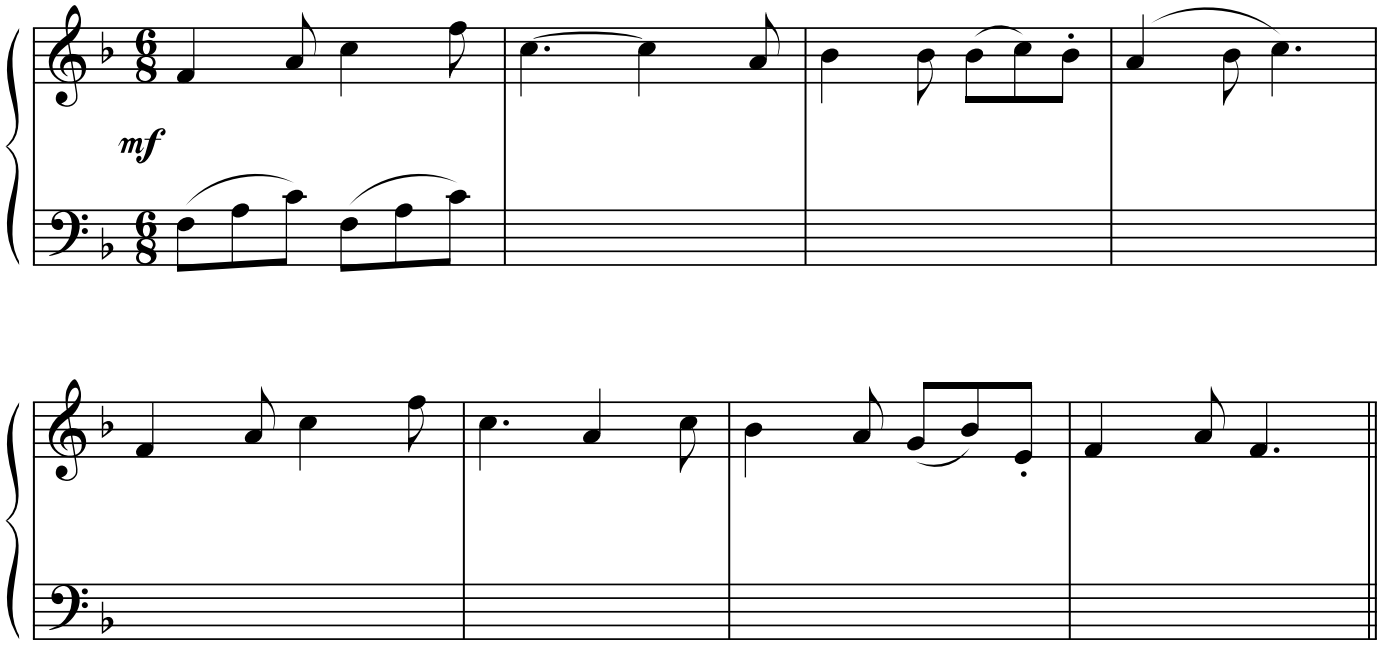


7. Continue the harmonization of the given melodies in the texture and style indicated in the opening beats. Use the complete harmonic vocabulary studied thus far. Include slurs and other needed editorial markings.

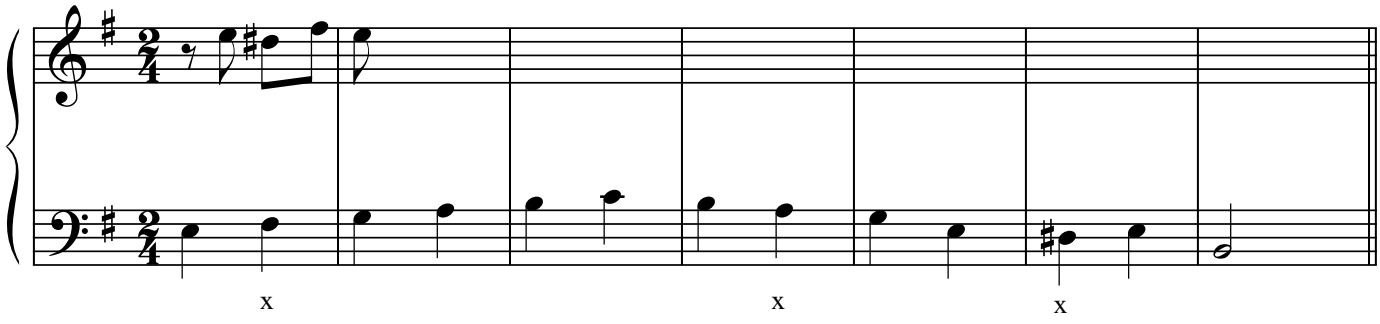
a. **Grazioso**



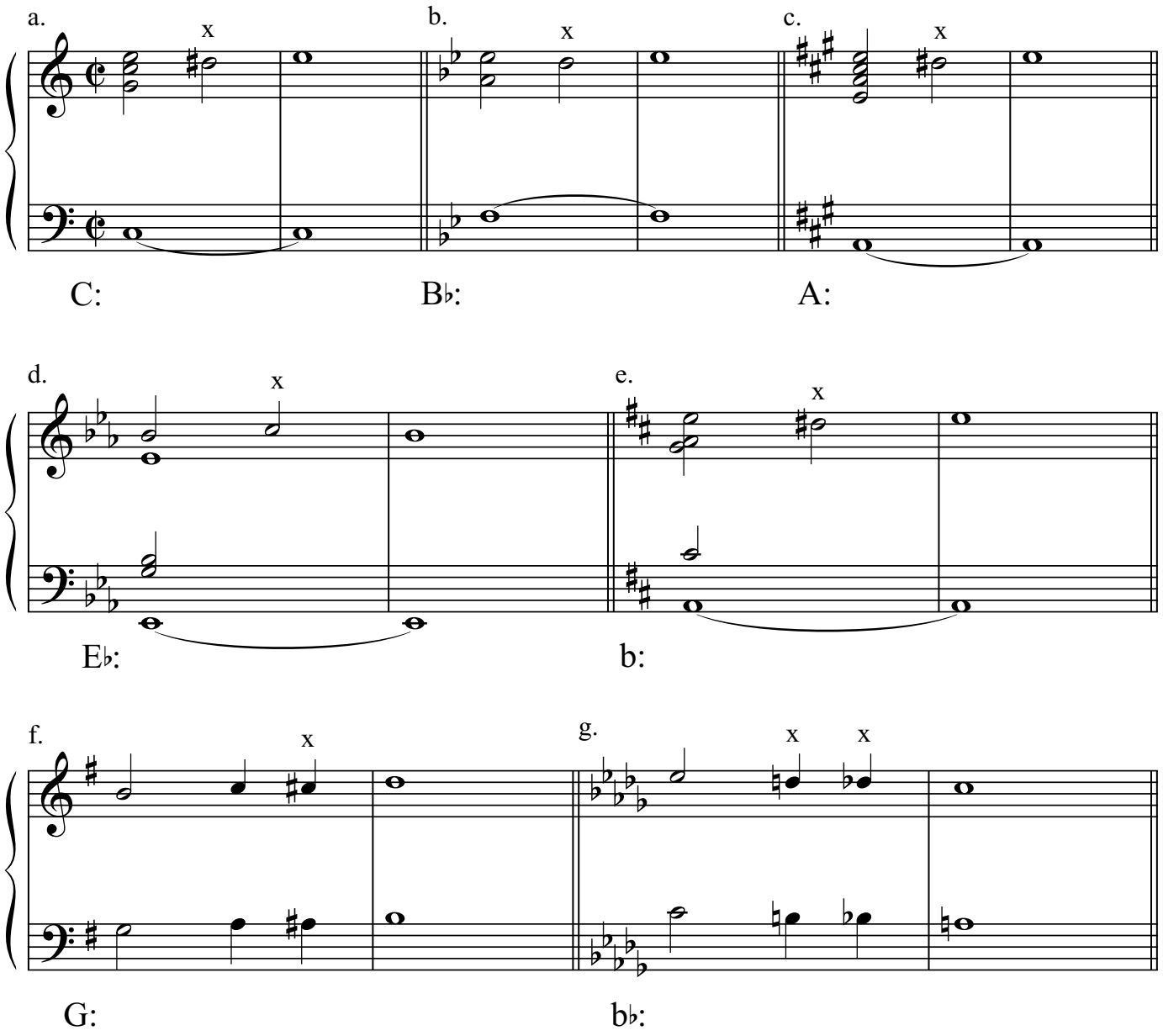
b. **Allegretto**



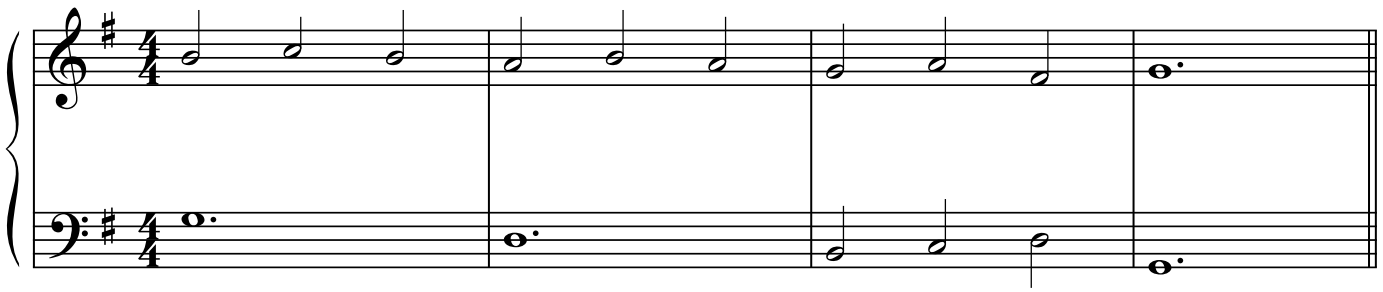
8. Complete the upper voice in the same style. Analyze, including scale degrees in the bass. Use inversions of the dominant seventh chord where indicated. Include all needed editorial markings.



1. Complete the inner voices using linear diminished seventh chords where indicated. Analyze completely.

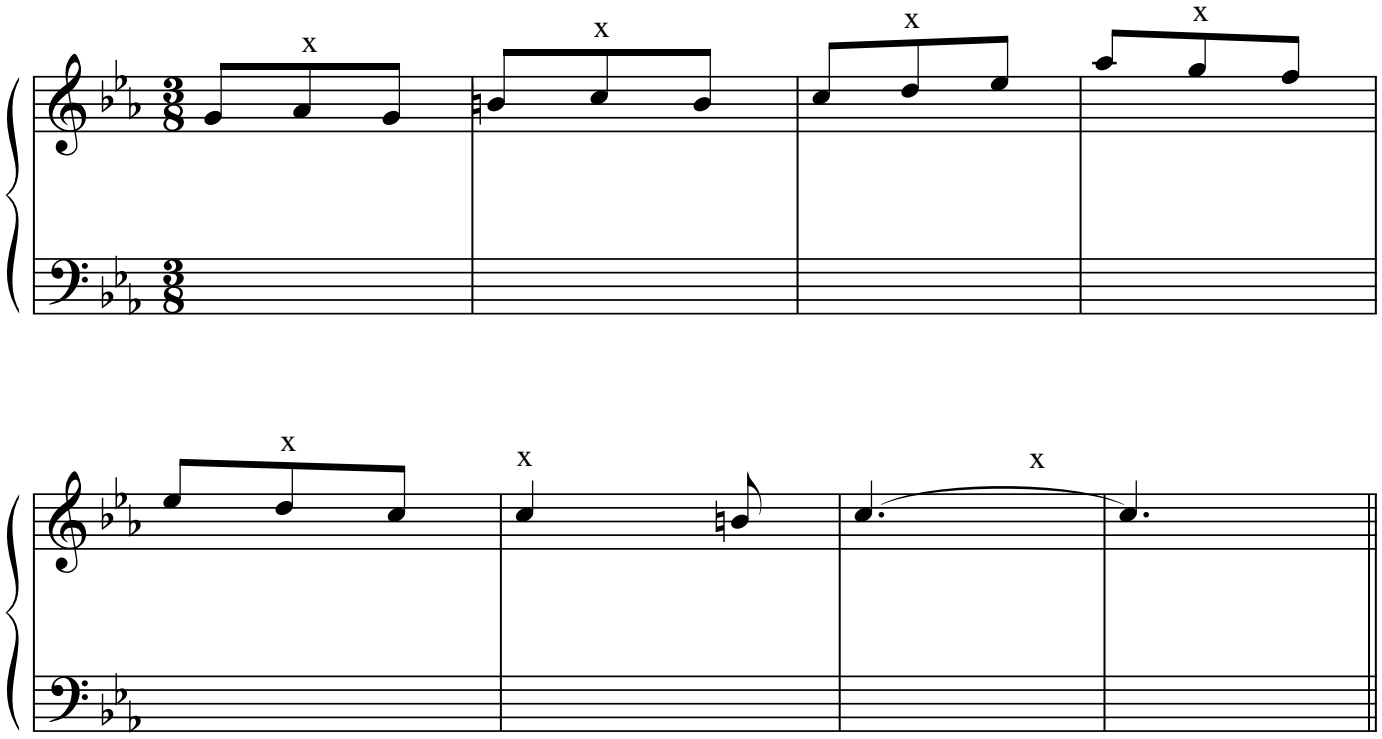


2. Write the inner voices, using linear six-four chords where possible. Analyze. Keyboard voicing.

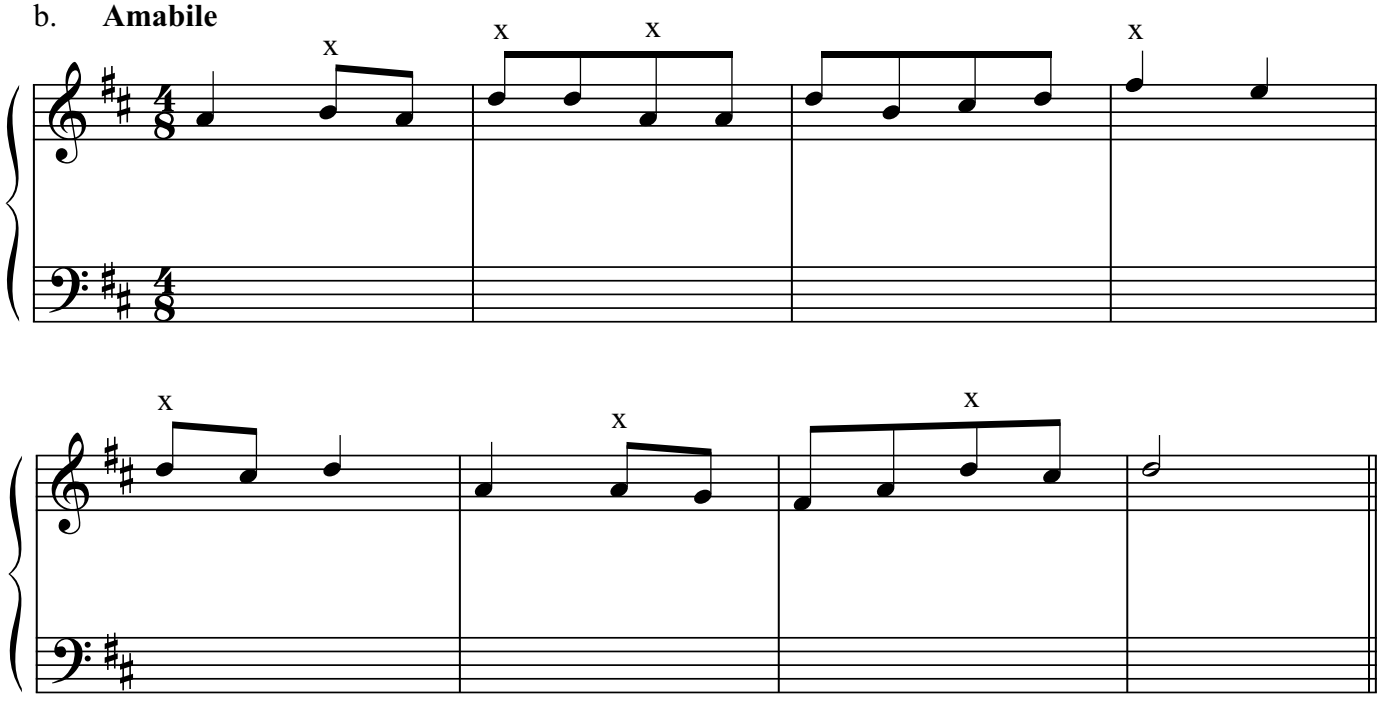


3. Harmonize in four voices, using linear six-four chords where indicated. Analyze fully.

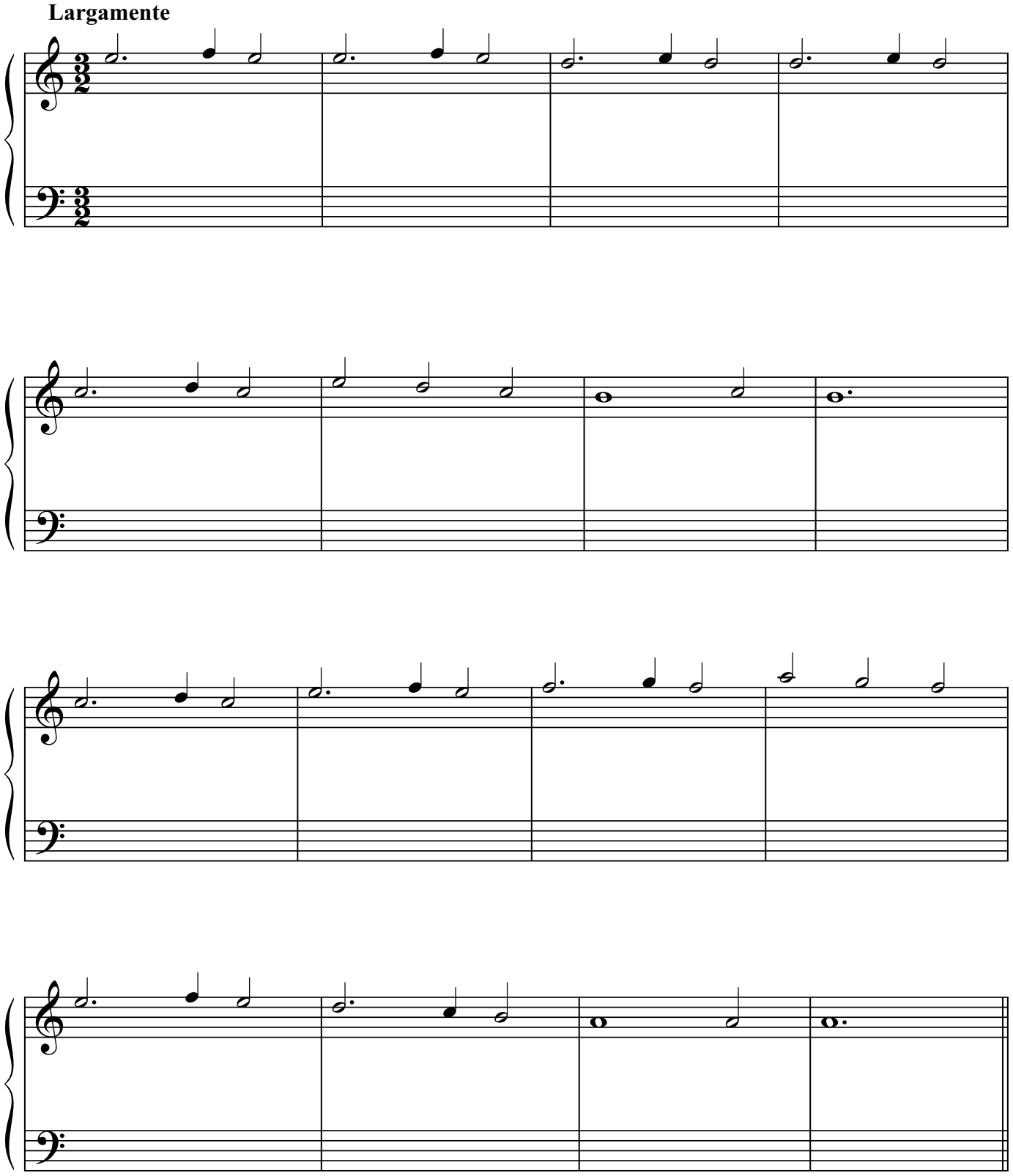
a. **Andante con espressione**



b. **Amabile**

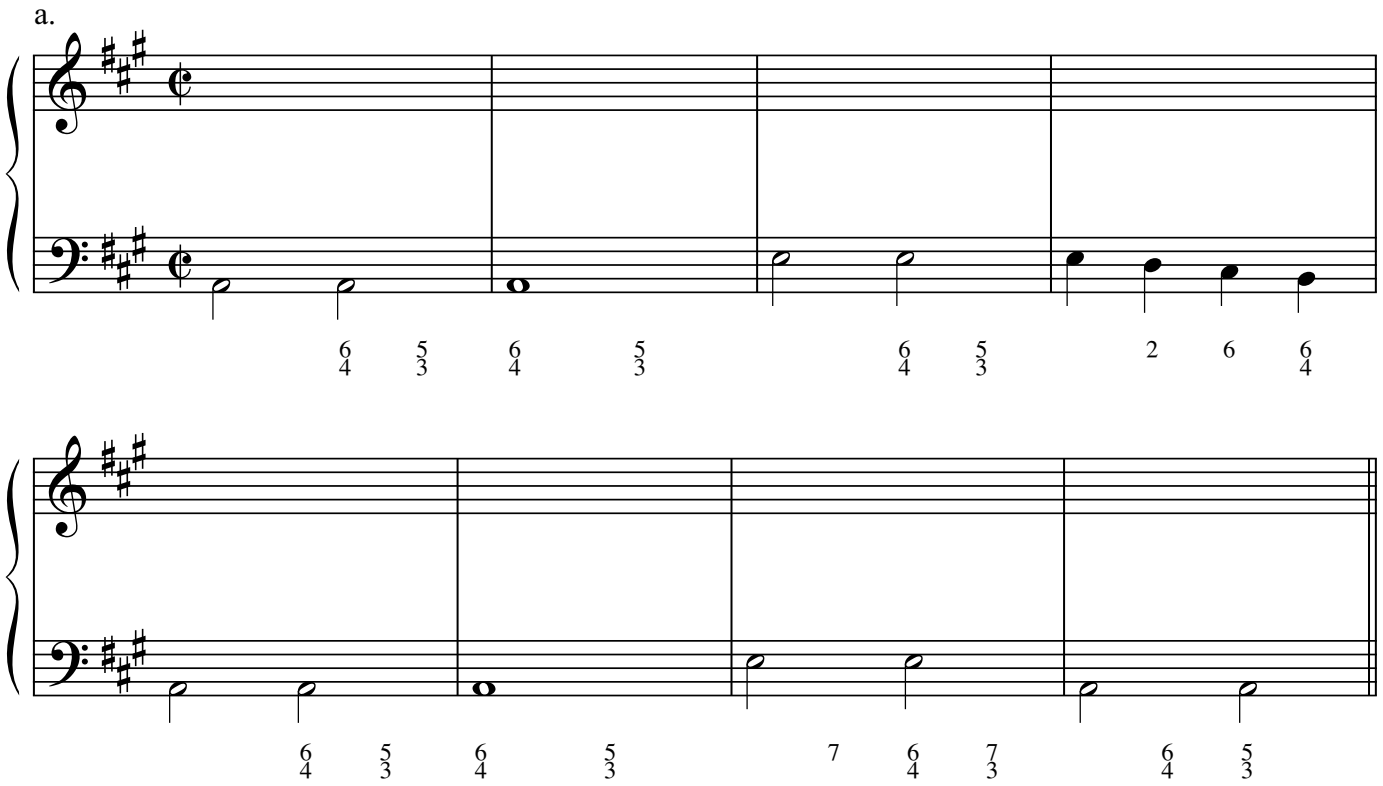


4. Harmonize this melody, using linear six-four chords where appropriate. Analyze completely.



5. Harmonize the following figured bass lines. Analyze completely.

a.



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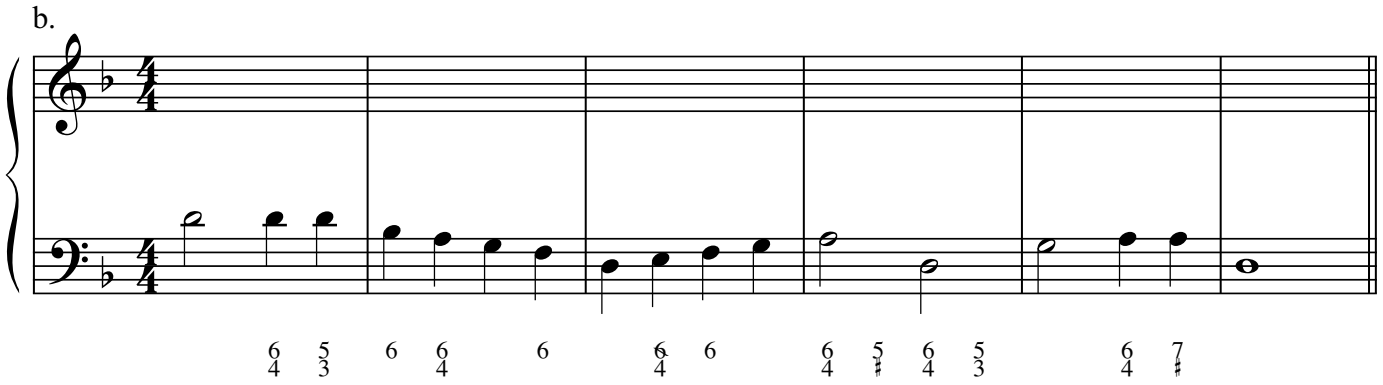
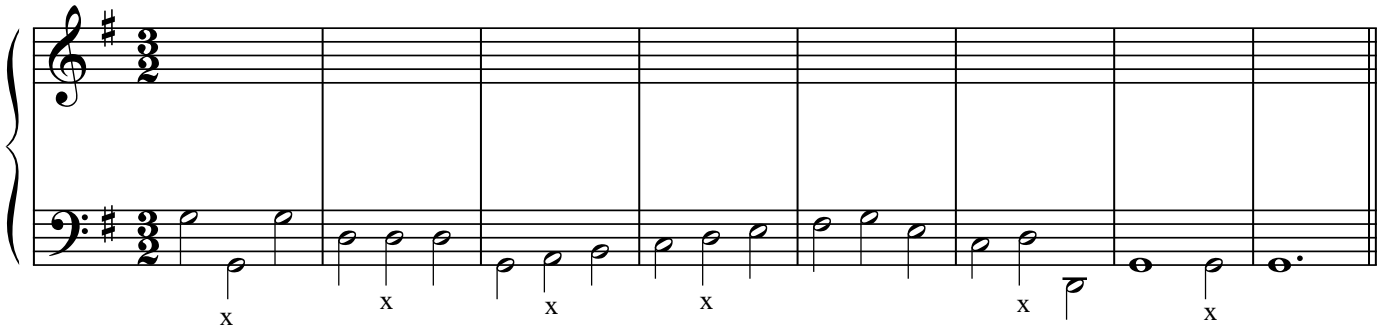
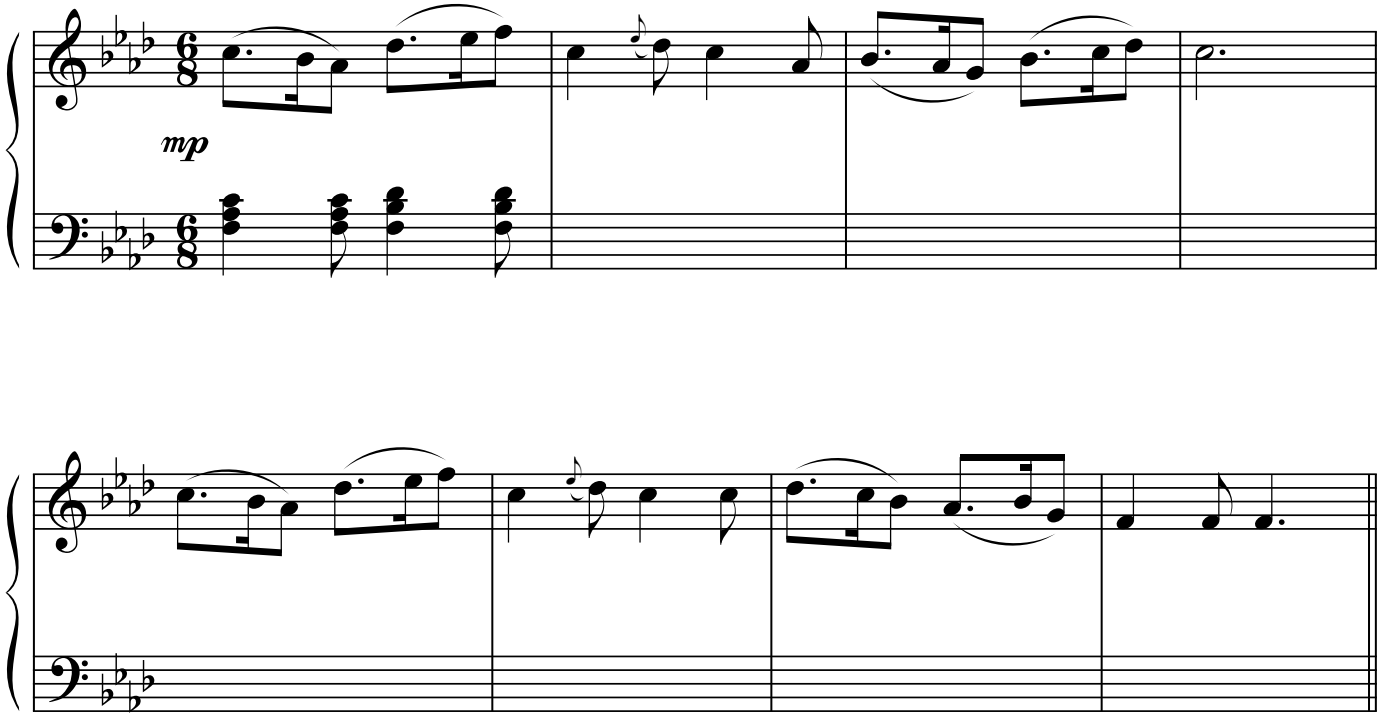


6. Harmonize this unfigured bass in four voices. Use six-four chords where indicated. Analyze.

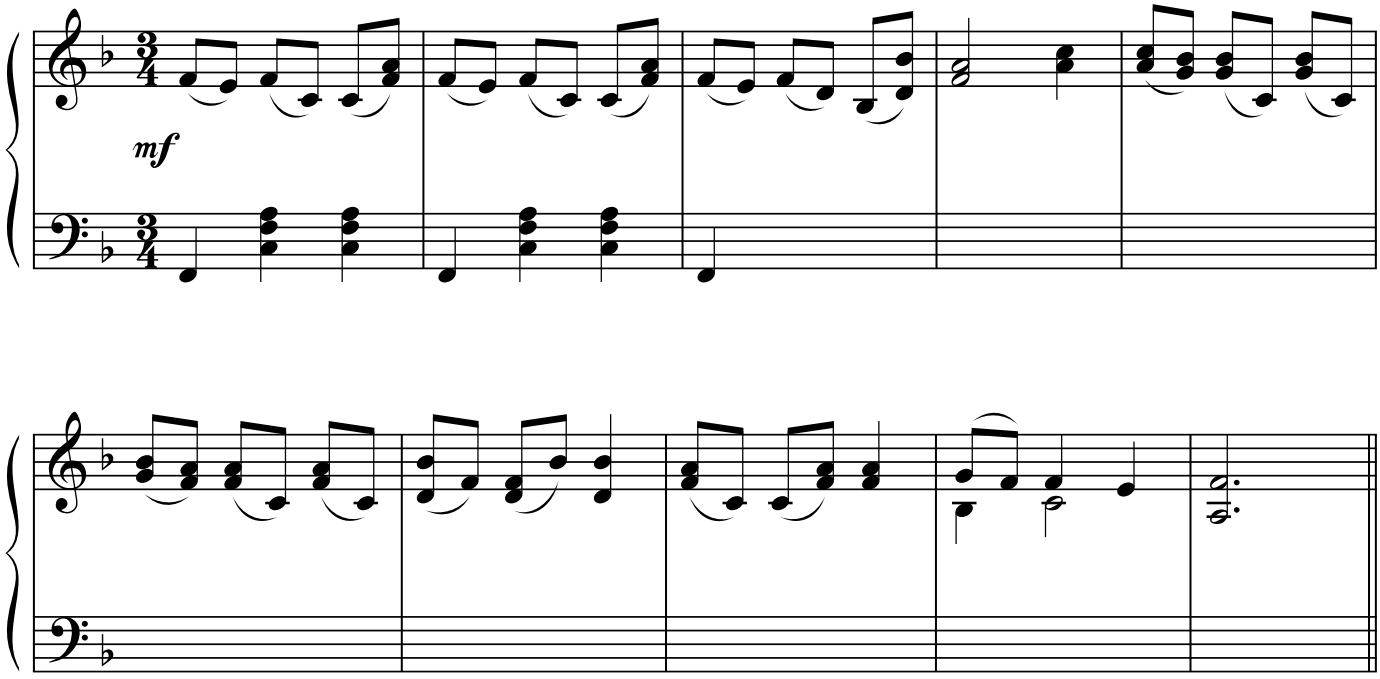


7. Continue the harmonization of the given melodies in the texture and style indicated in the opening beats. Analyze completely.

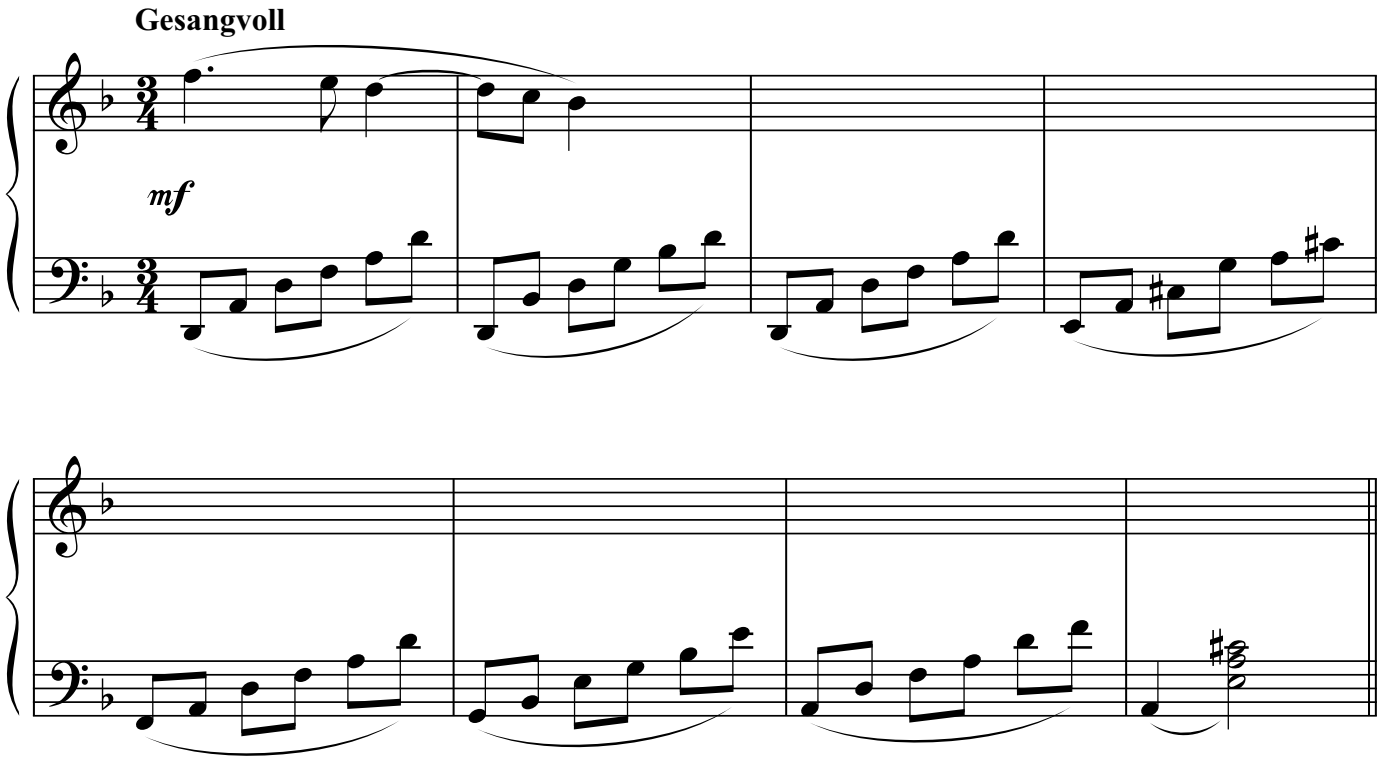
a. **Andantino**



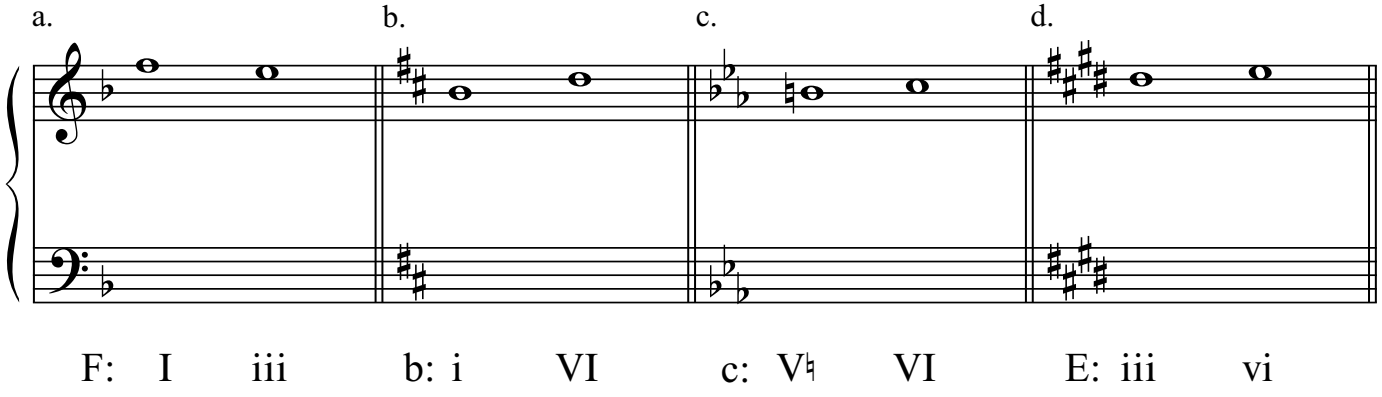
b. **Waltz**

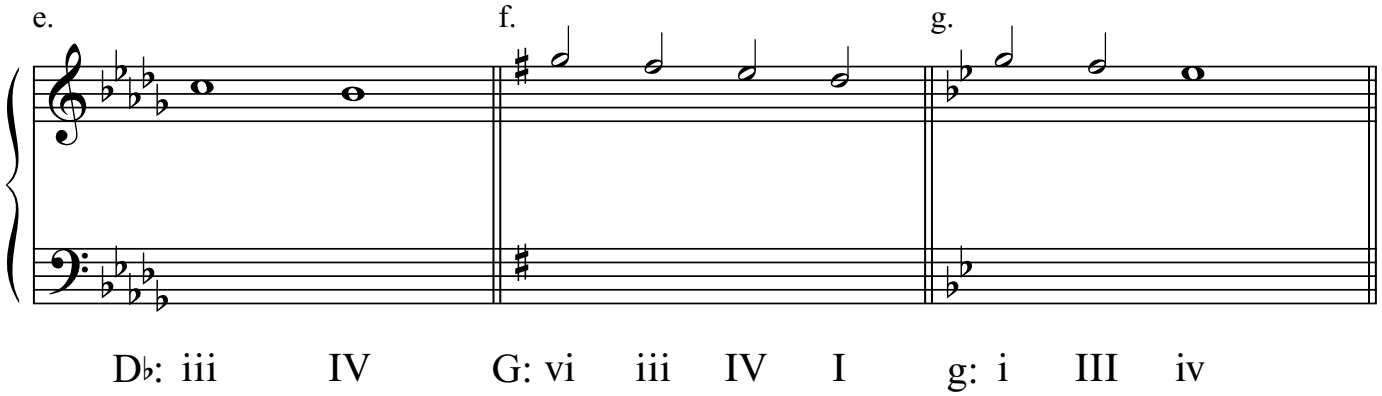


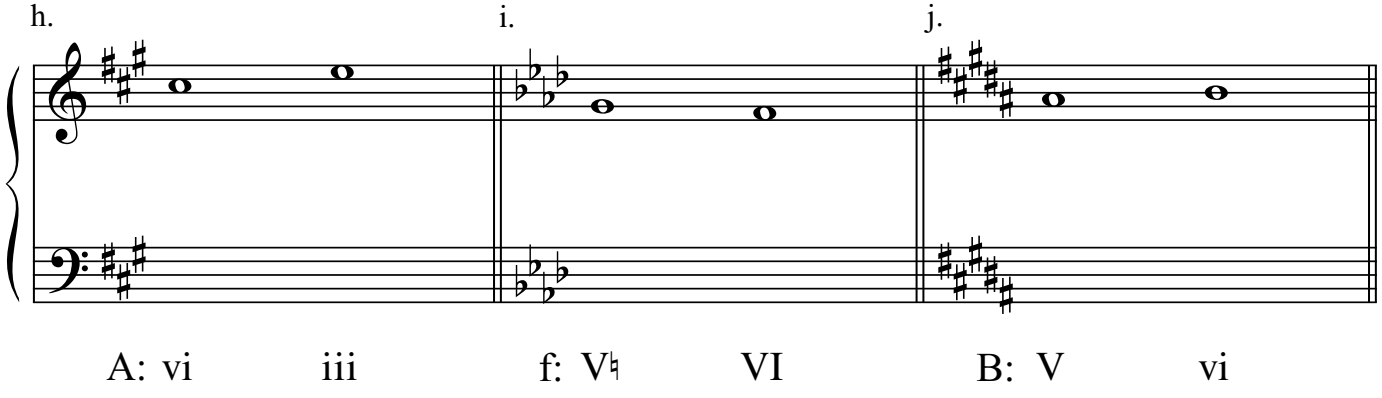
8. Complete the upper voice in the same style. Analyze.



1. Harmonize the melody lines according to the given analysis.

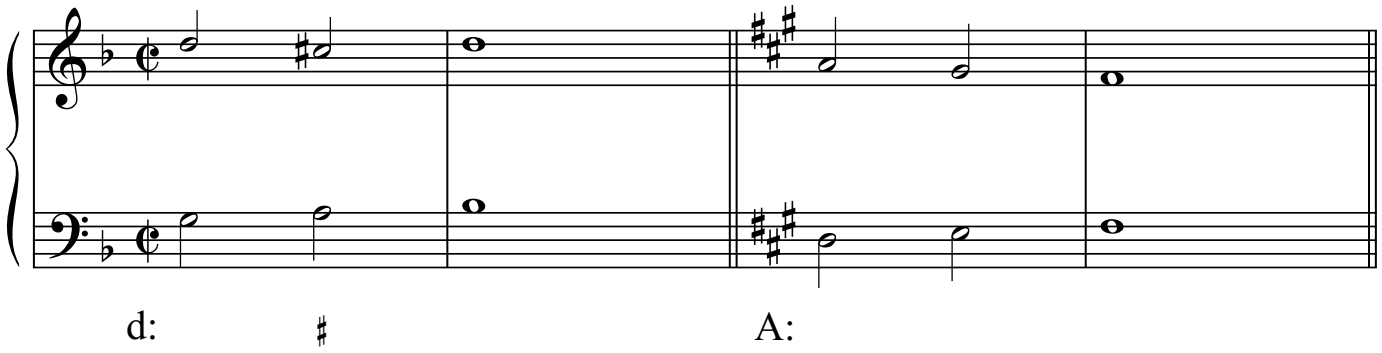






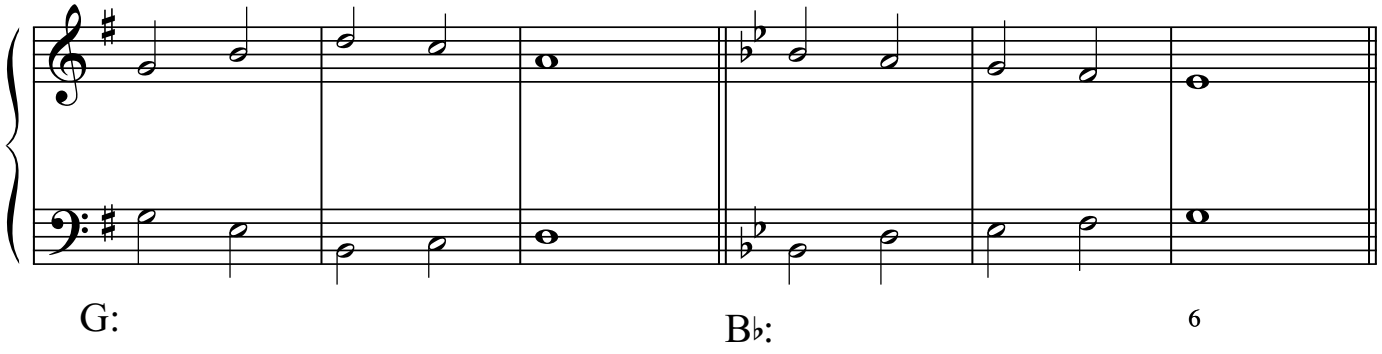
2. Add alto and tenor lines according to the given figures. Analyze.

a.



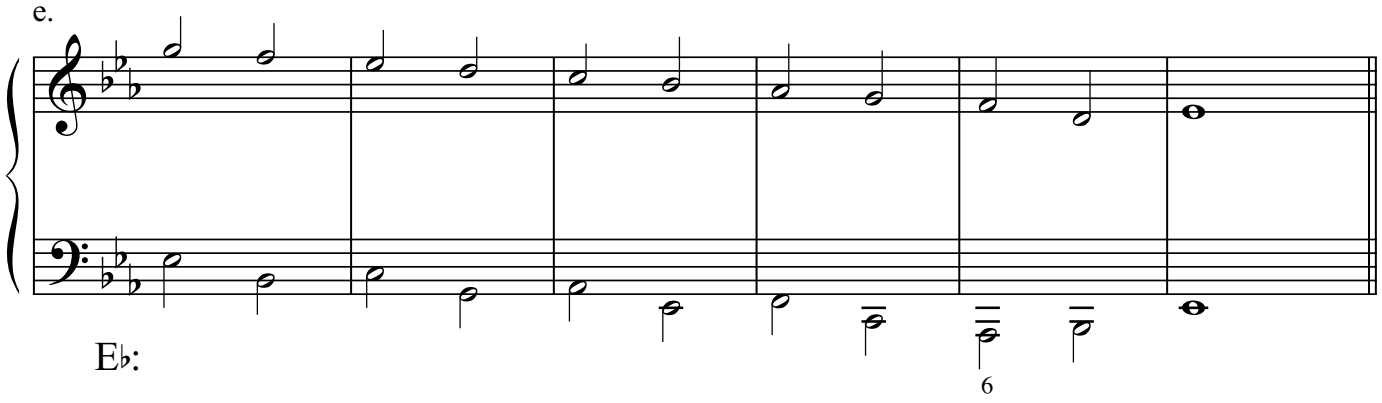
b.

c.

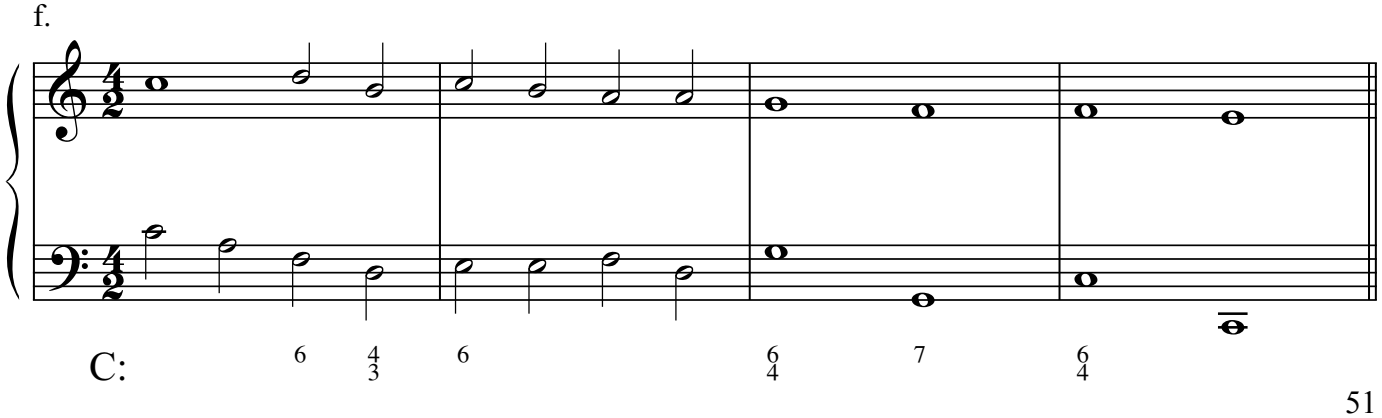


d.

e.

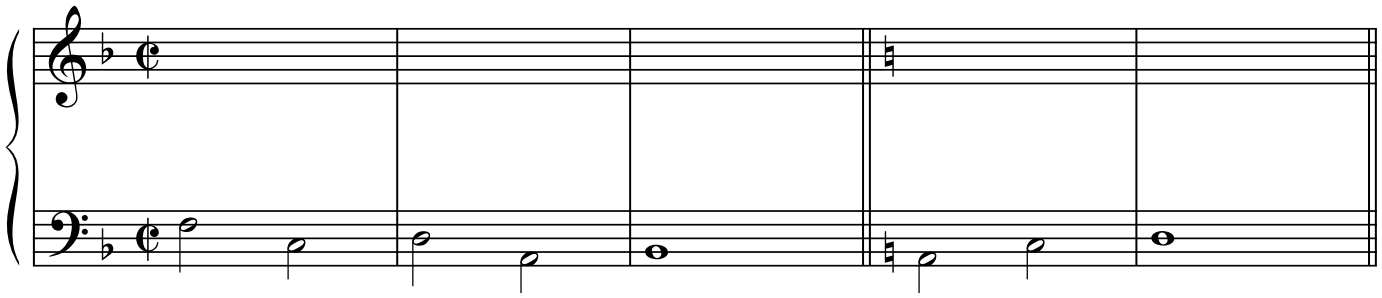


f.



3. Realize the following figured bass lines. Analyze.

a.

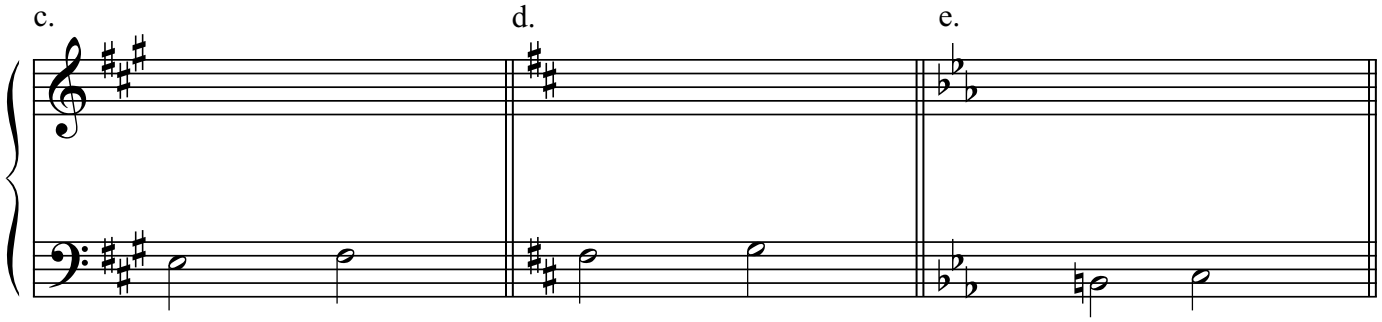


F:

b.

a:

c.



A:

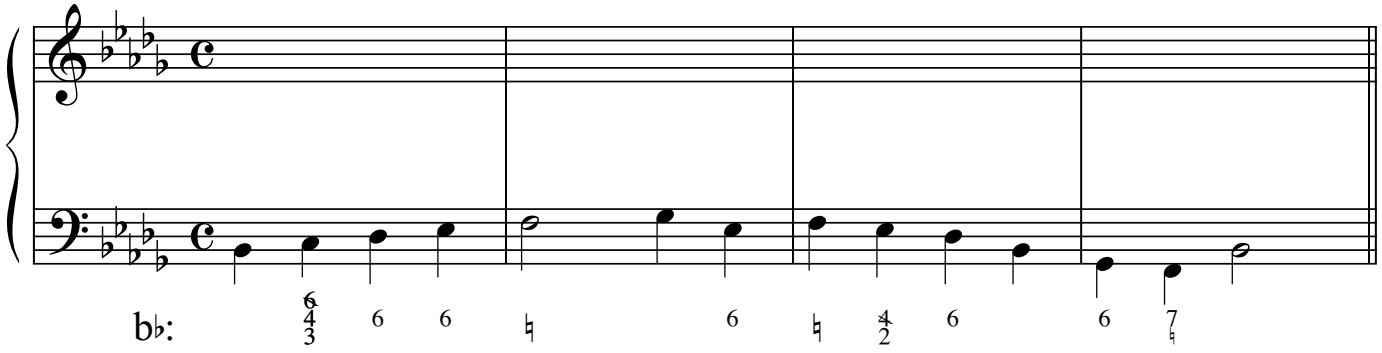
d.

b: ♯

e.

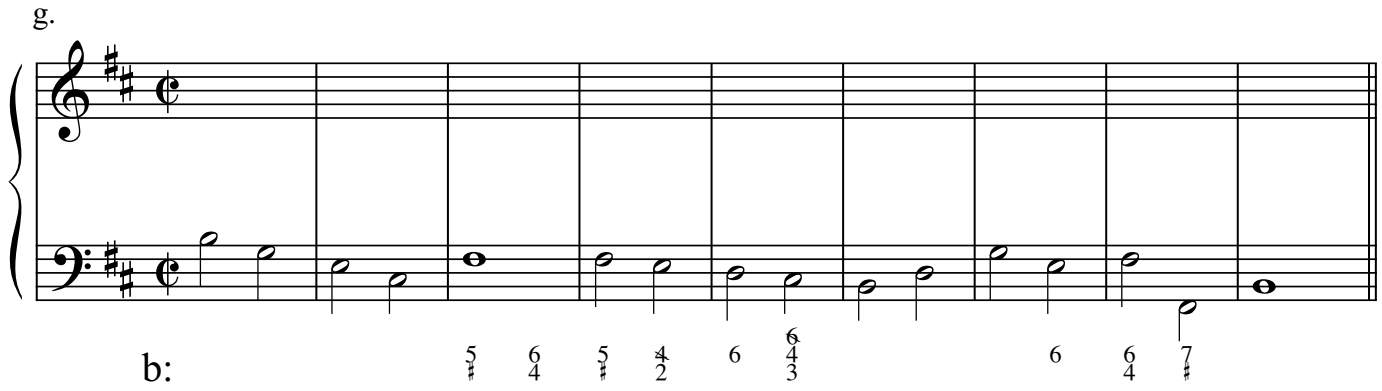
c: 6 6

f.



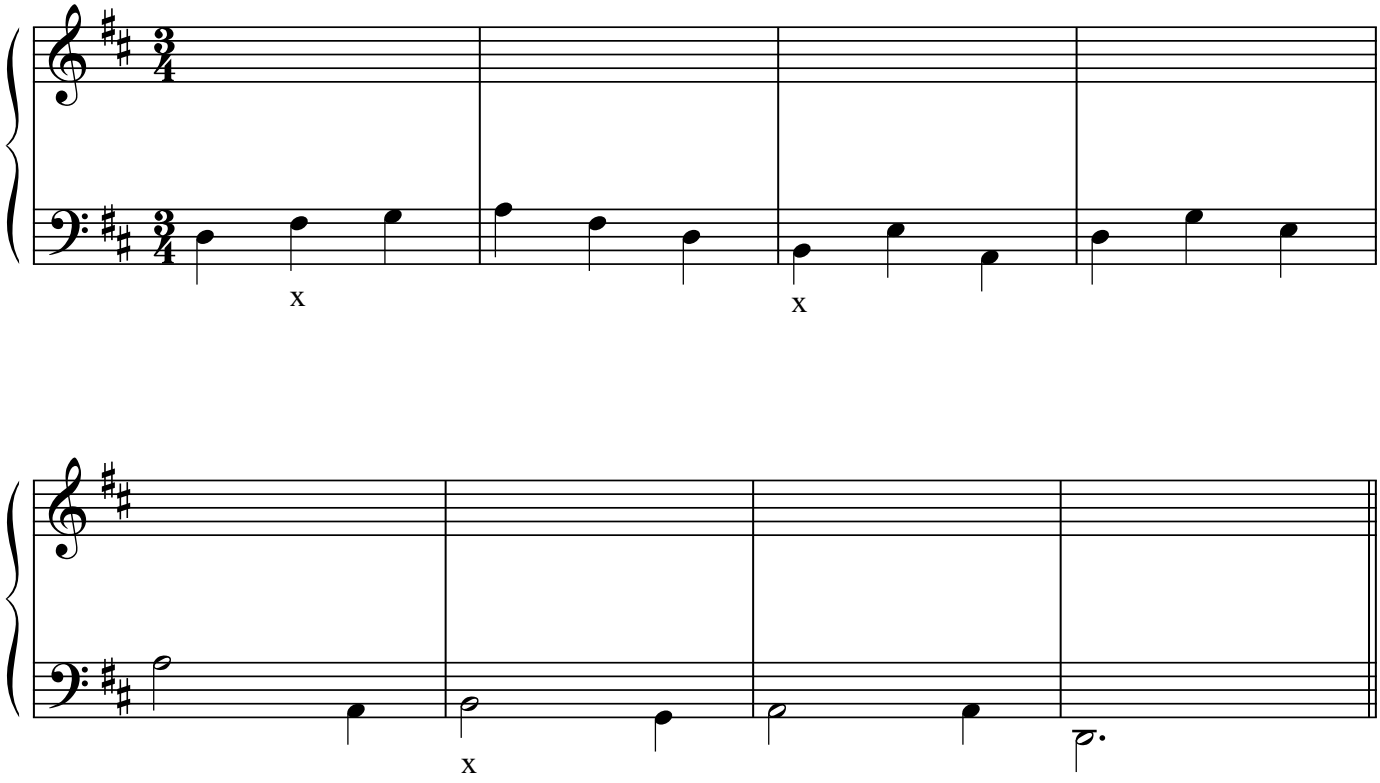
b♭: $\frac{6}{4}_{3}$ 6 6 ♮ 6 ♮ $\frac{4}{2}$ 6 6 $\frac{7}{♮}$

g.

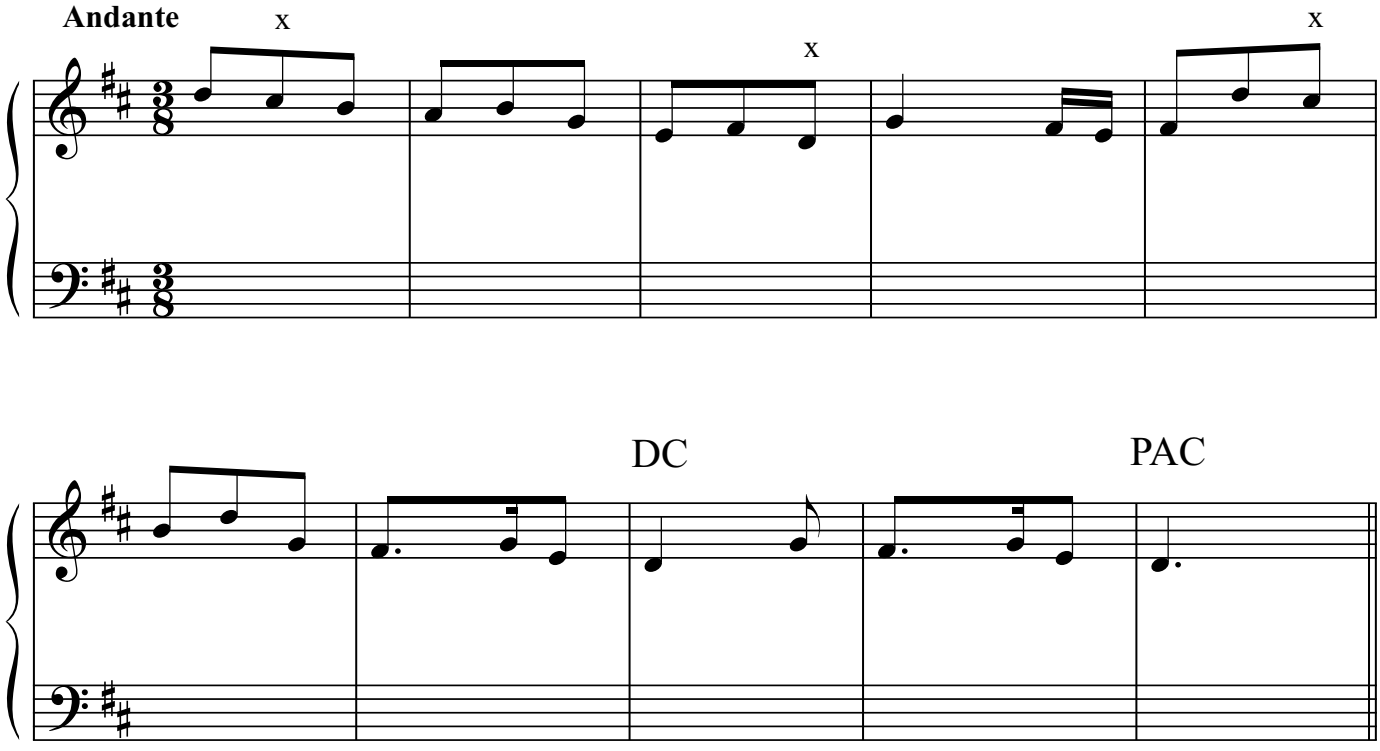


b: $\frac{5}{♯}$ $\frac{6}{4}$ $\frac{5}{♯}$ $\frac{4}{2}$ 6 $\frac{6}{4}_{3}$ 6 $\frac{6}{4}$ $\frac{7}{♯}$

4. Harmonize this unfigured bass line, using vi or iii where indicated. Analyze.

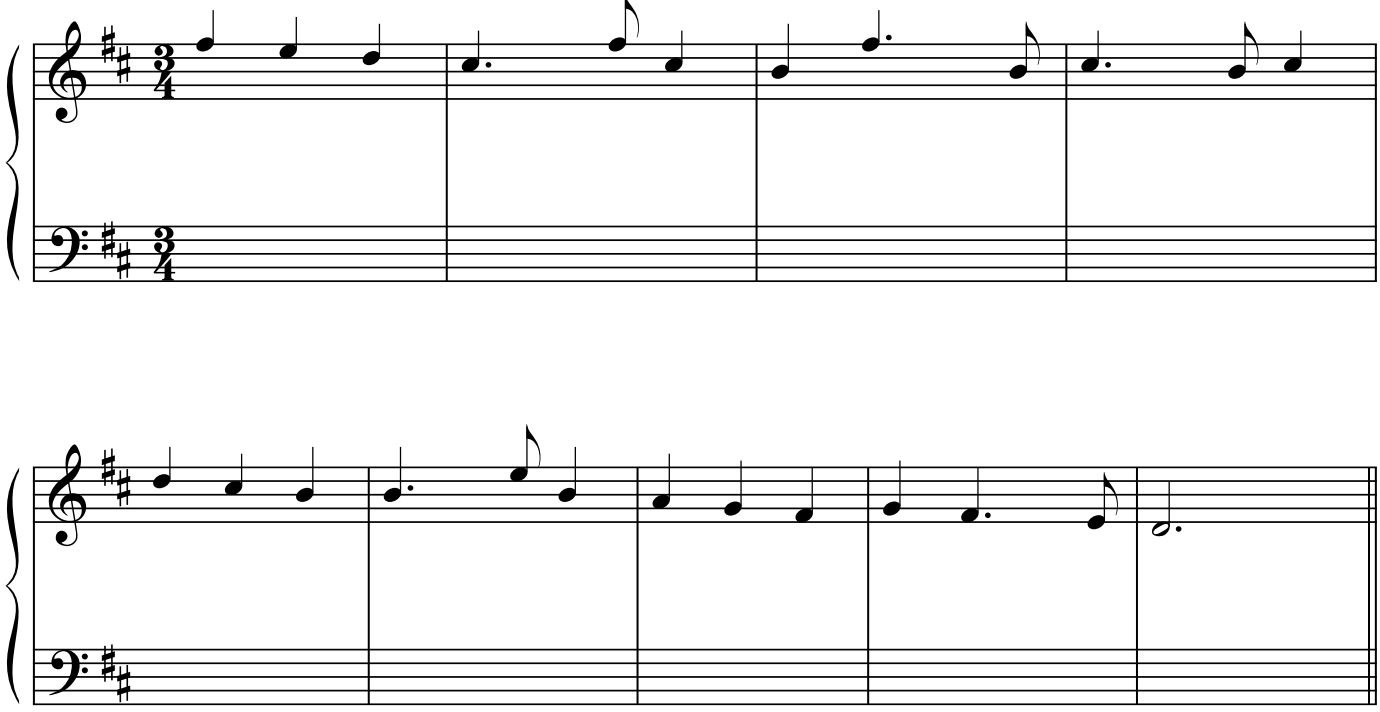


5. Harmonize this melody, using vi or iii where indicated. Analyze.

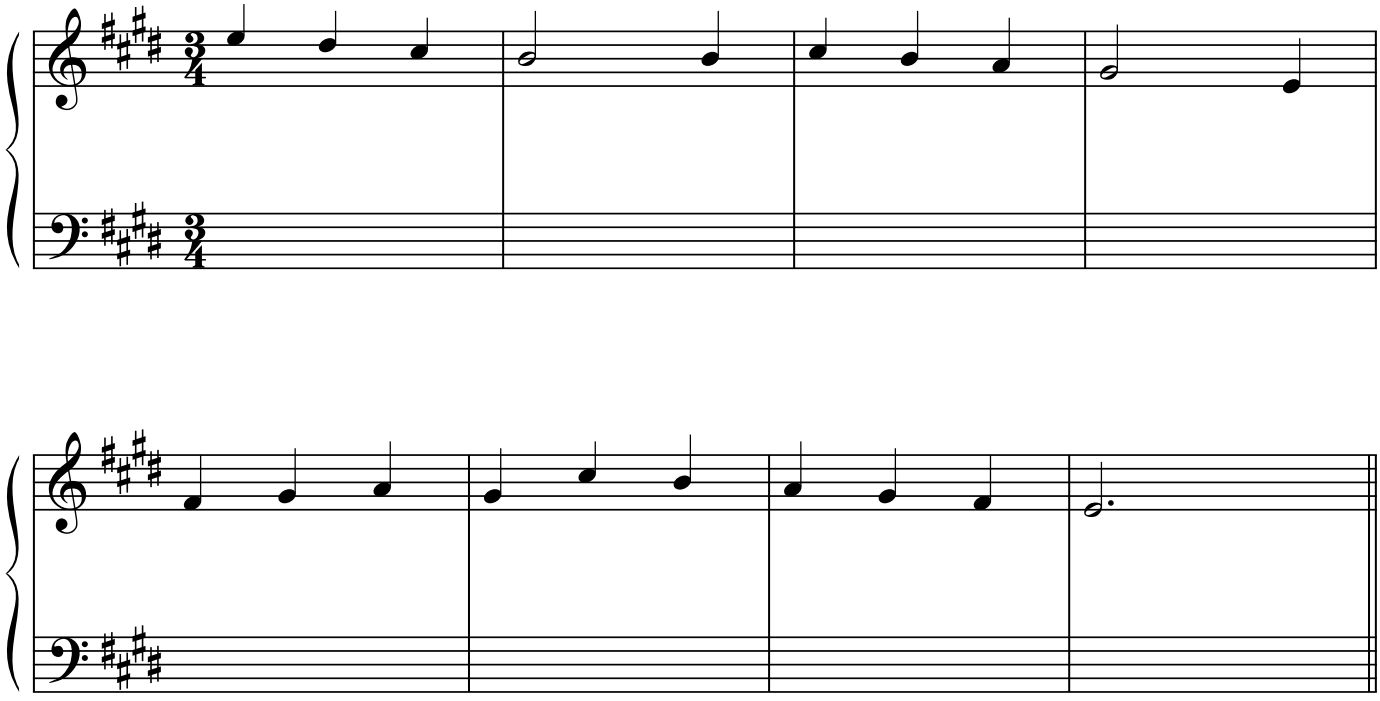


6. Harmonize the following melodies, employing the harmonic vocabulary studied thus far. Analyze.

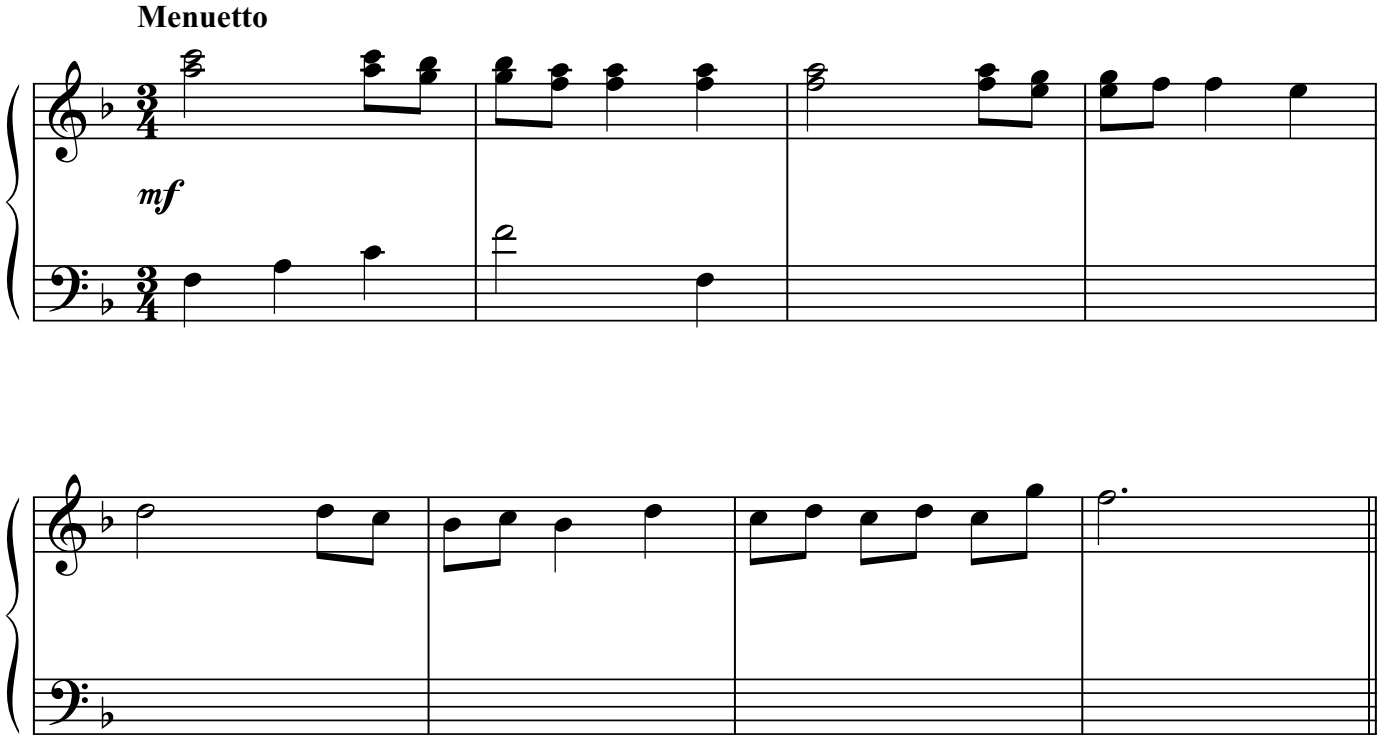
a. **Con amore**



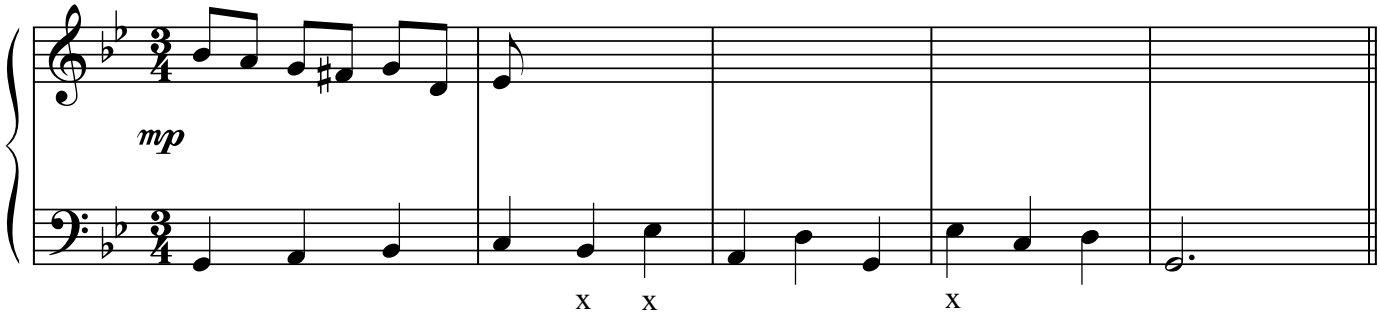
b. **Allegro moderato**



7. Complete in the indicated texture and analyze.

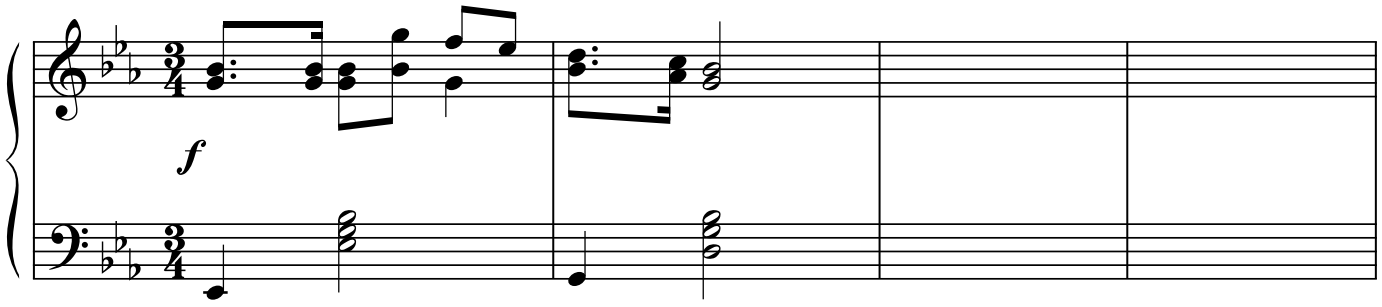


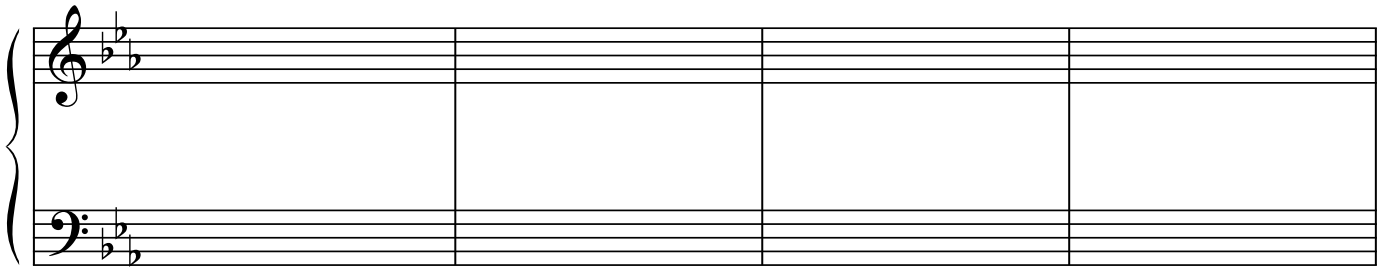
8. Complete the upper part and analyze. Use mediant or submediant triads where indicated.

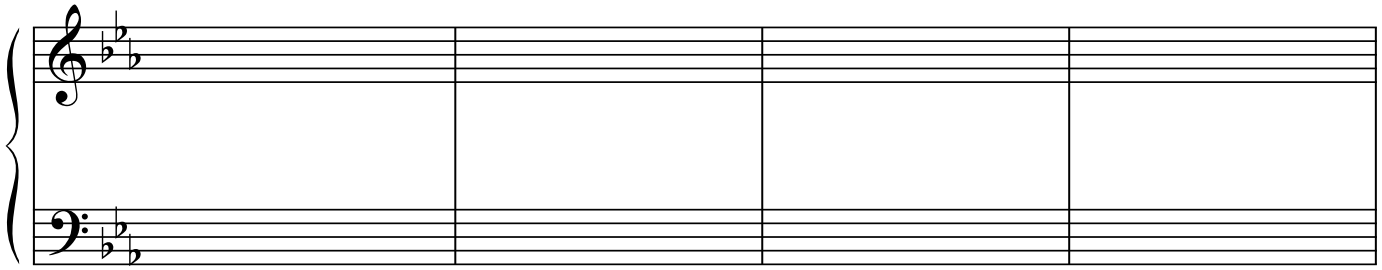


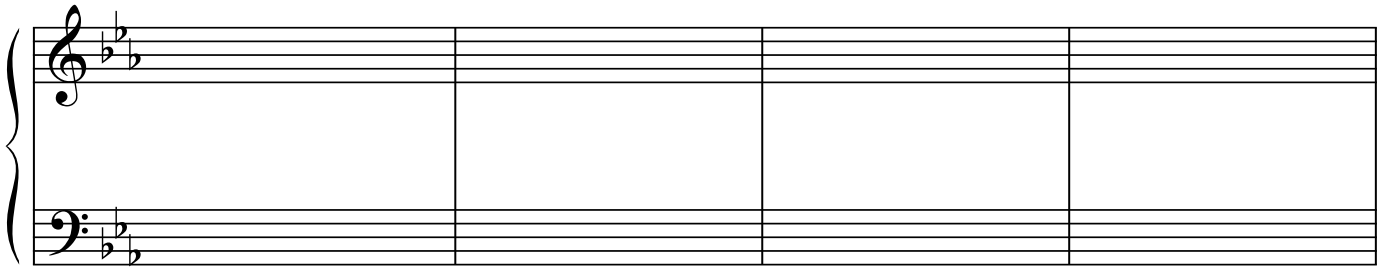
9. Complete the following in the texture given. Extend to from eight to sixteen measures. Analyze completely.

Tempo di Mazurka

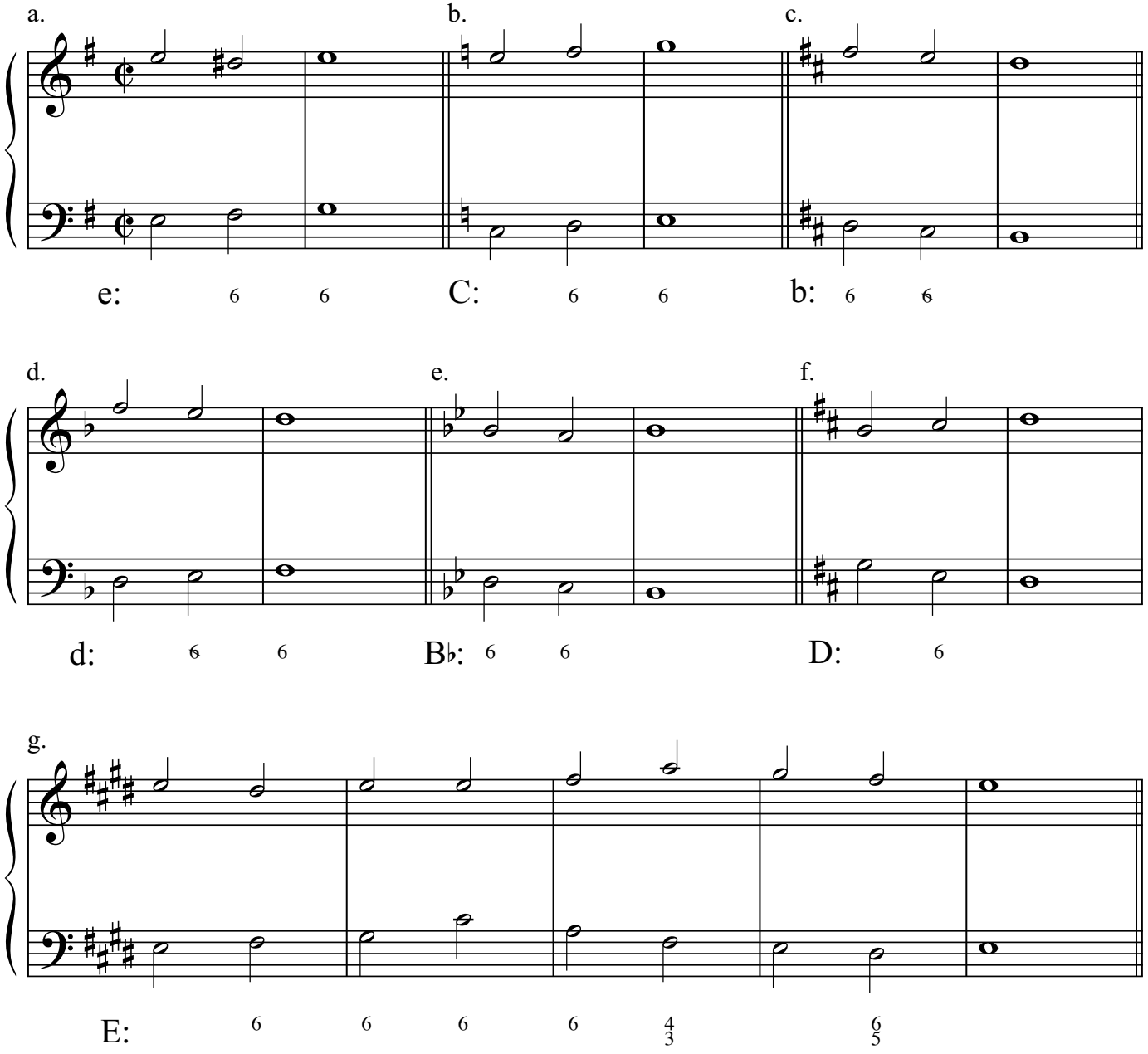




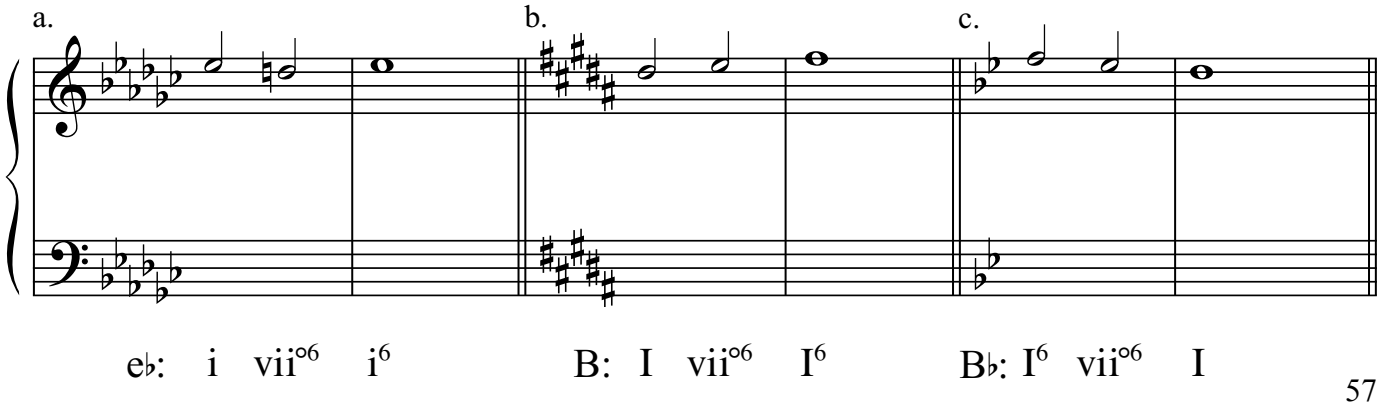




1. Add alto and tenor lines. Analyze.

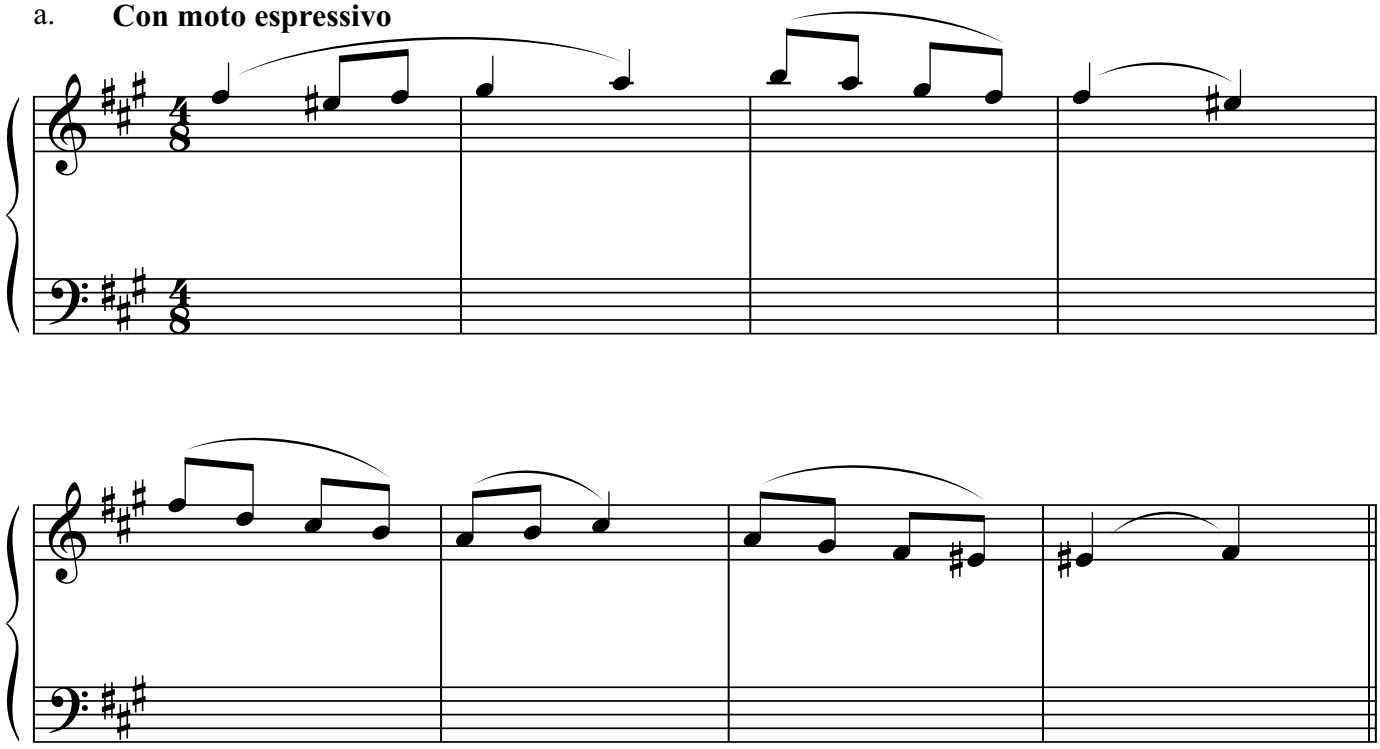


2. Harmonize these soprano lines following the given analysis.

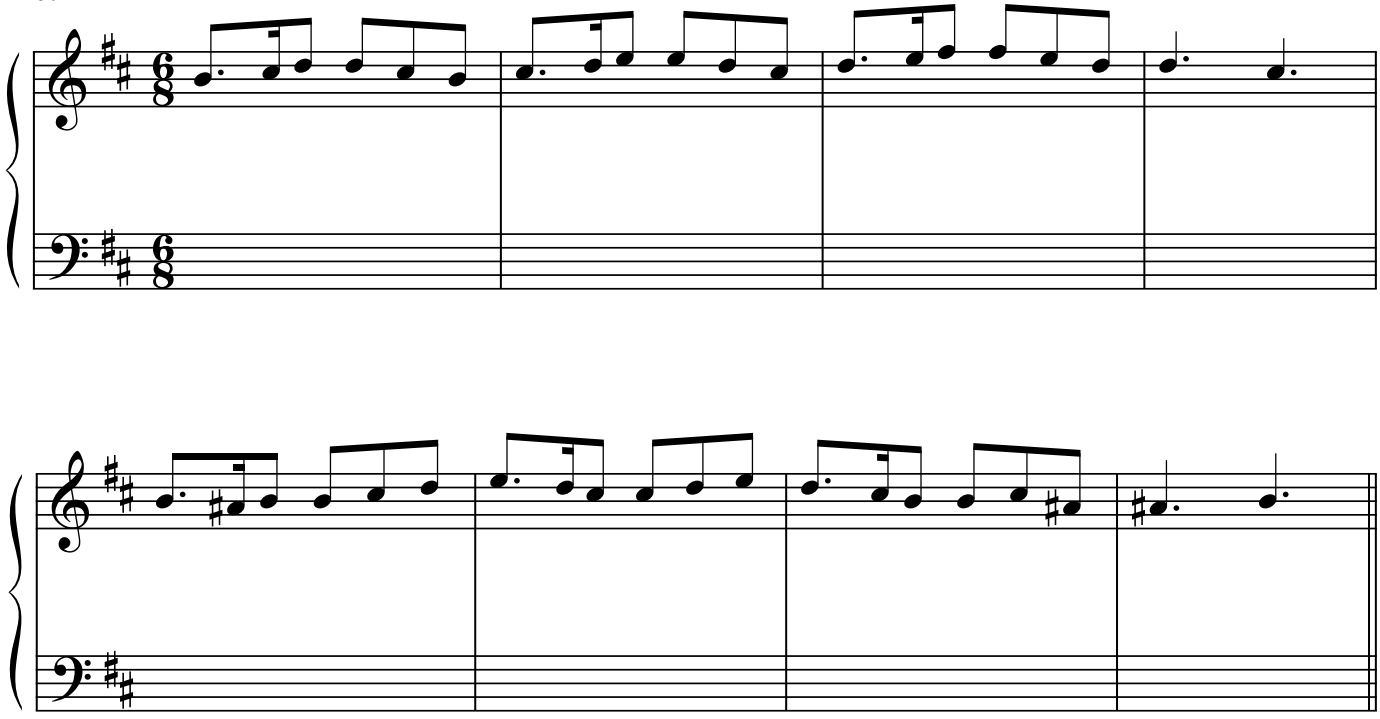


3. Harmonize the following melodies, using vii$^{\circ 6}$ where appropriate. Analyze.

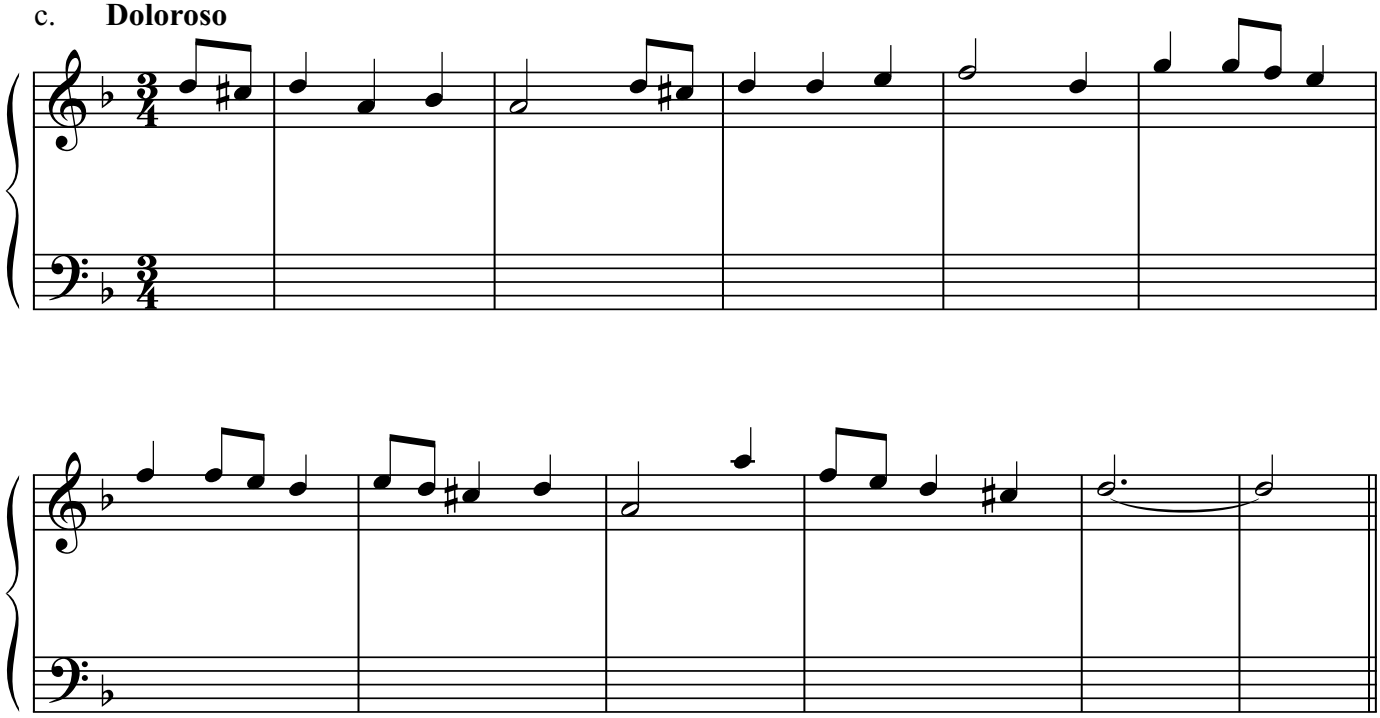
a. **Con moto espressivo**



b. **Andante**

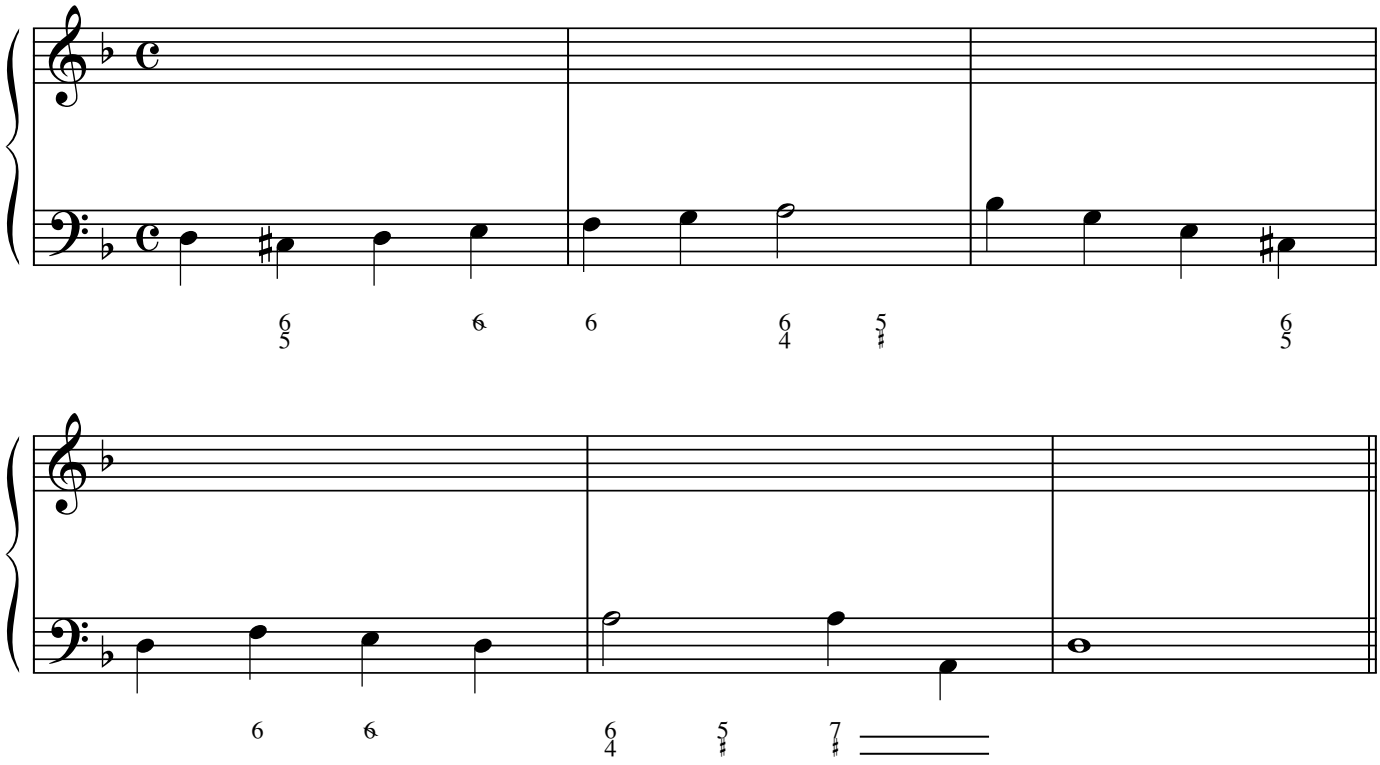


c. **Doloroso**

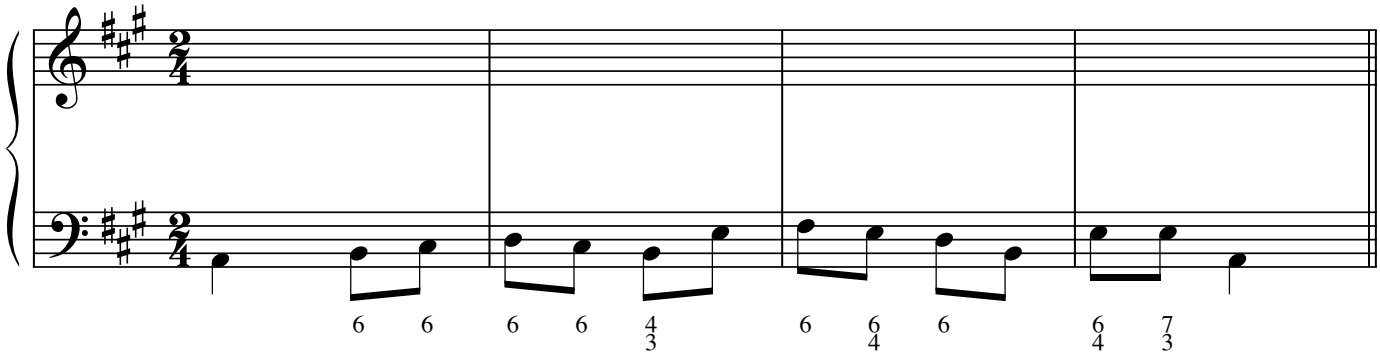


4. Realize the following figured bass lines. Analyze.

a.

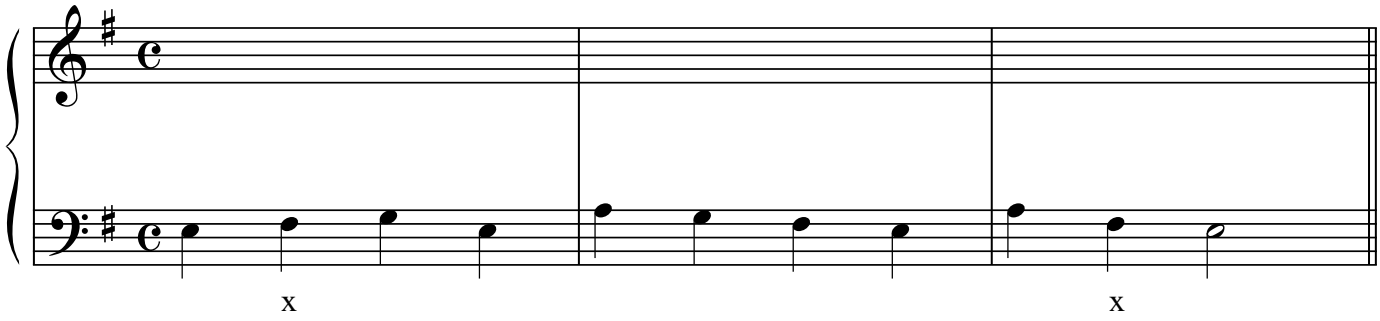


b.

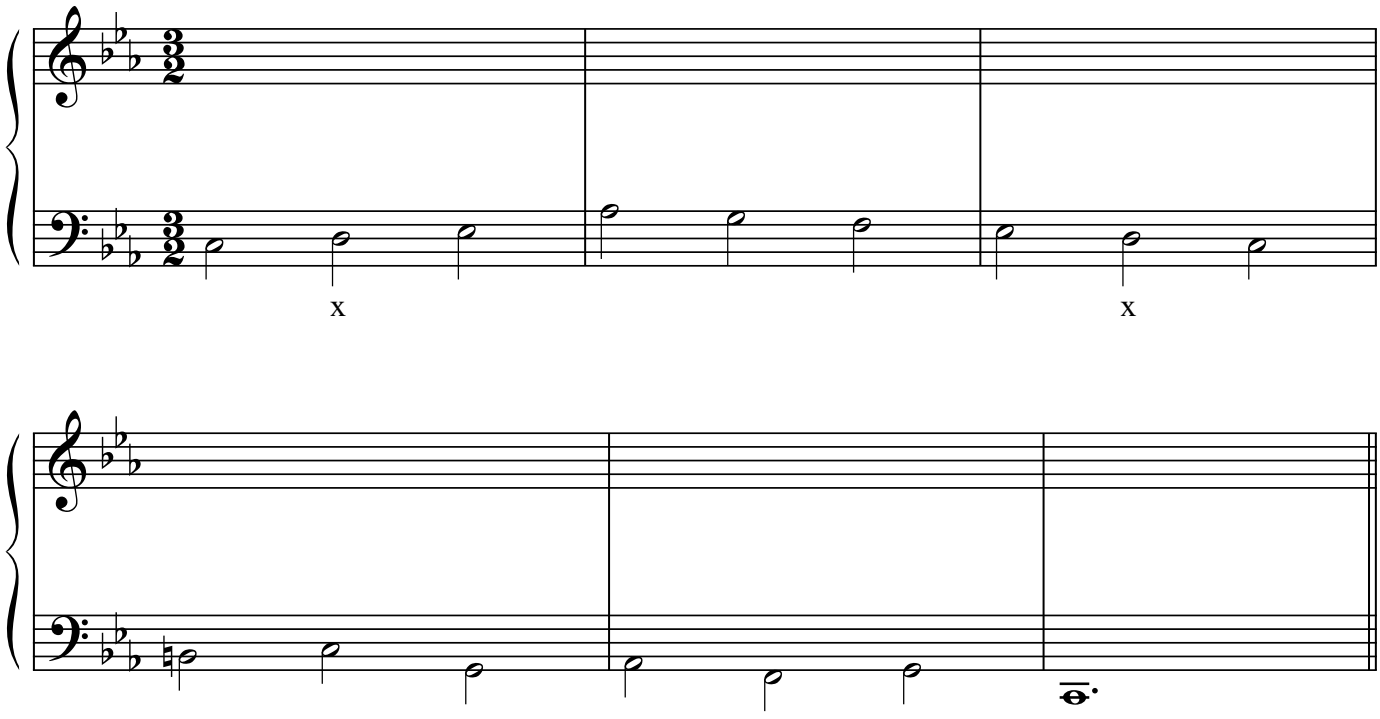


5. Harmonize these unfigured basses, using vii°6 where indicated. Analyze. Show scale degrees in the bass.

a.

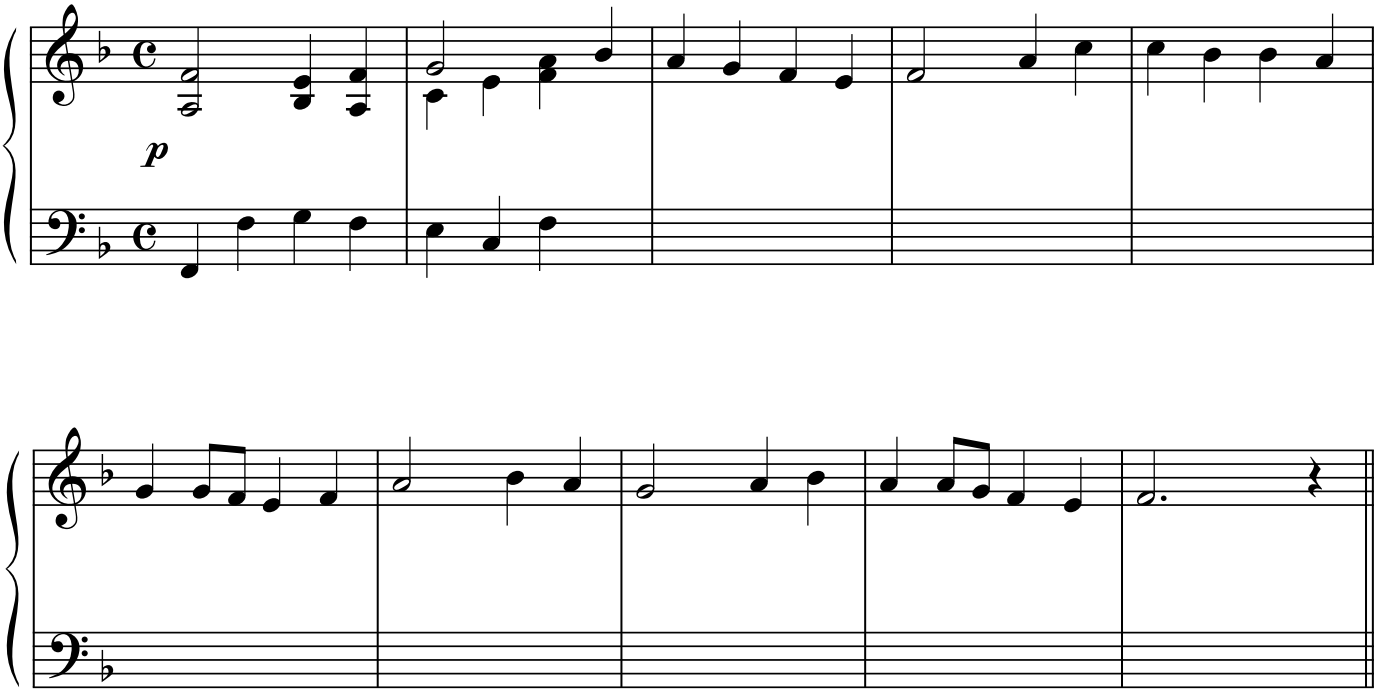


b.

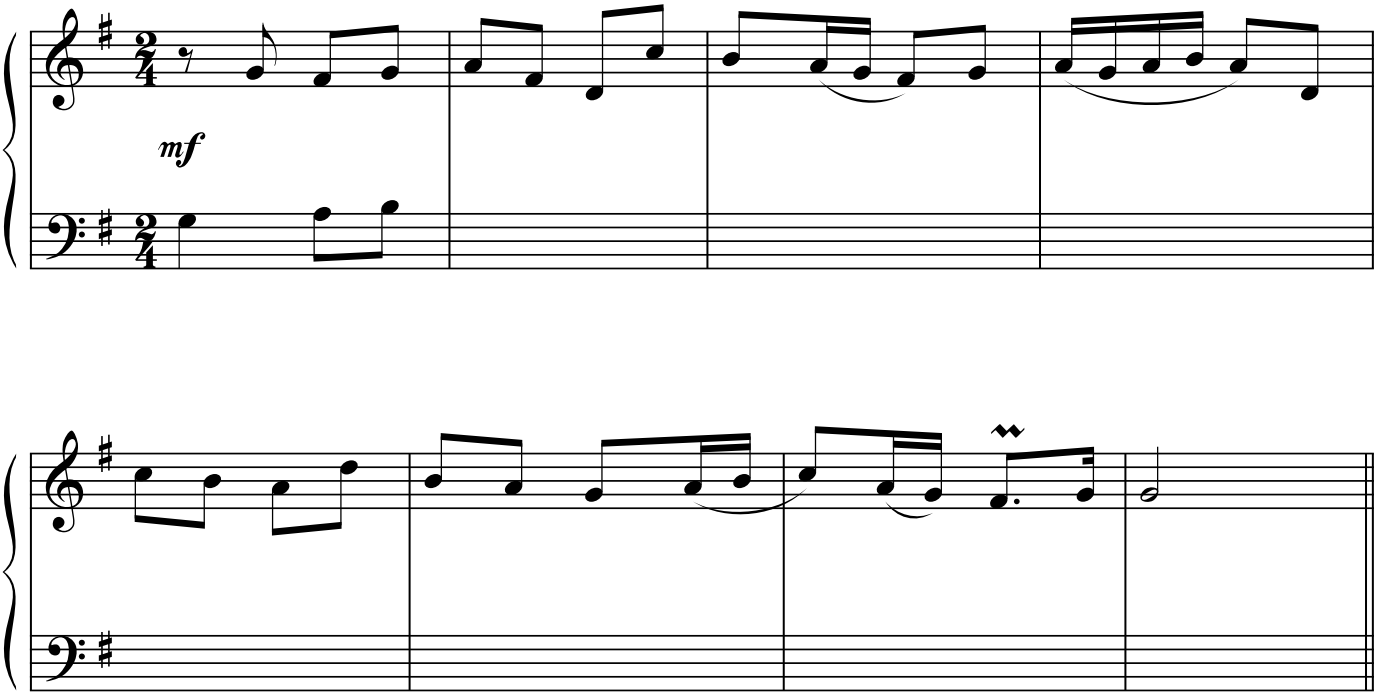


6. Complete the texture. First, analyze the implied harmony and any non-harmonic tones in the melody.

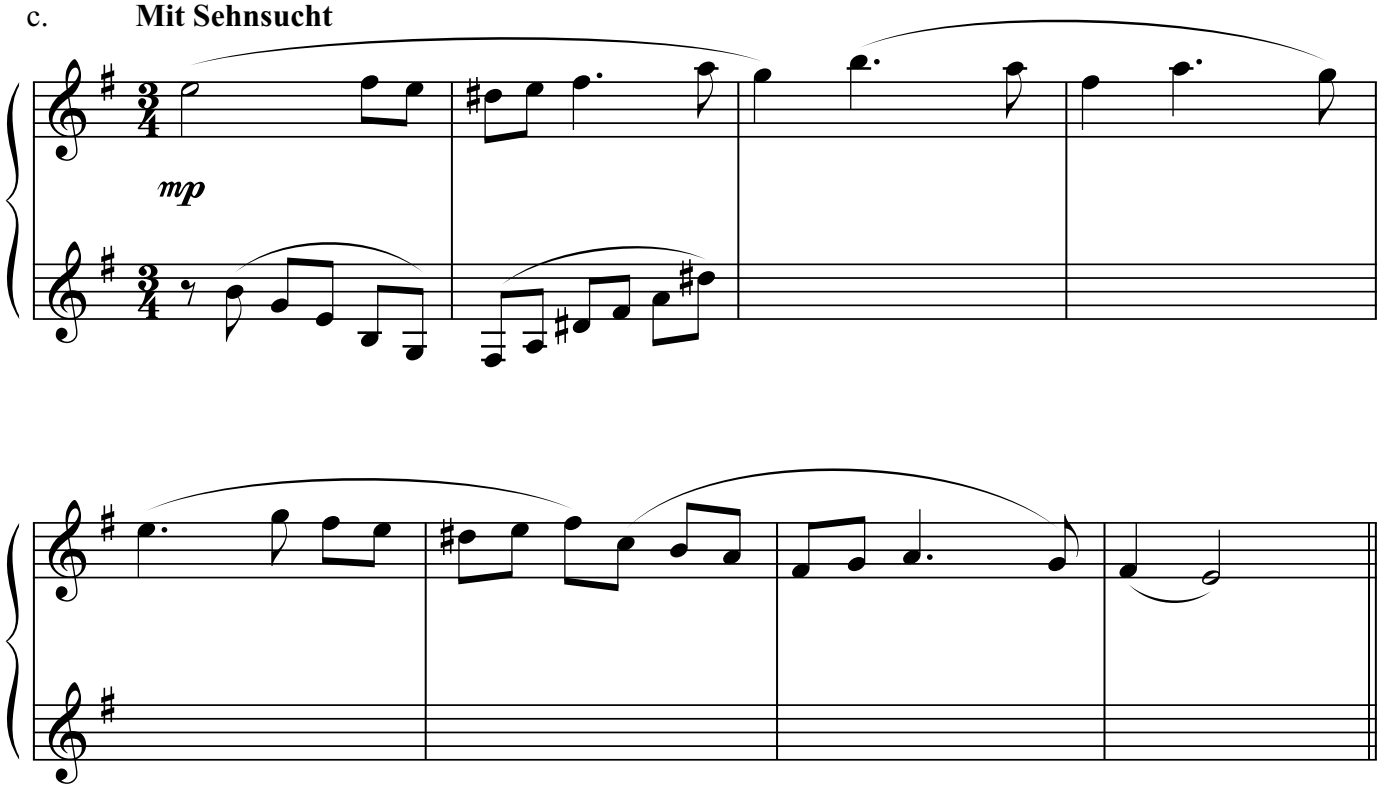
a. **Espressivo**



b. **Allegretto**

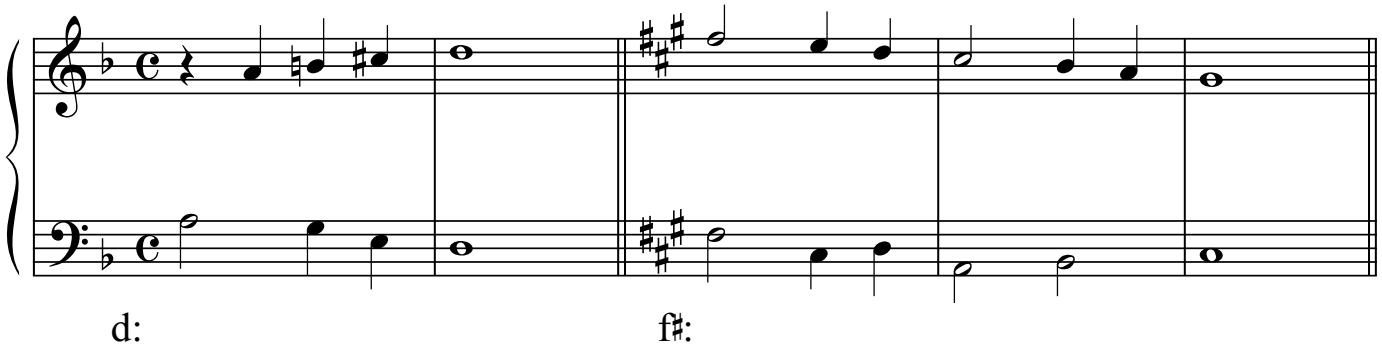


c. **Mit Sehnsucht**



1. Determine the harmony implied in these unfigured bass and soprano lines. Fill in the inner voices, using scalar variants where possible. Analyze. Show scale degree in the bass.

a.

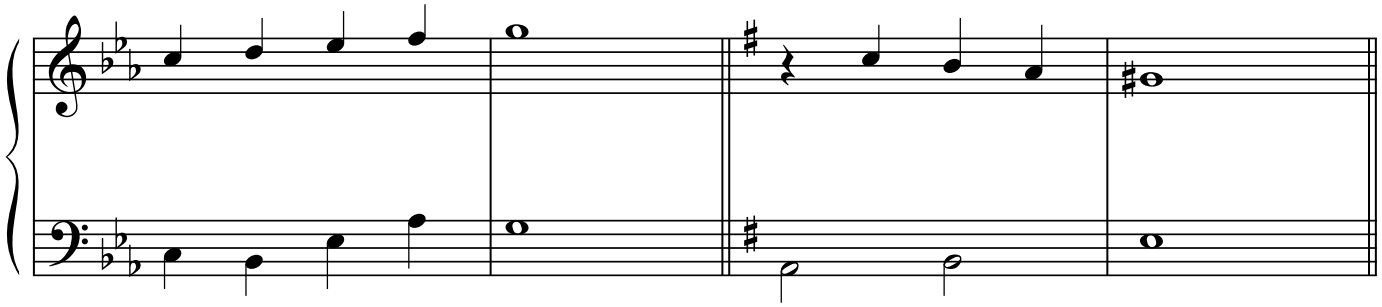


d:

b.

f♯:

c.

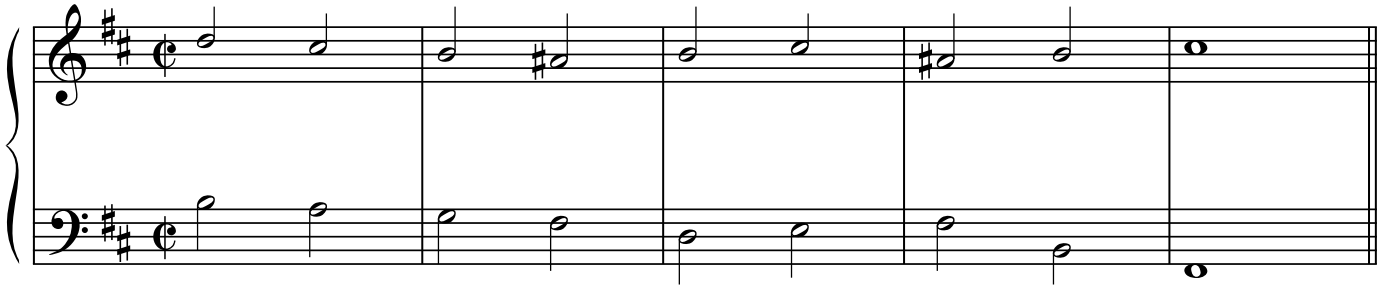


c:

d.

e:

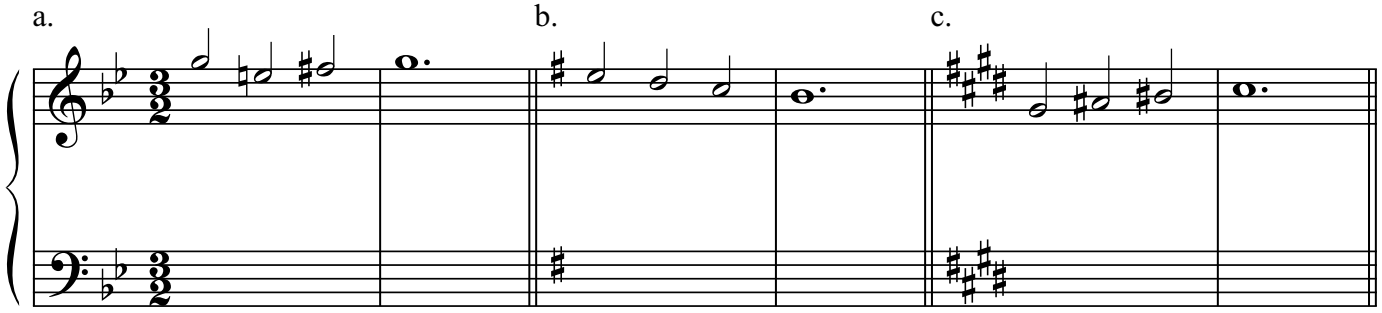
e.



b:

2. Harmonize these soprano lines using scalar variants. Provide analysis.

a.



g:

b.

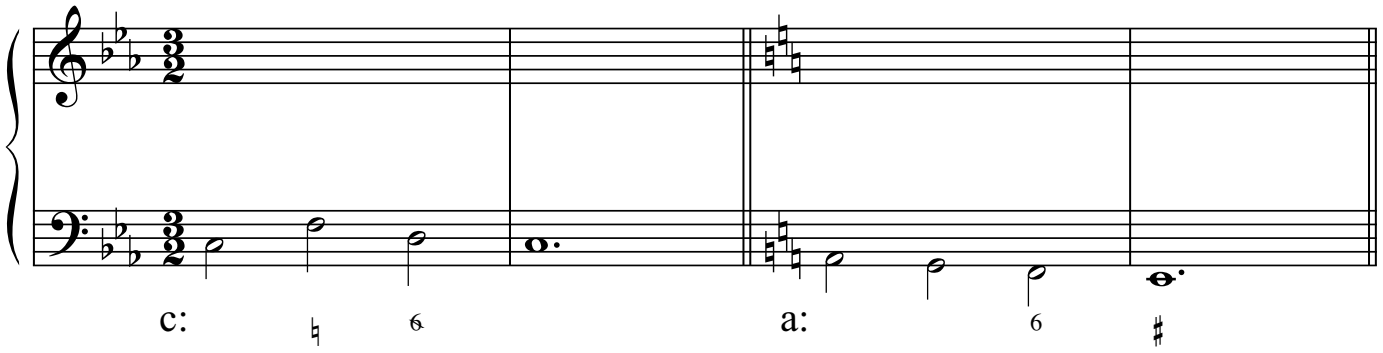
e:

c.

c♯:

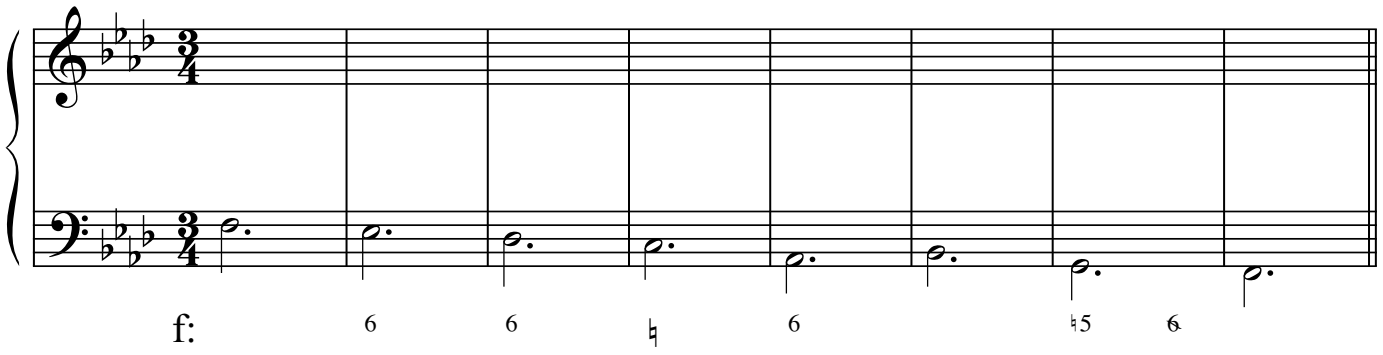
3. Realize the following figured bass lines. Analyze.

a.

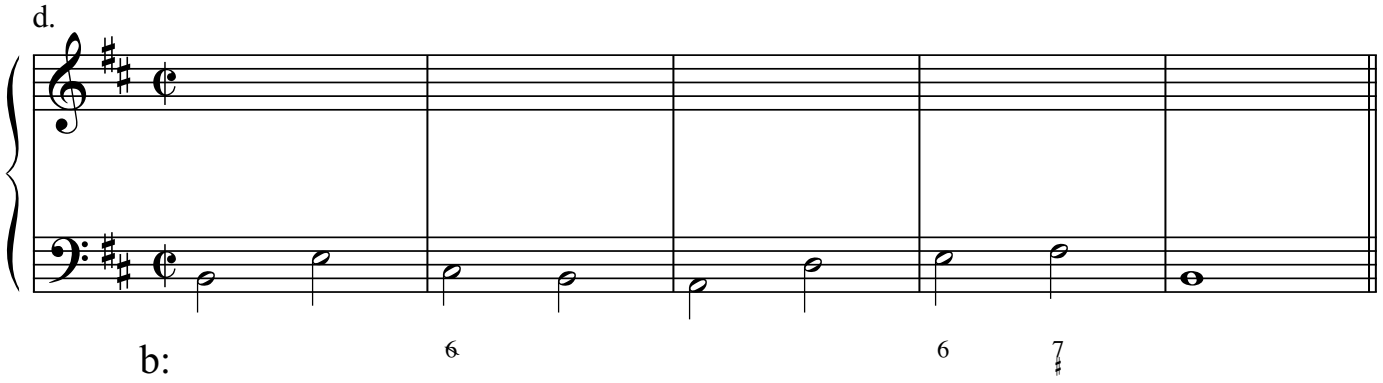


b.

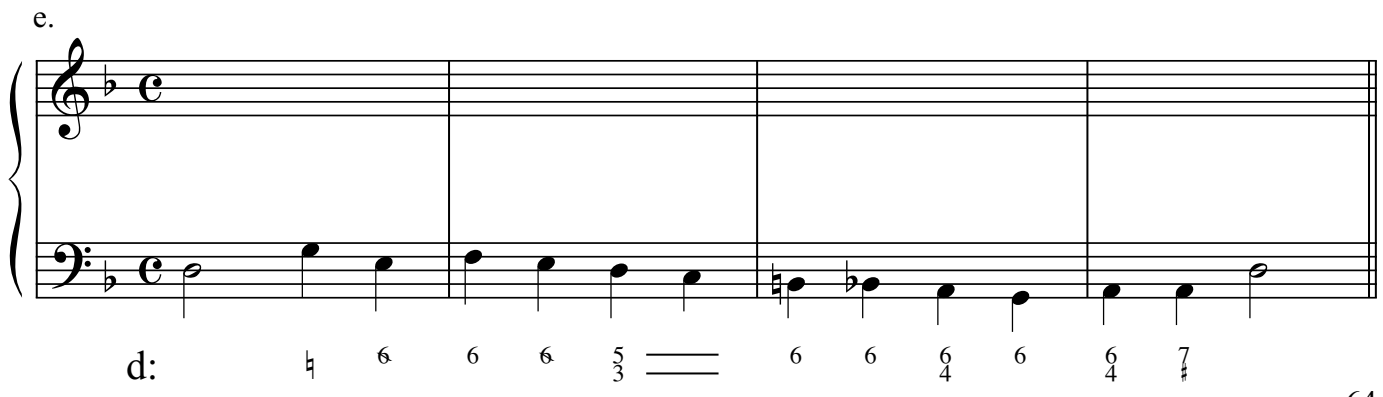
c.



d.

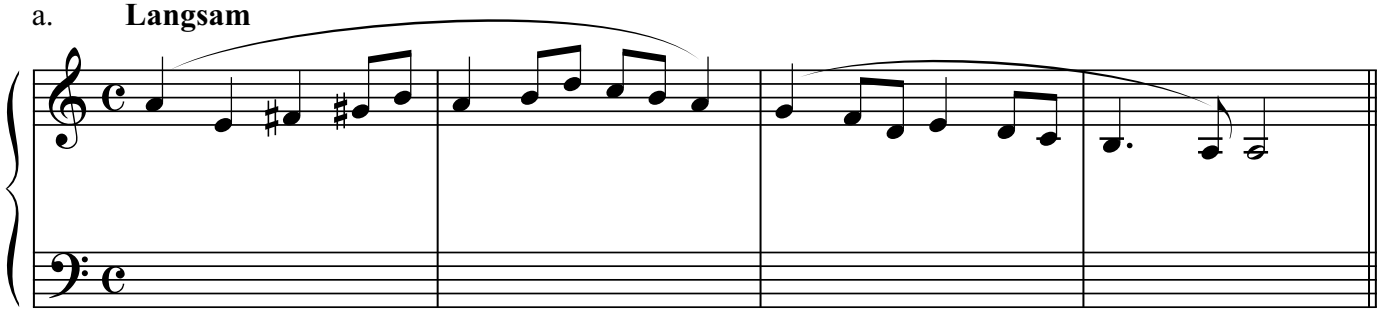


e.

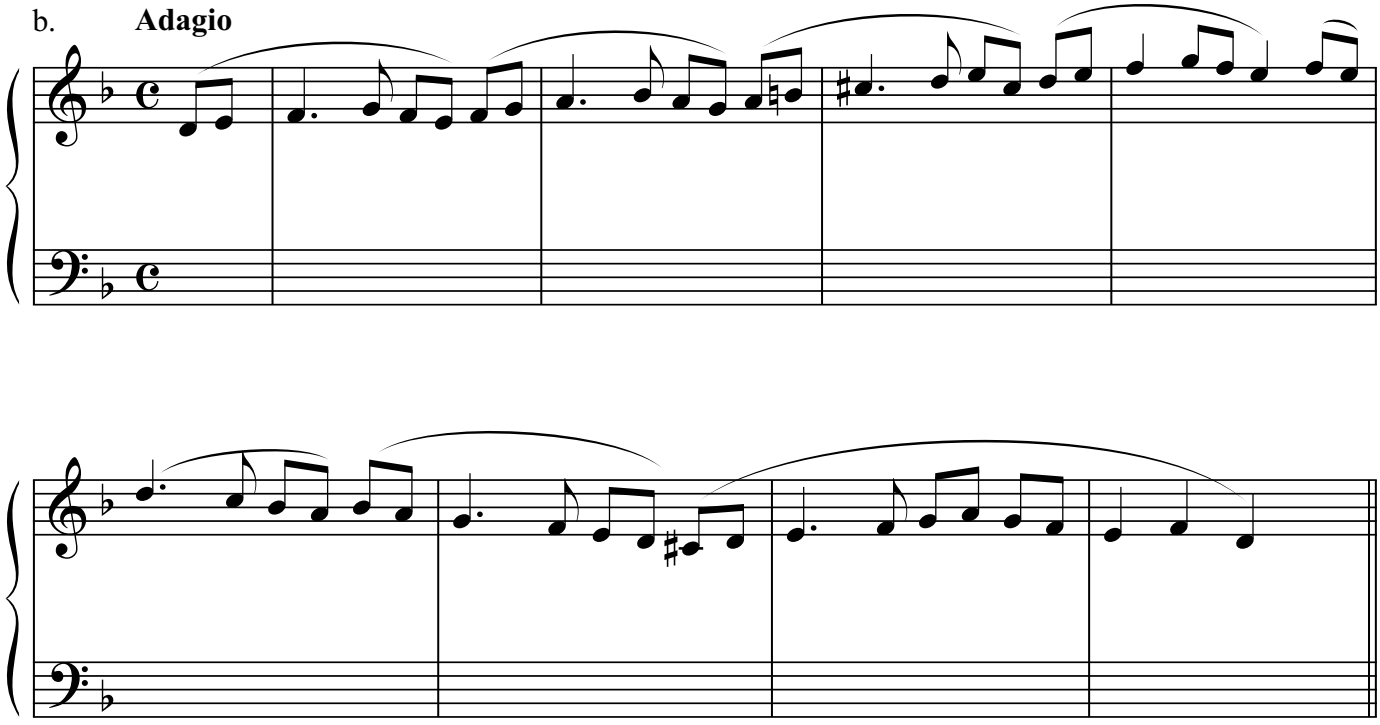


4. Harmonize the following melodies using scalar variants where appropriate. Analyze.

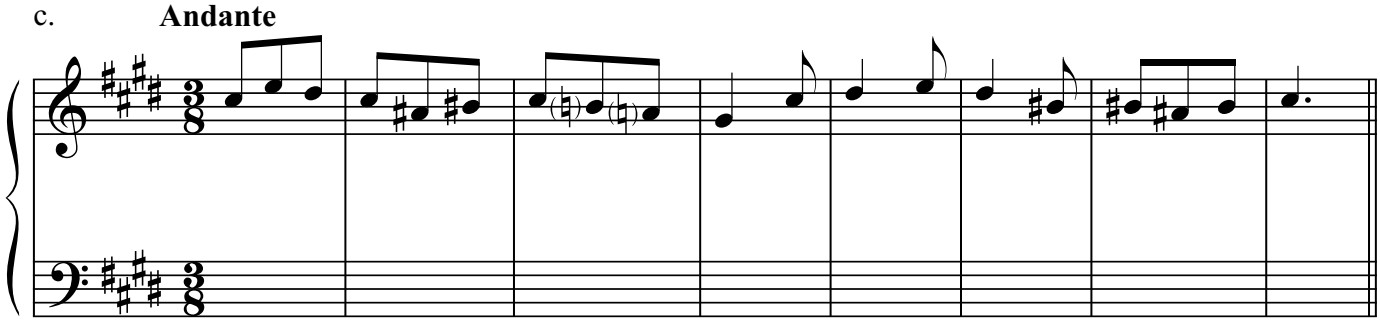
a. **Langsam**



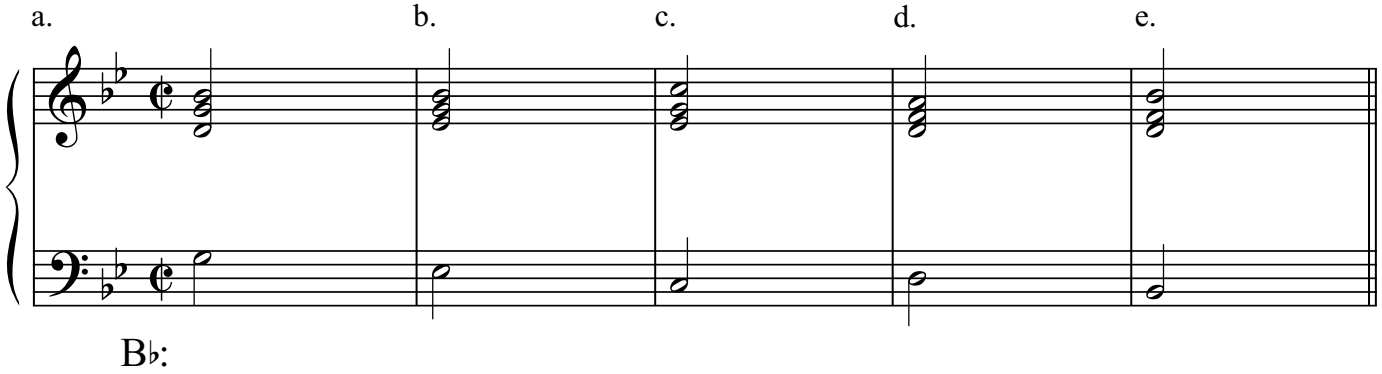
b. **Adagio**



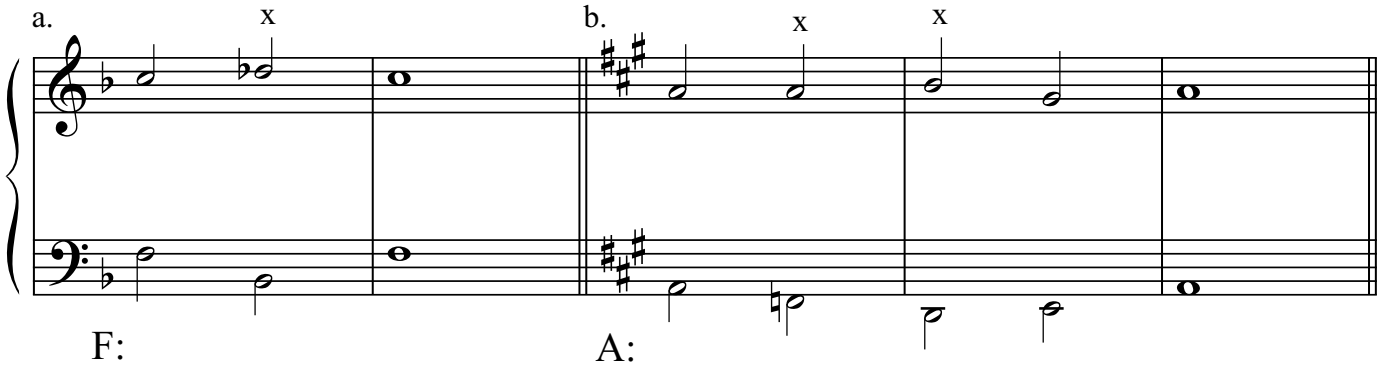
c. **Andante**



5. Alter the following chords by modal borrowing. Analyze both chords of each pair with roman numerals and figured bass symbols, including accidentals.

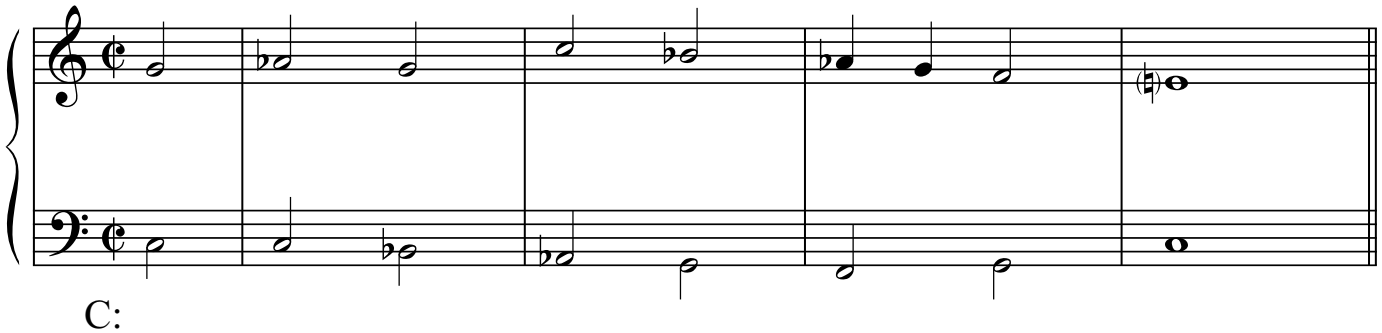


6. Fill in the inner voices, using modal borrowing where indicated. Analyze.

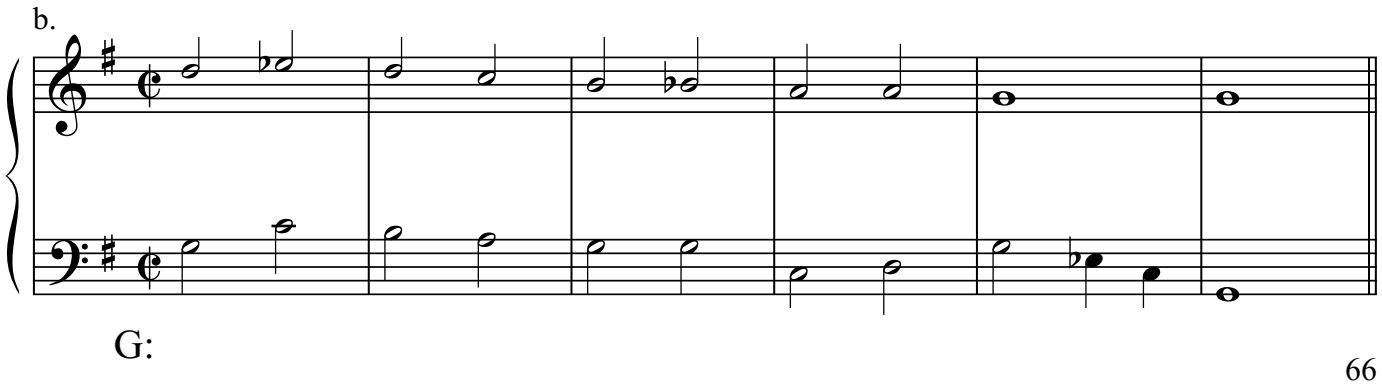


7. Fill in the inner voices using modal borrowing where possible. Analyze.

a.

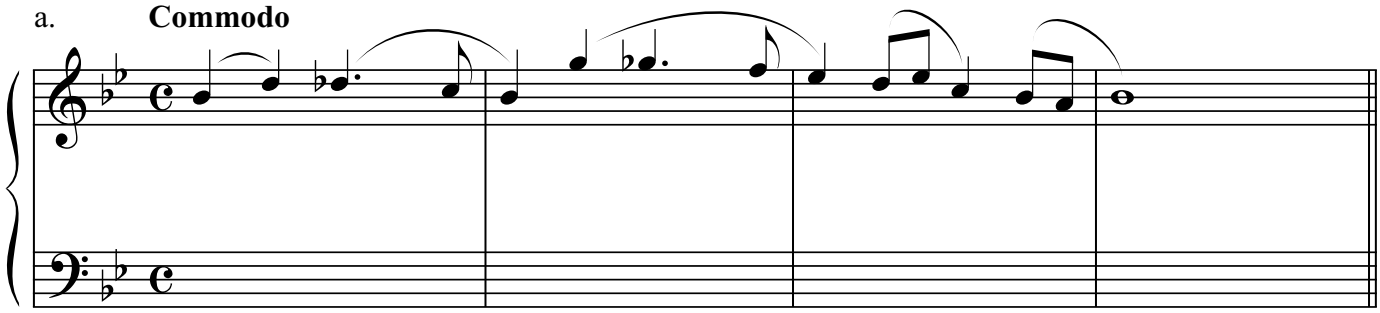


b.

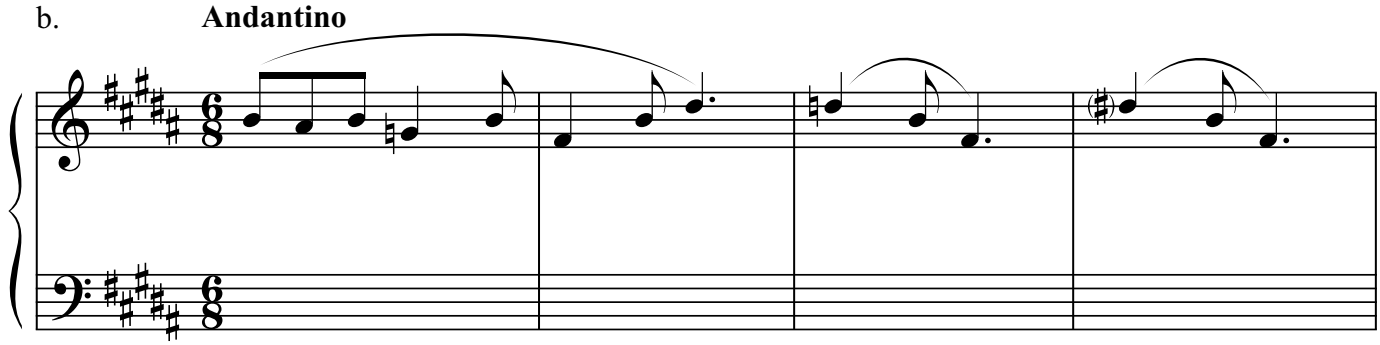


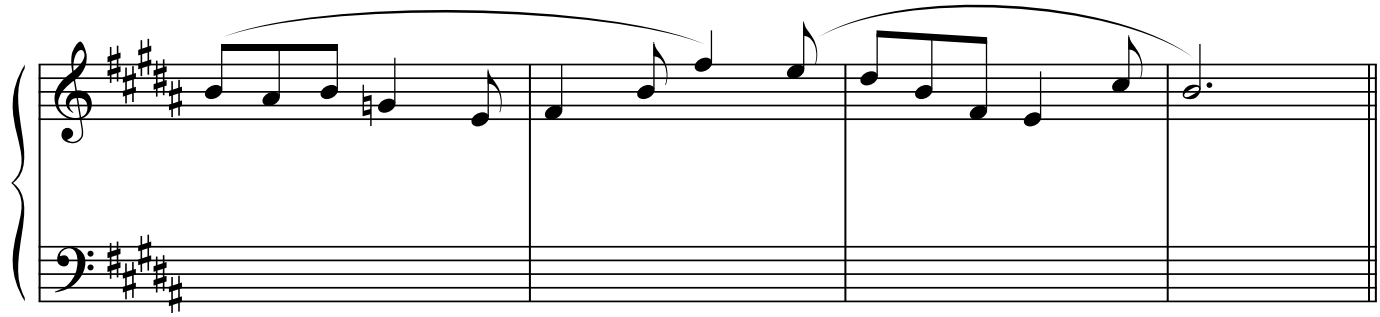
8. Harmonize the following melodies using the harmonic vocabulary studied thus far. Analyze.

a. **Commodo**

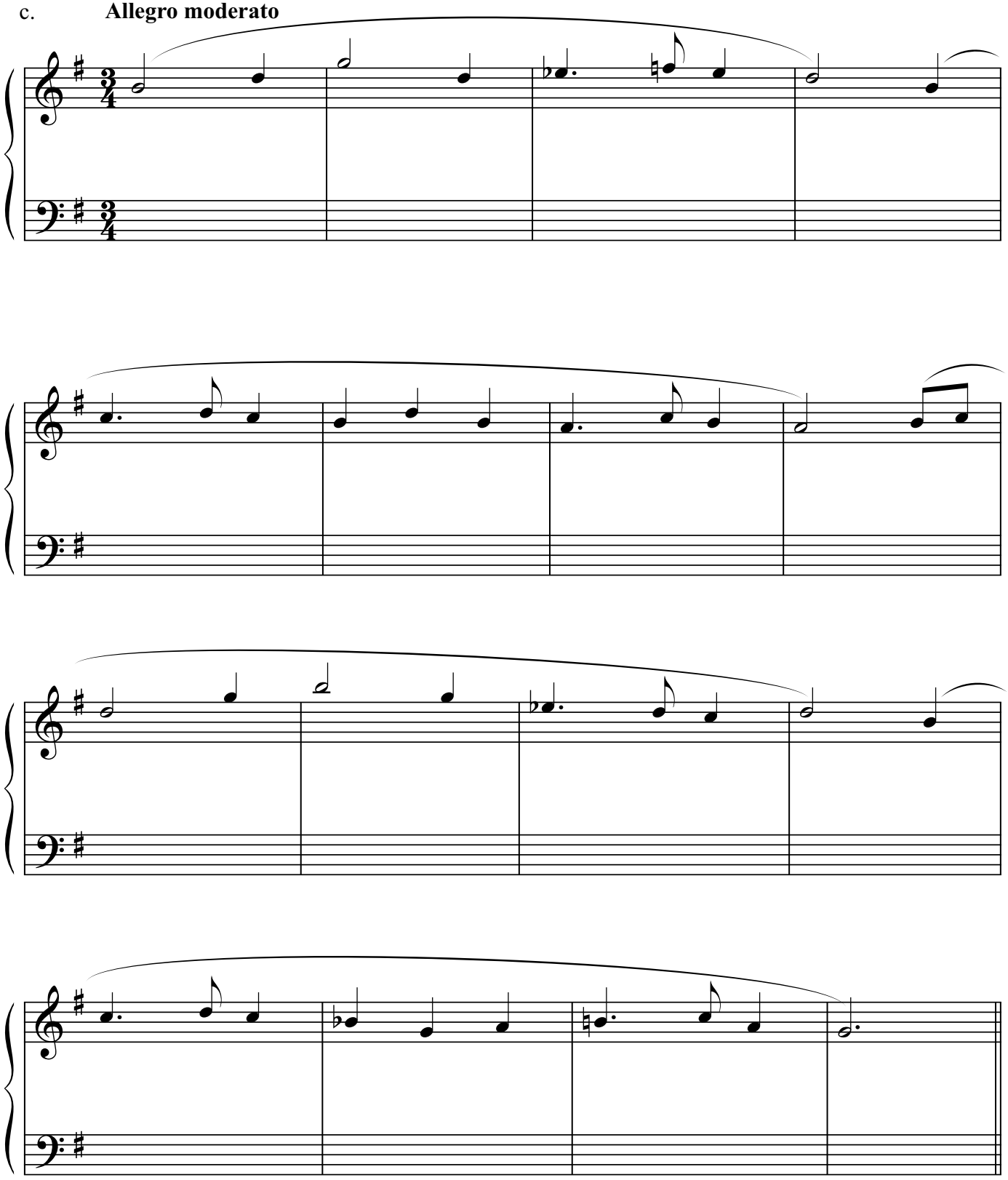


b. **Andantino**

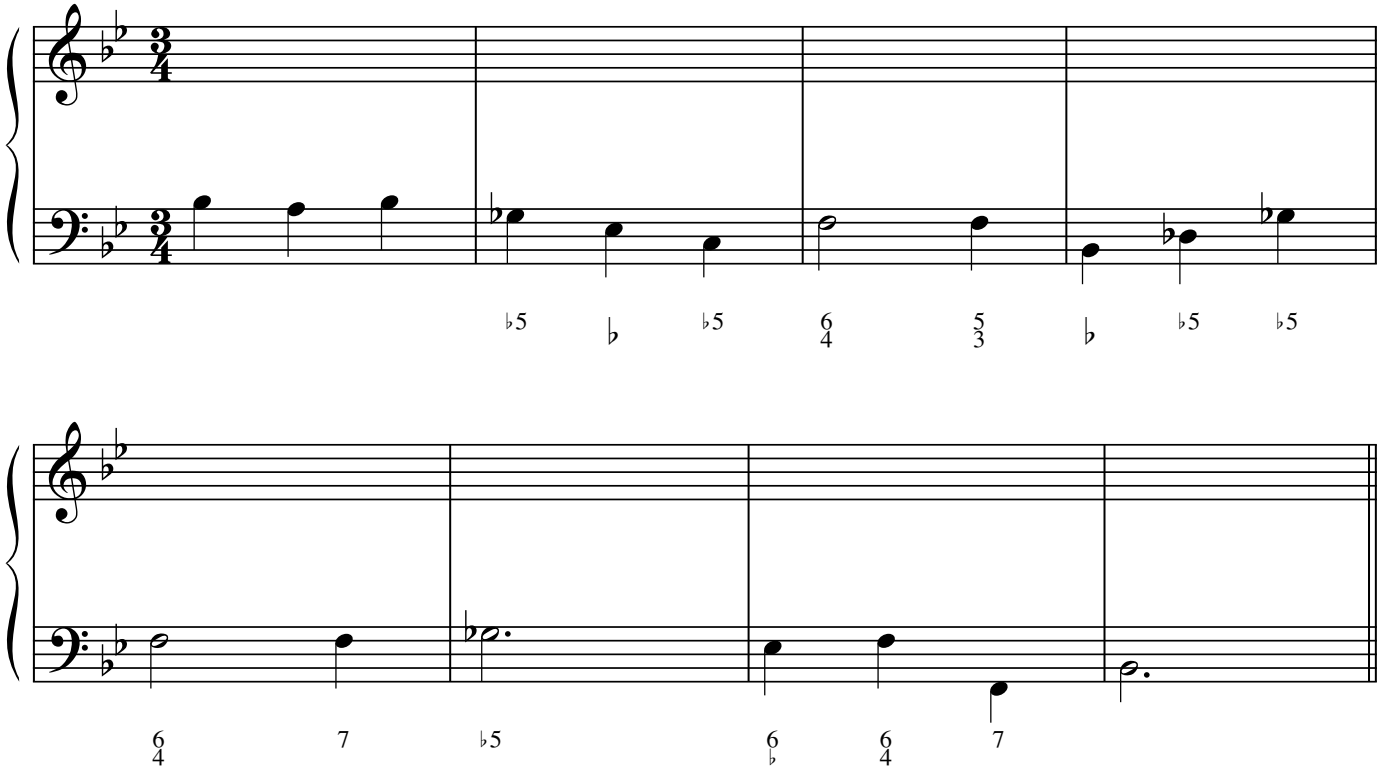




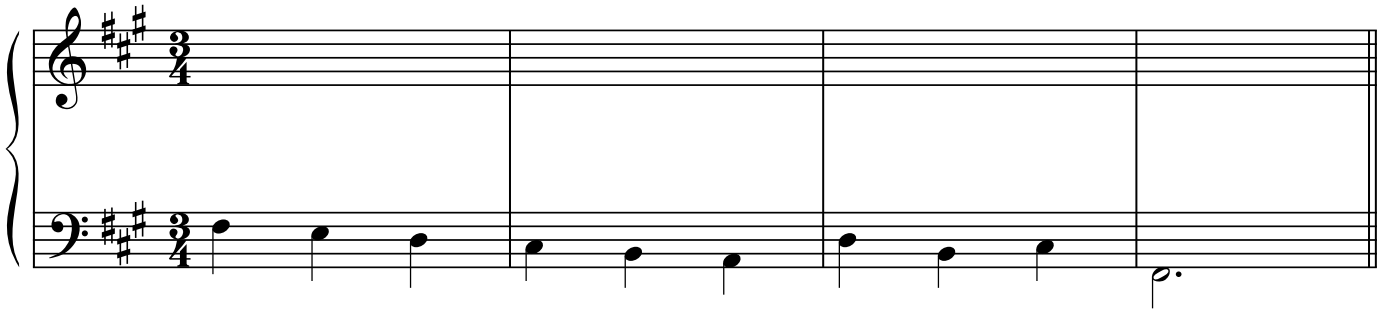
c. **Allegro moderato**



9. Realize the following figured bass line. Provide Roman numeral analysis.

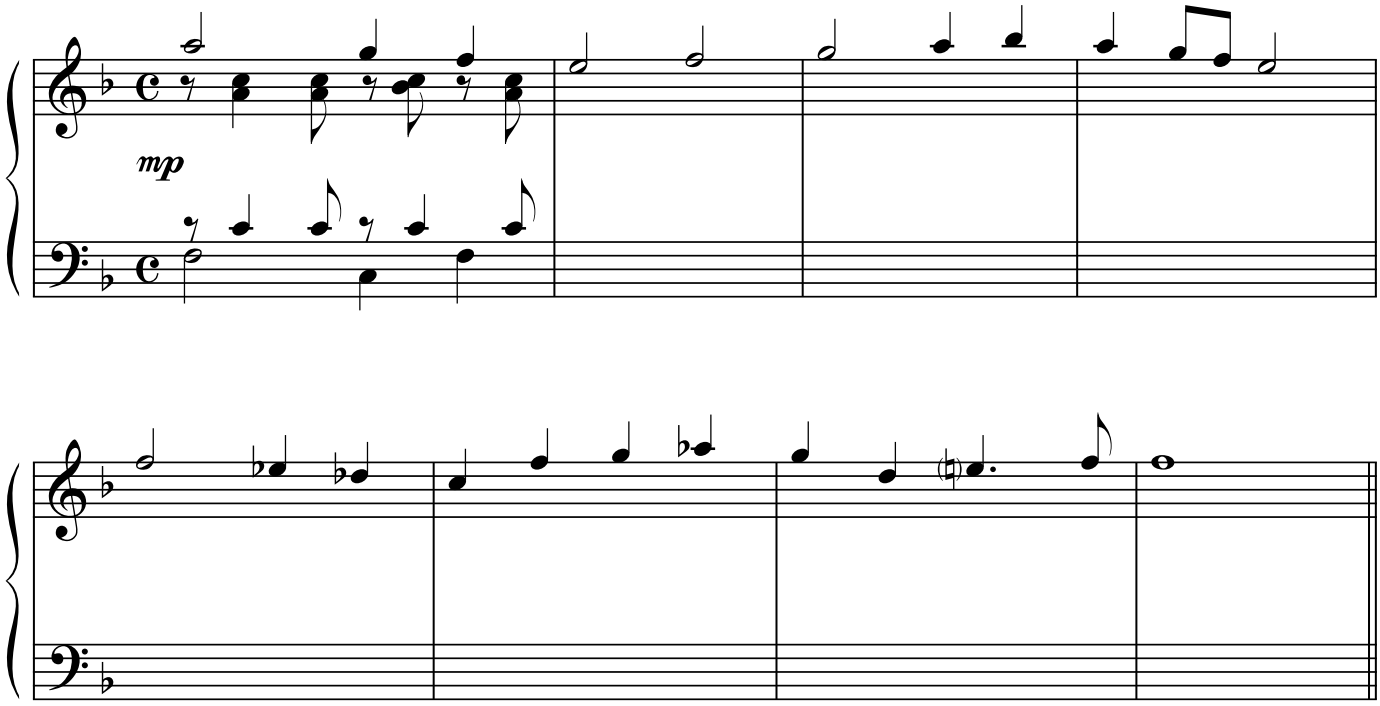


10. Realize the following unfigured bass line. Provide Roman numeral analysis.

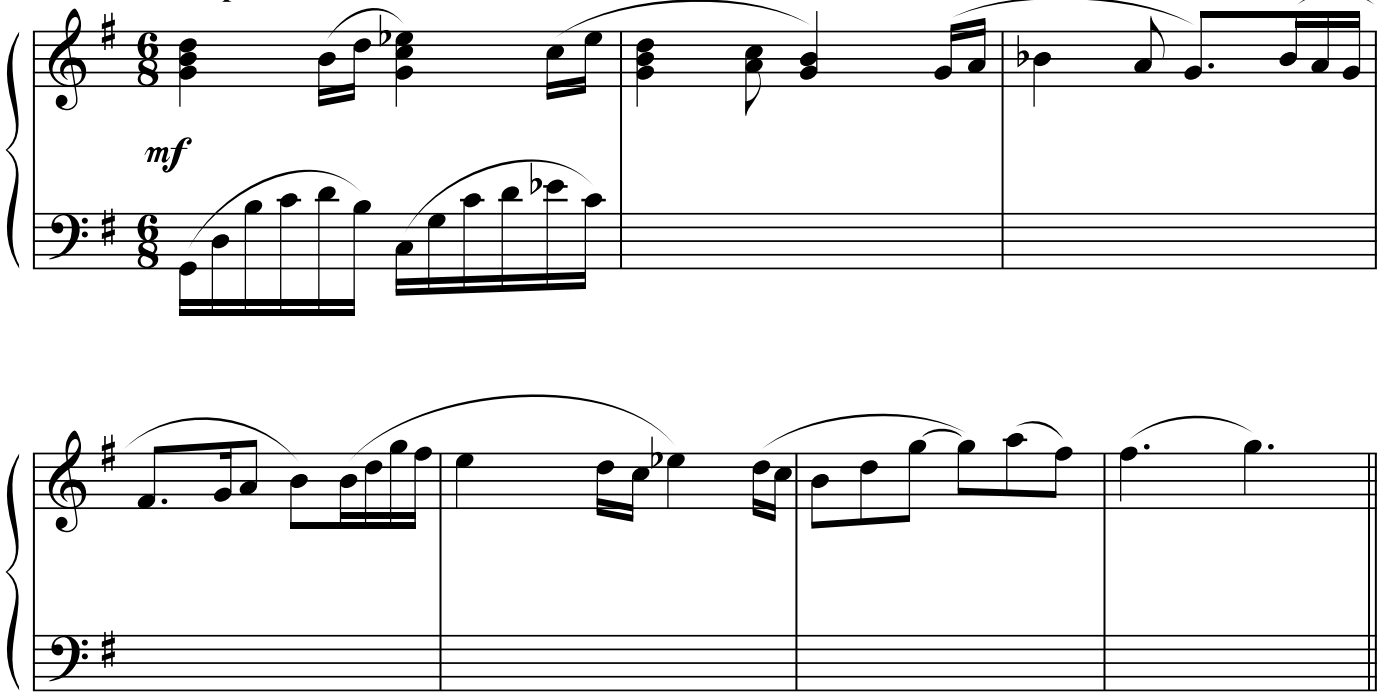


11. Complete in the given texture using the harmonic vocabulary studied thus far. First, analyze the implied harmony and any non-harmonic tones in the melody.

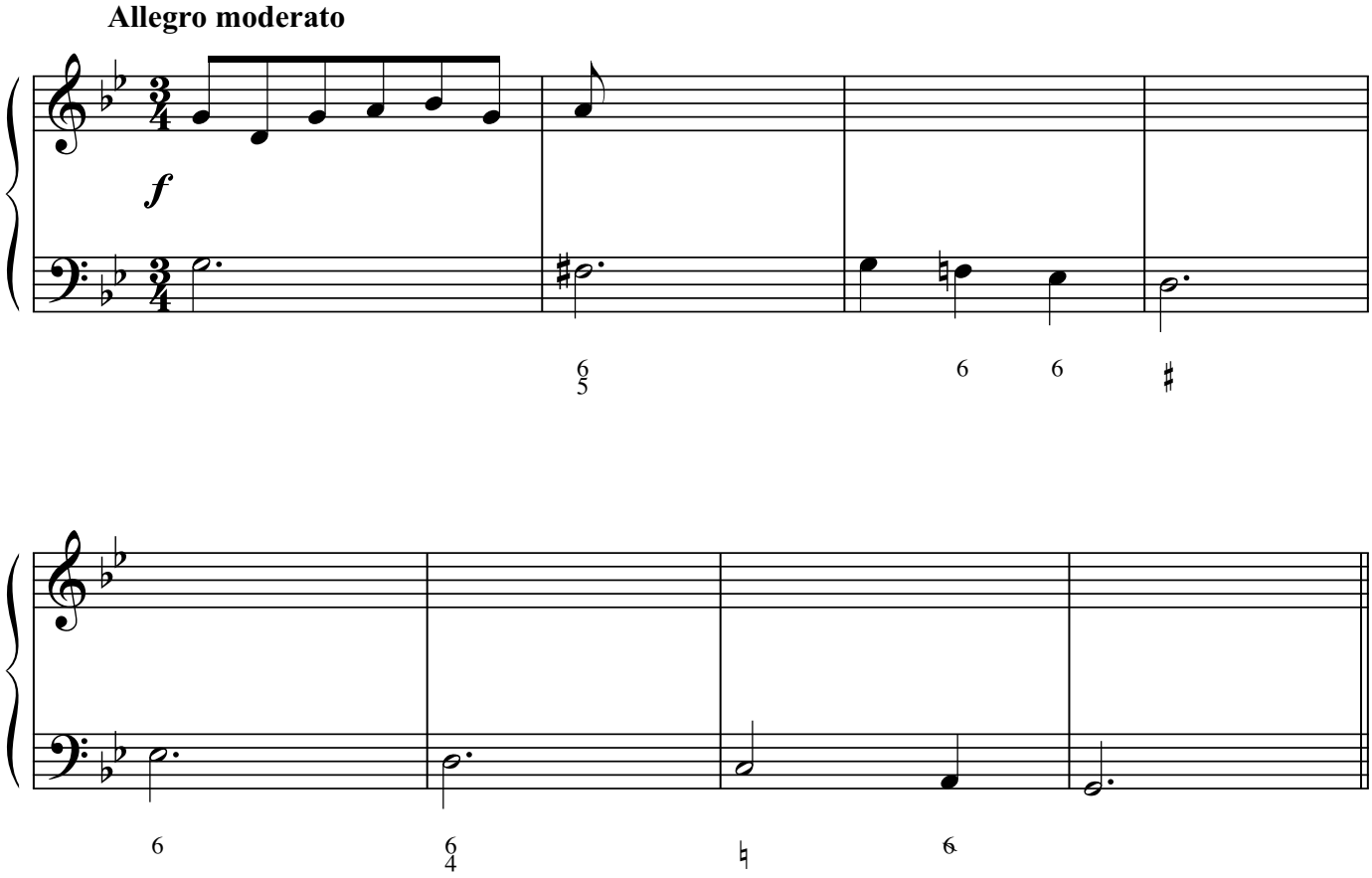
a. **Moderato**



b. **Con espressione**

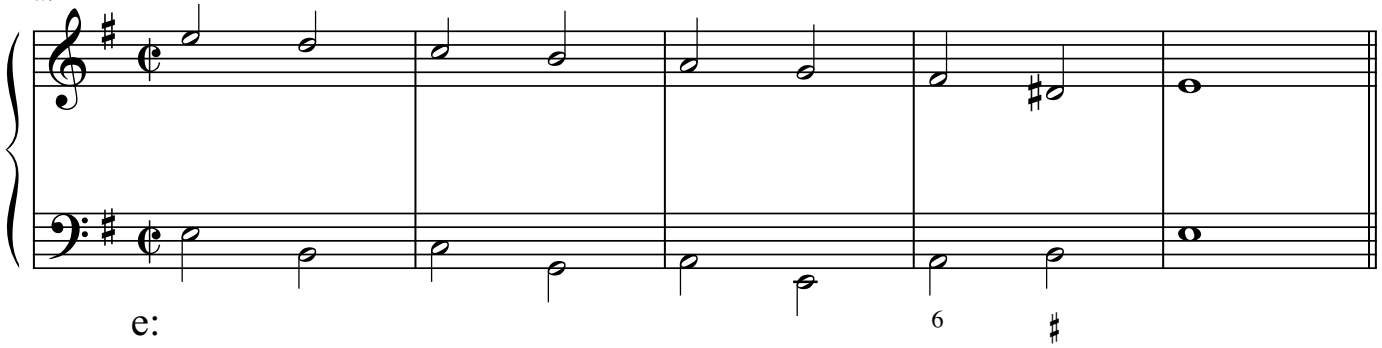


12. Complete the upper part observing the given figured bass. Analyze fully.

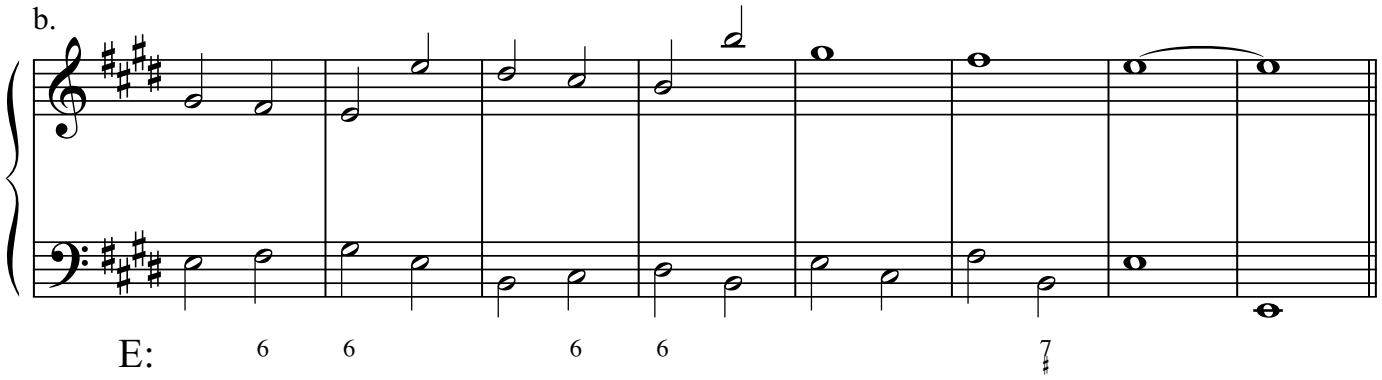


1. Fill in the inner voices using sequence when possible. Analyze fully. Identify the sequences with brackets.

a.

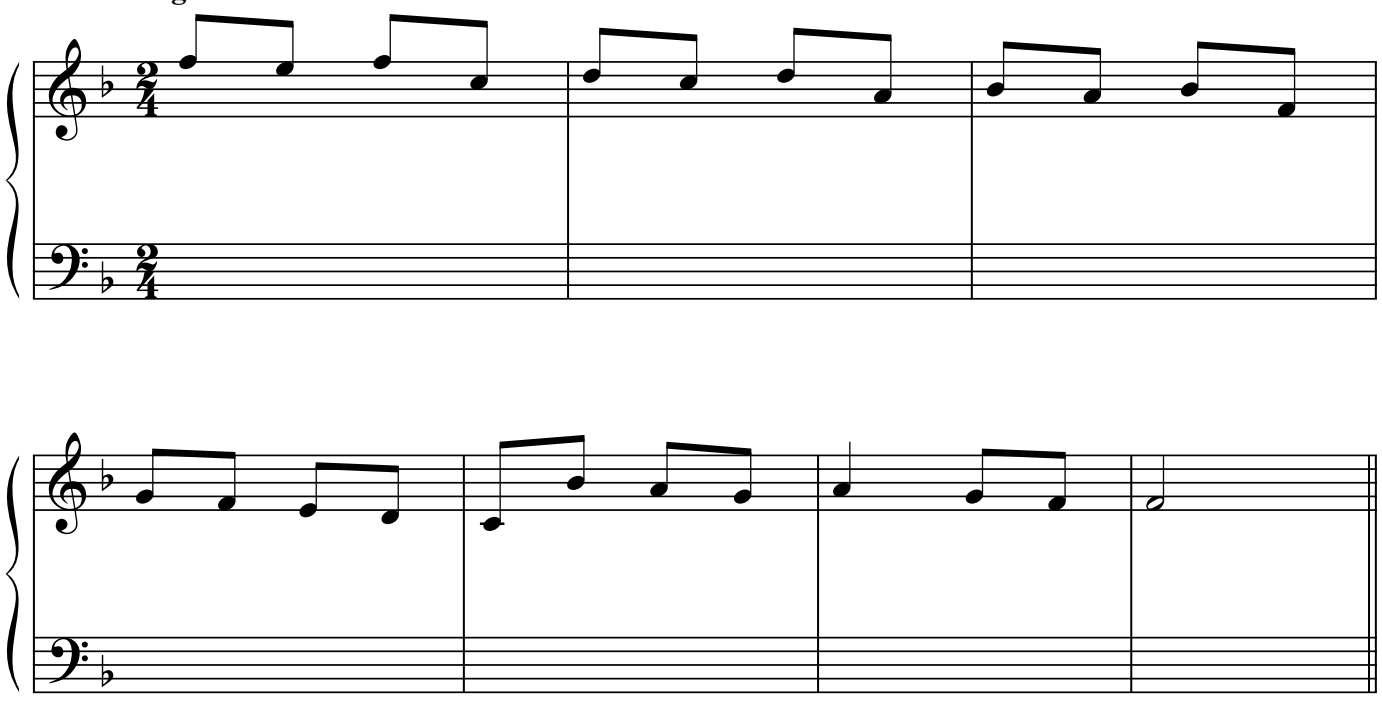


b.

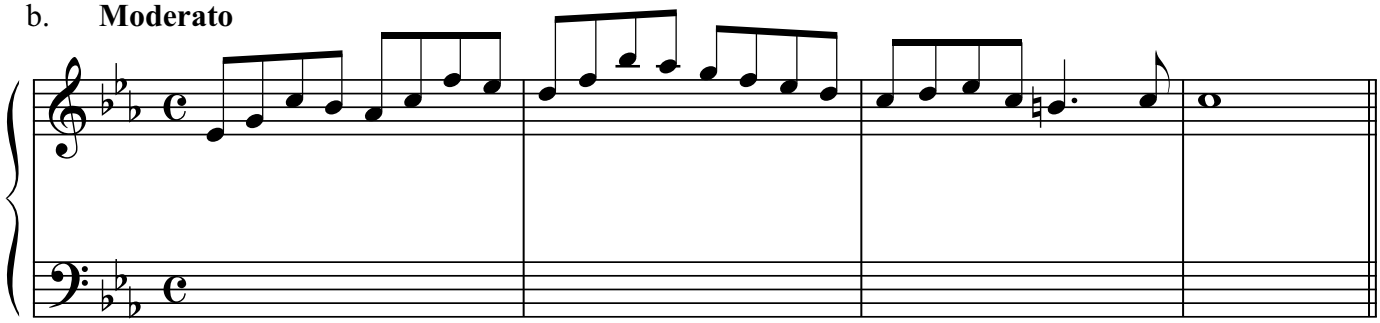


2. Harmonize using the harmonic vocabulary studied thus far. Employ sequence when possible. Analyze.

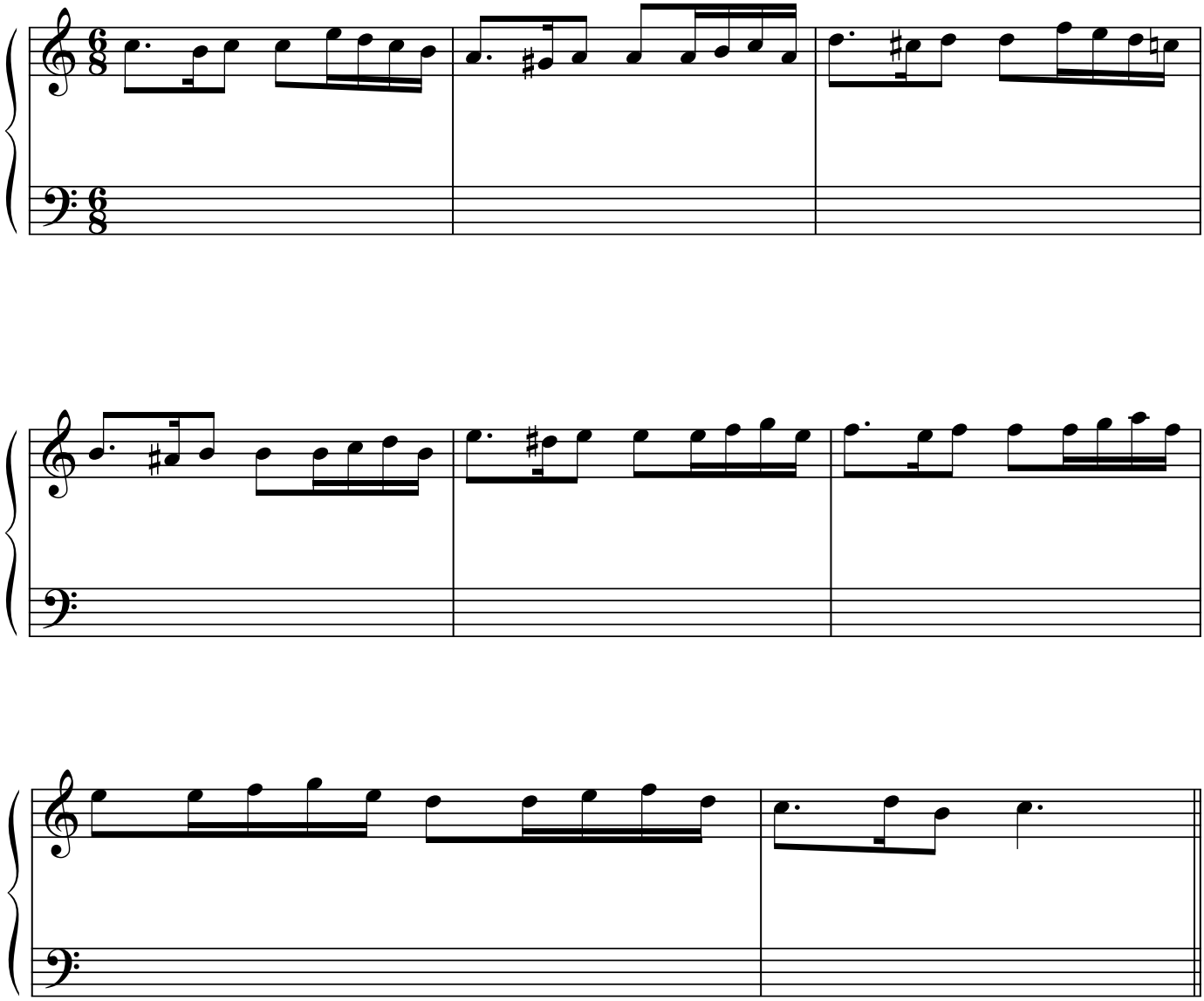
a. **Allegro**



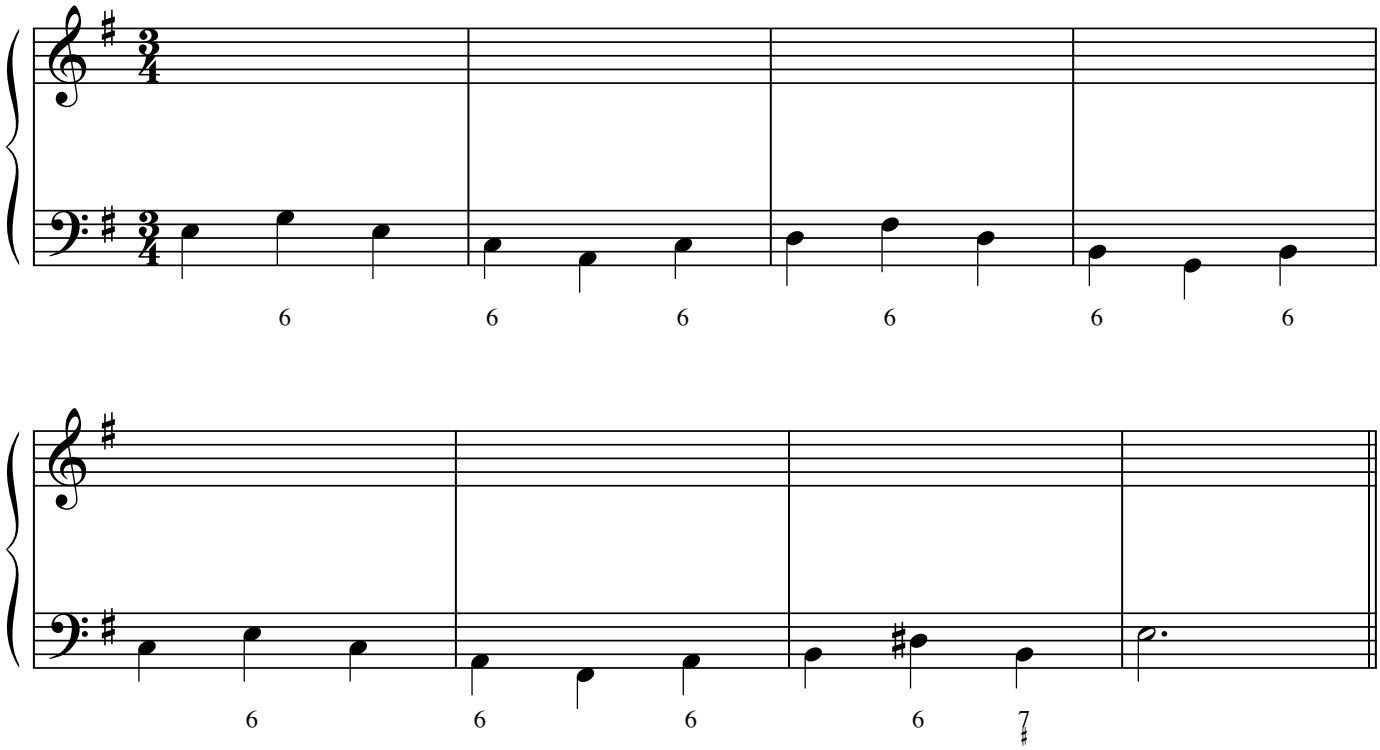
b. **Moderato**



c. **Andantino**

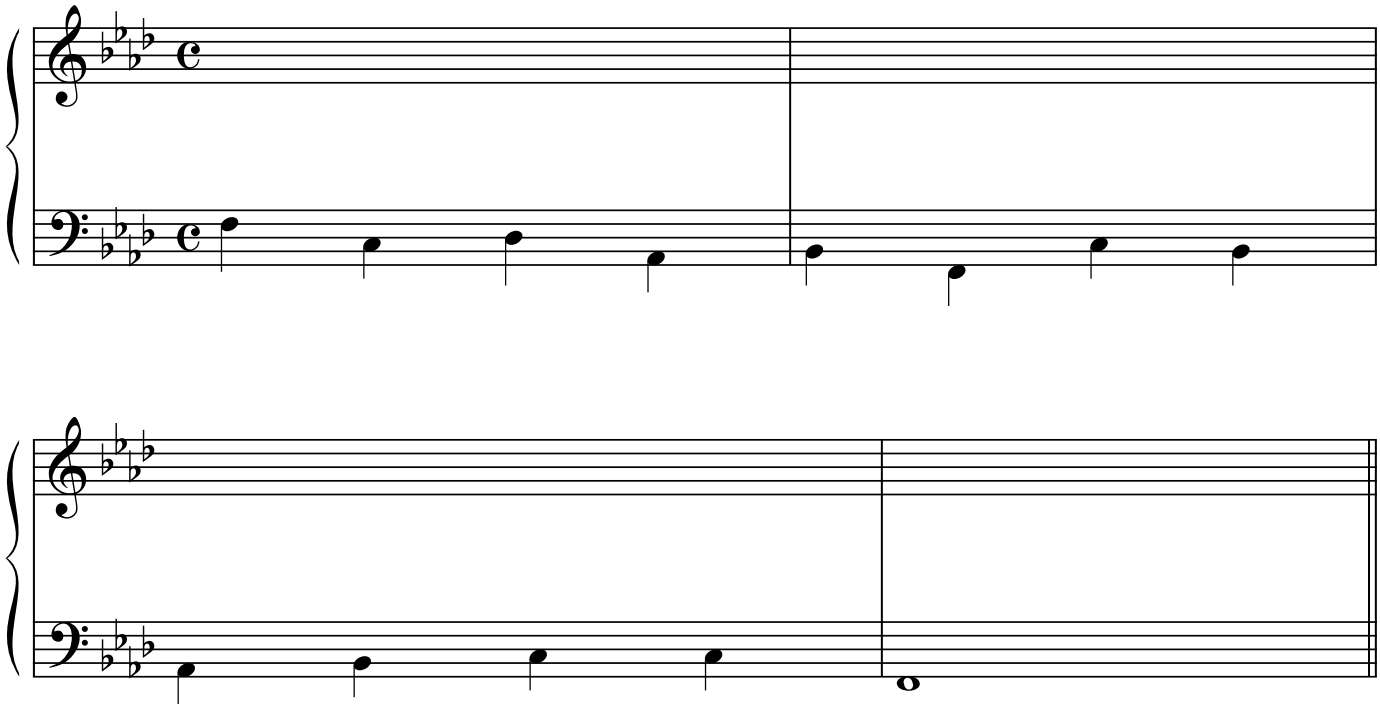


3. Realize the following figured bass line. Analyze. Identify any sequences.

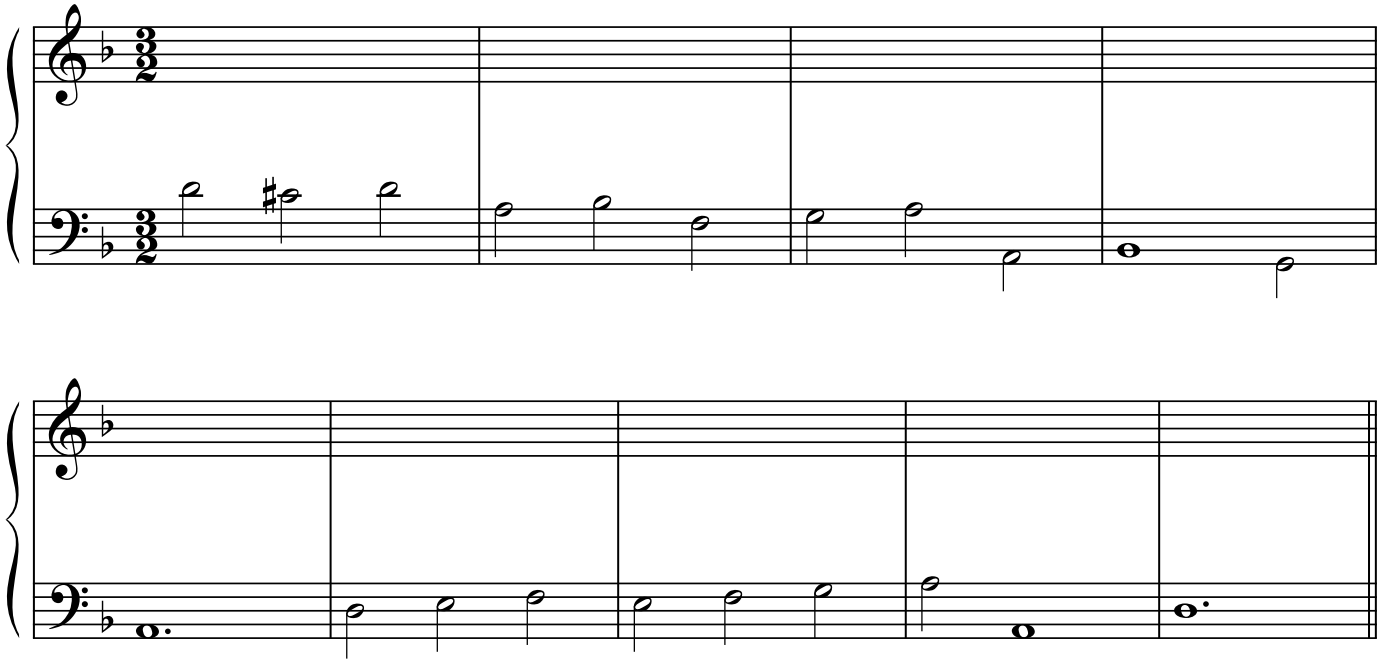


4. Harmonize the following unfigured bass lines, using sequence when possible. Analyze. Identify any sequences.

a.

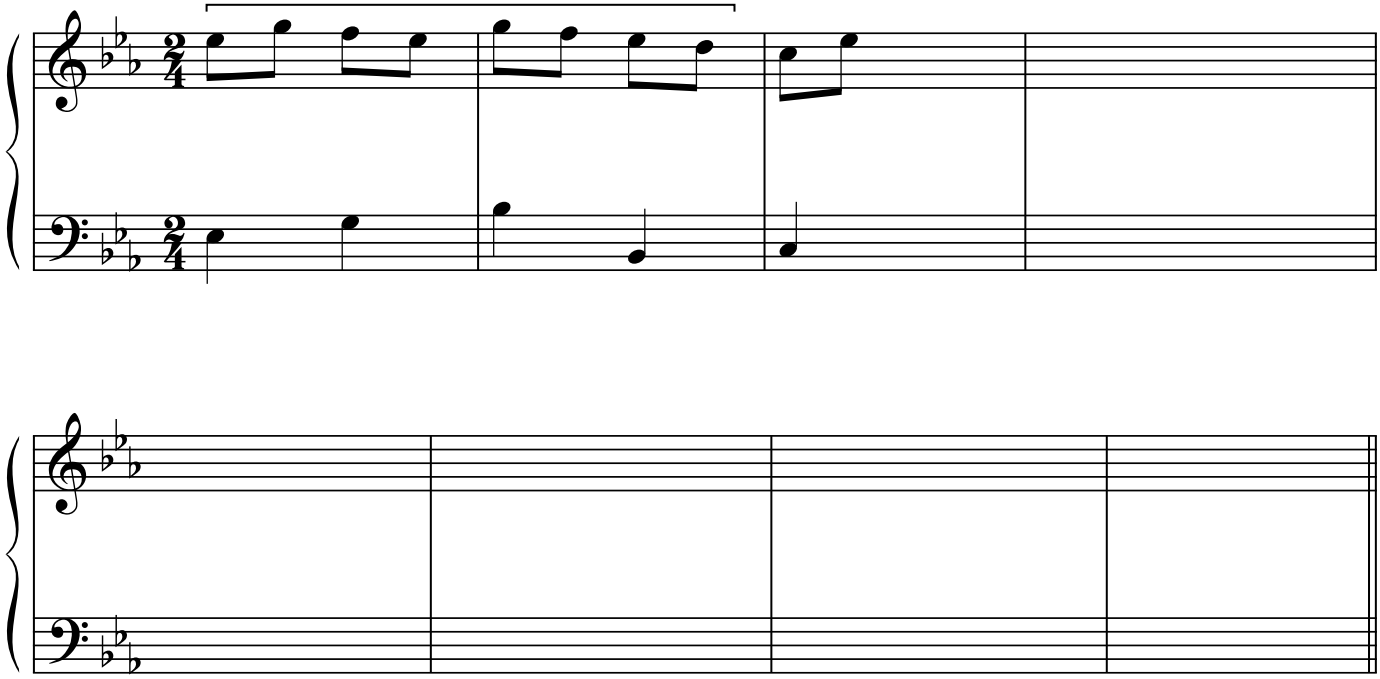


b.

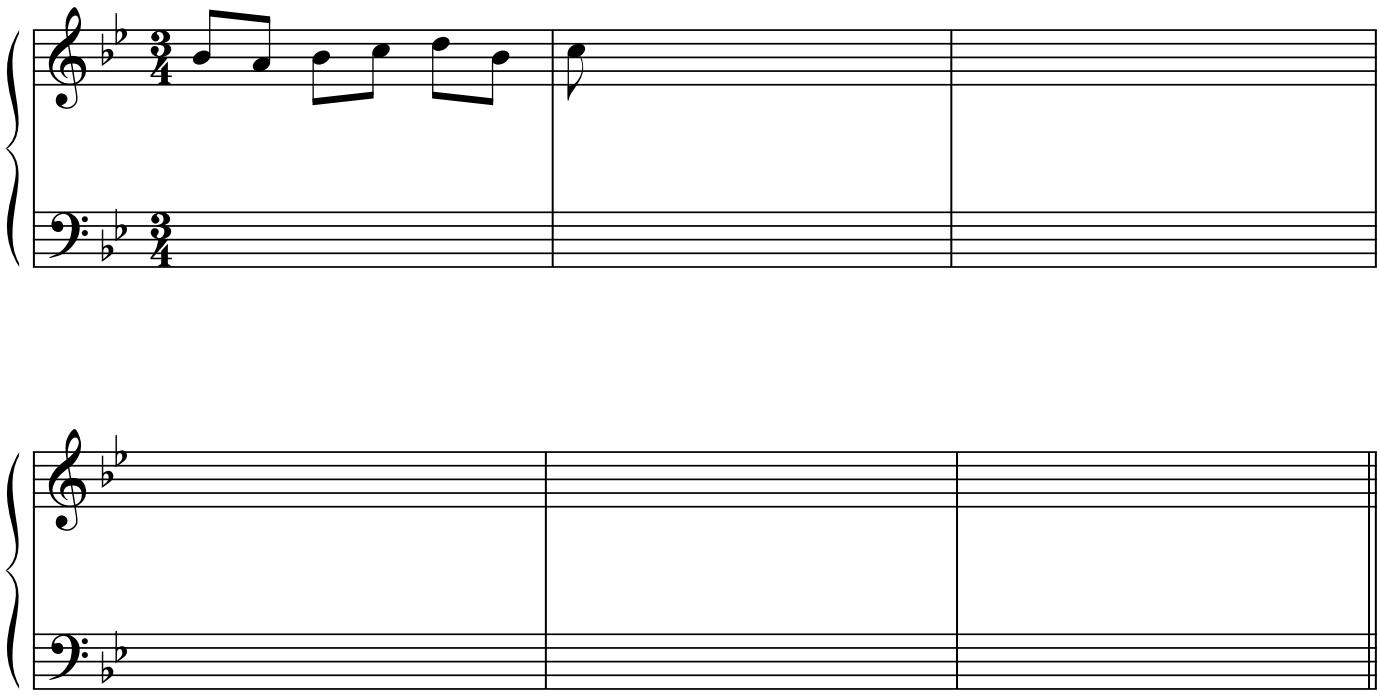


5. Continue the given patterns in sequence. Conclude the pattern with an appropriate cadence, and analyze all work completely. The sequence is bracketed and the first transposition is established.

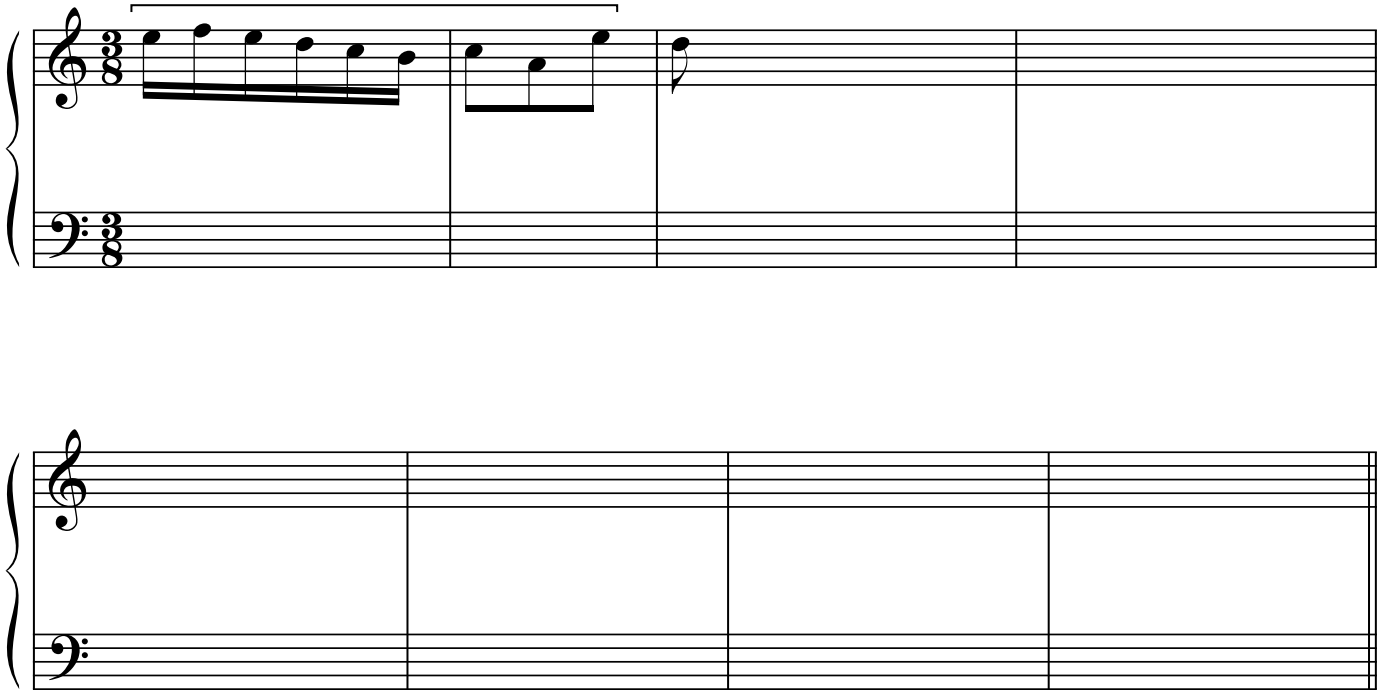
a.



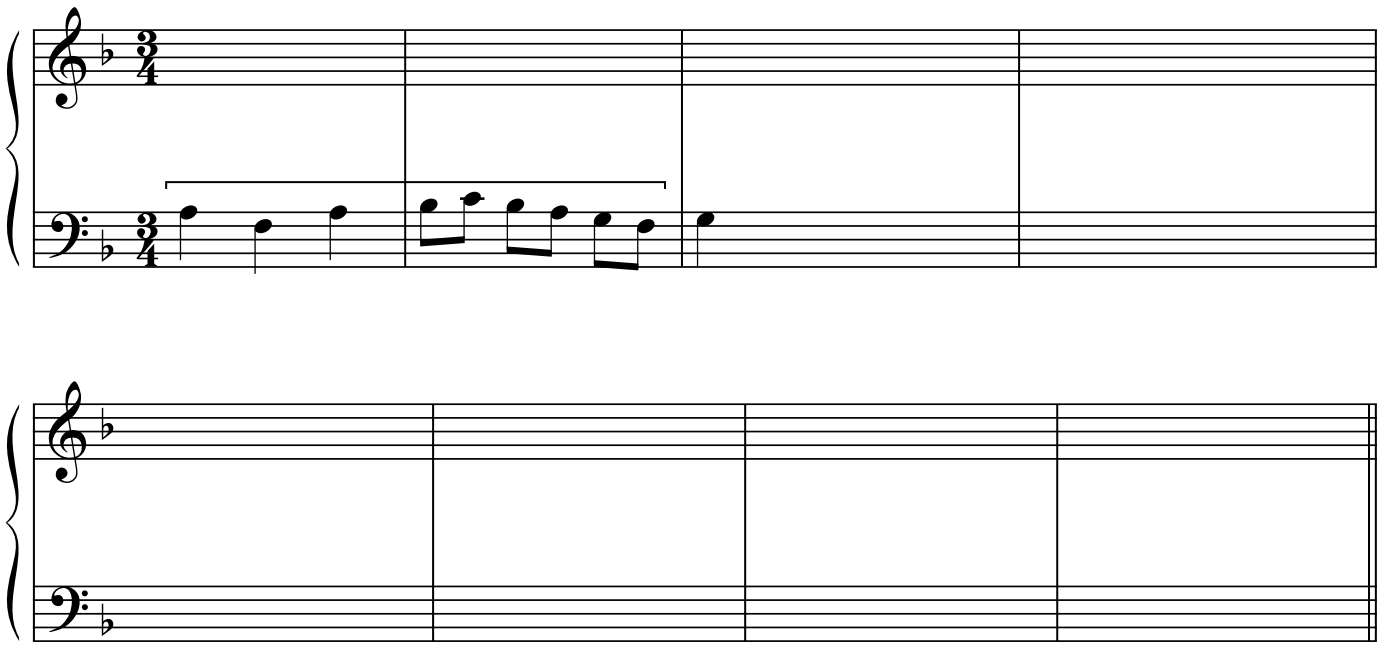
b.



c.

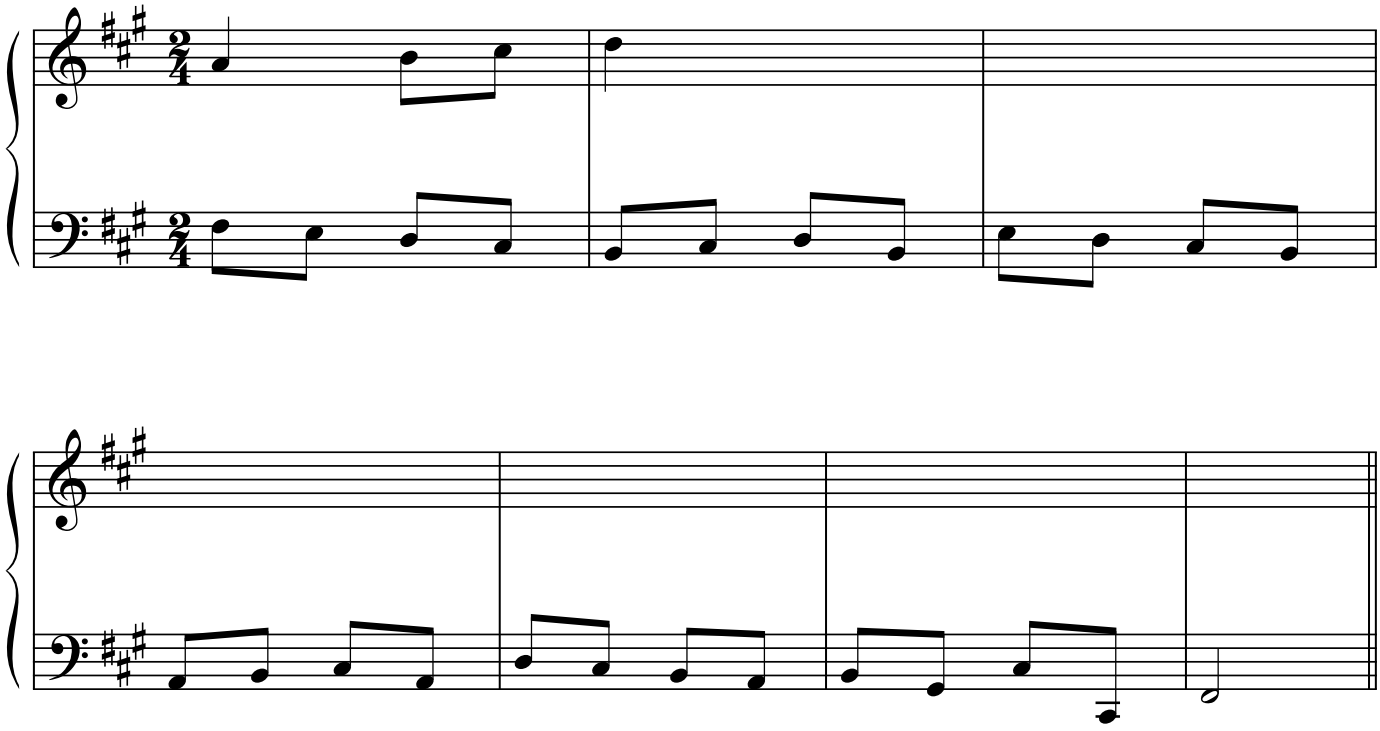


d.

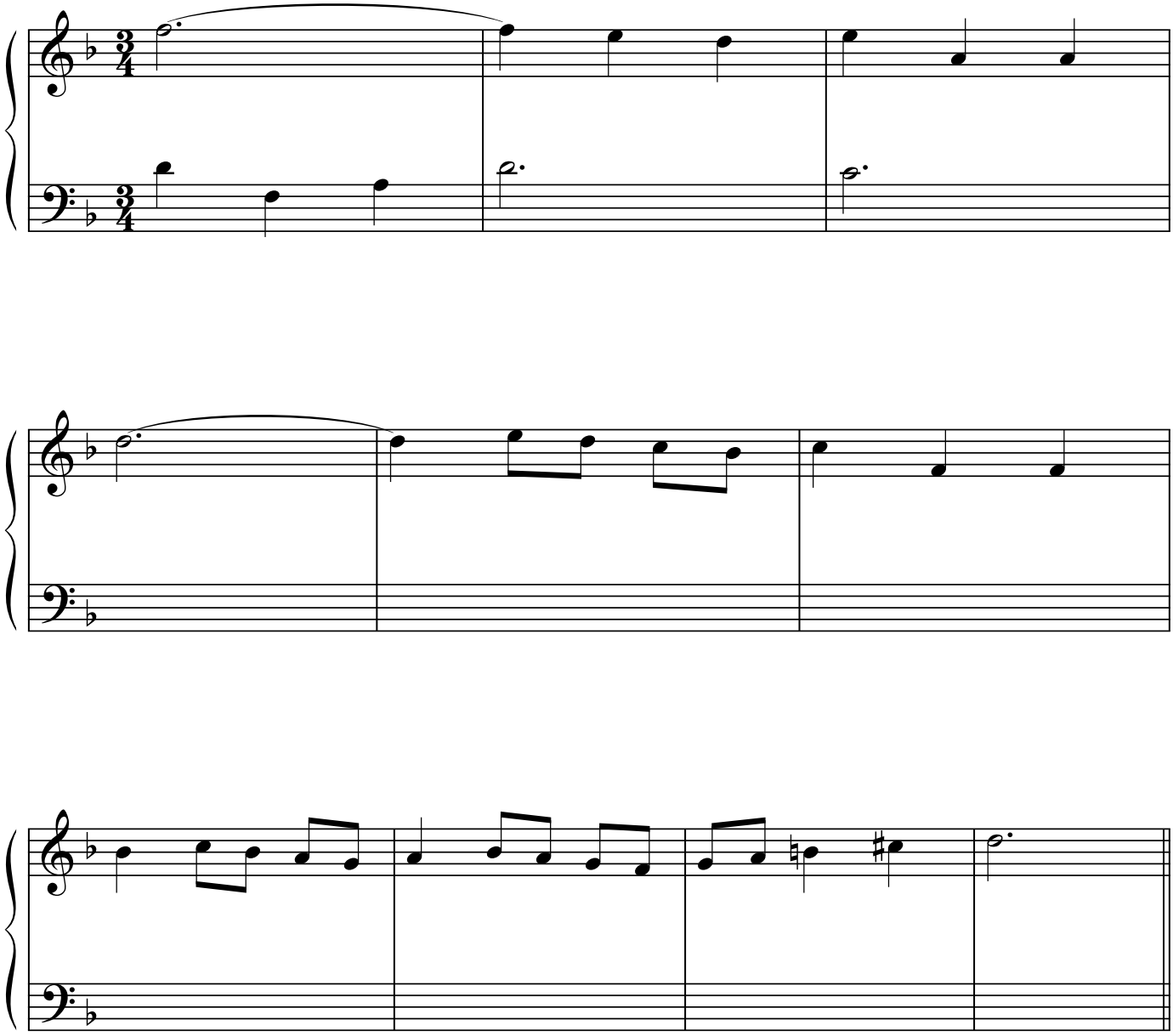


6. Continue the incomplete part in the style given. Analyze fully and identify any sequences.

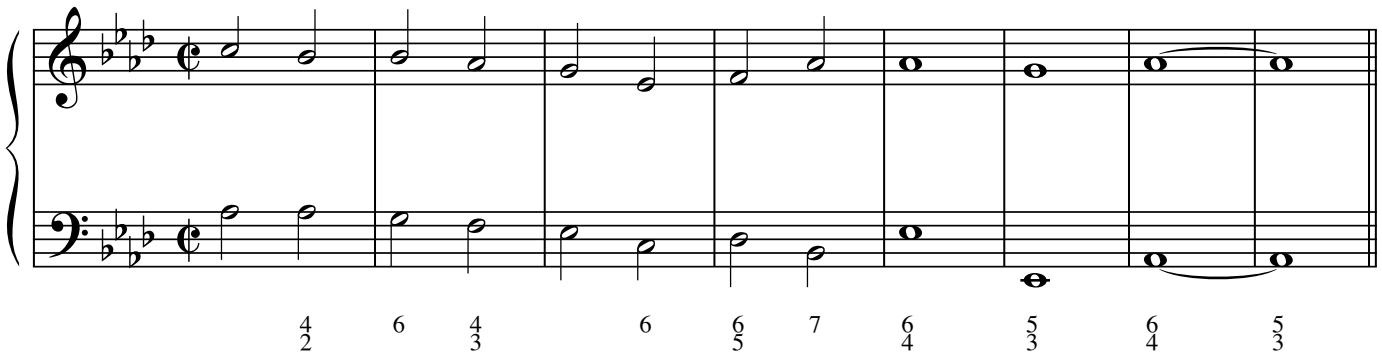
a. **Nicht zu schnell**



b. **Grazioso**

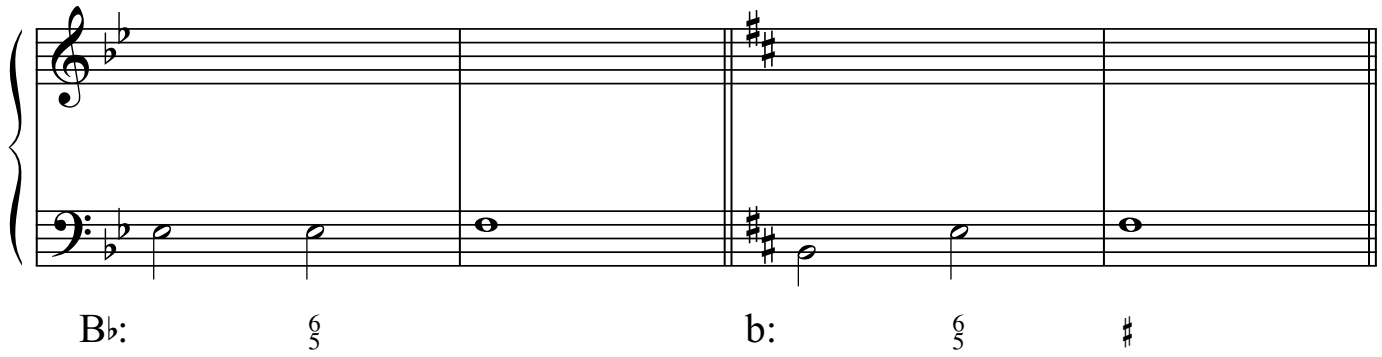


1. Add inner voices and analyze fully.



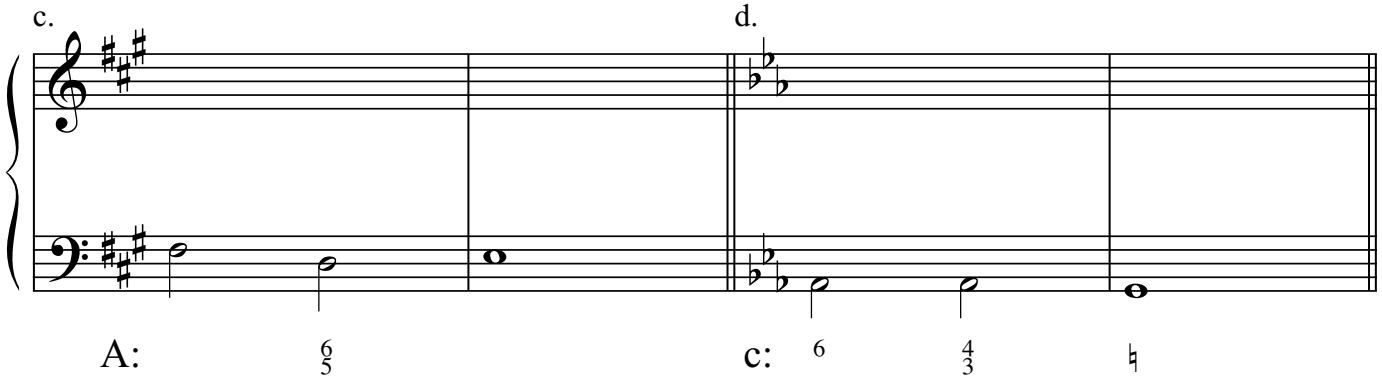
2. Create upper voices based on the given figures. Analyze completely.

a.



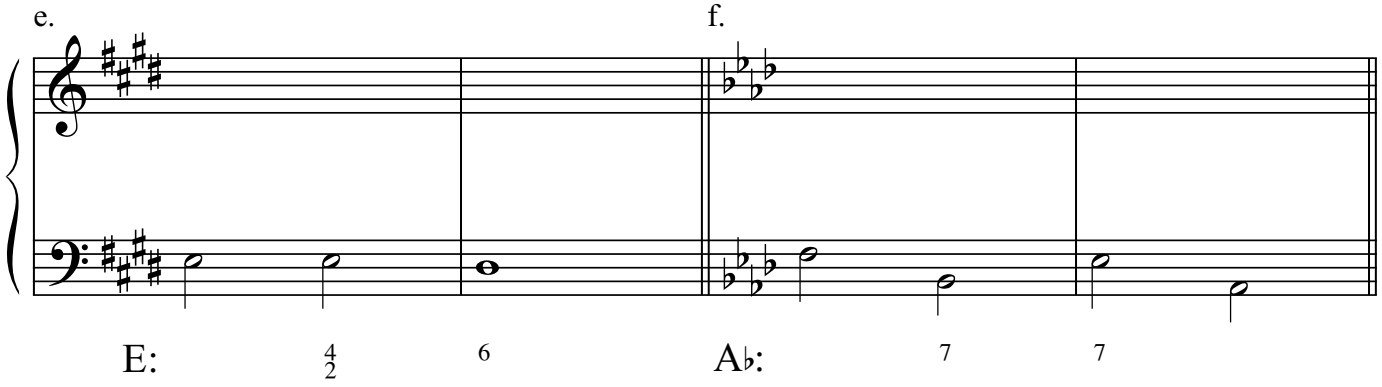
b.

c.



d.

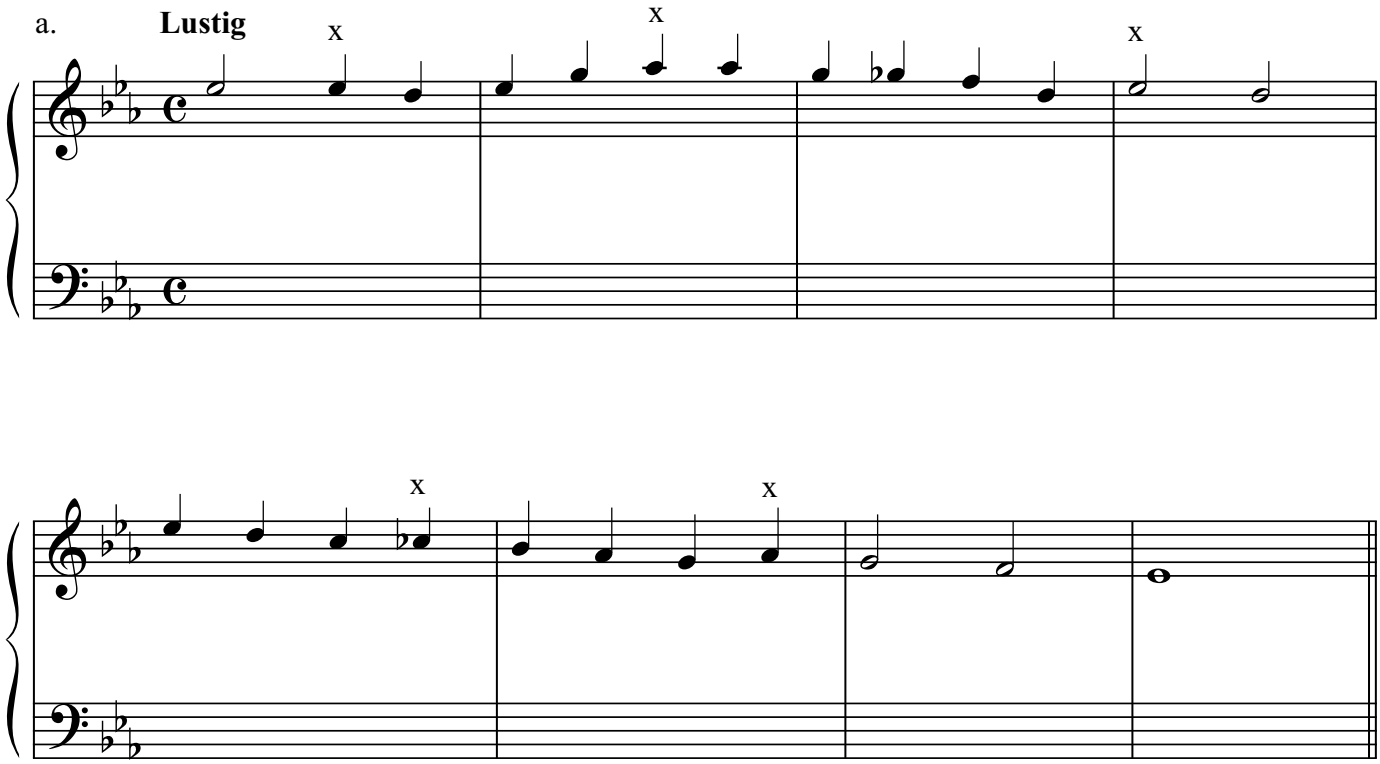
e.



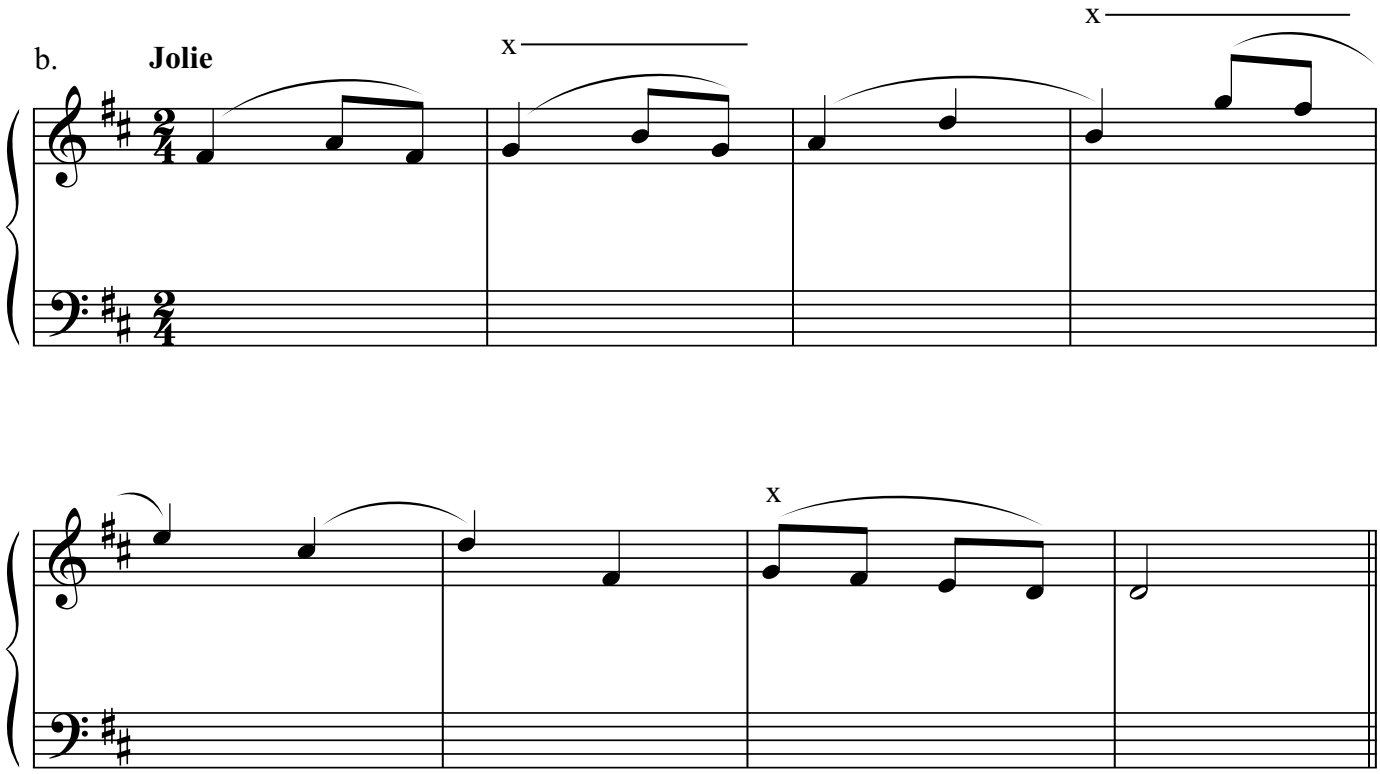
f.

3. Harmonize the following melodies using a ii^7 where indicated.

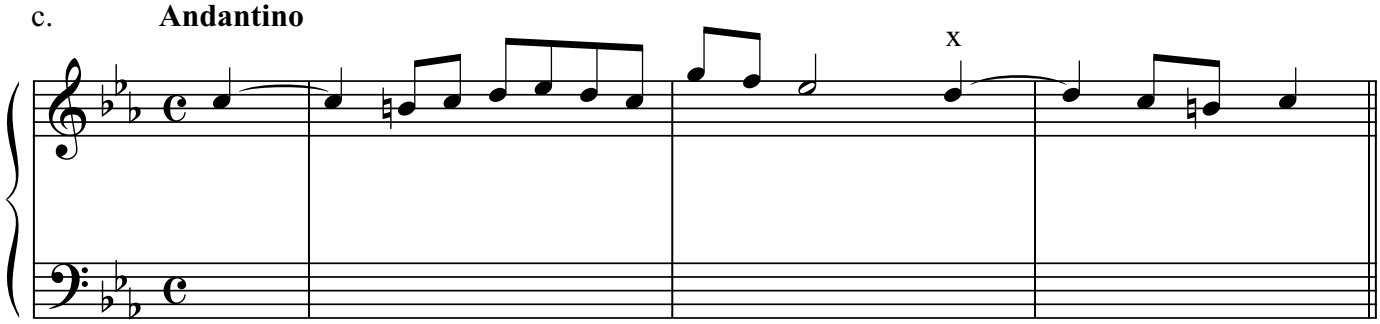
a. **Lustig**



b. **Jolie**

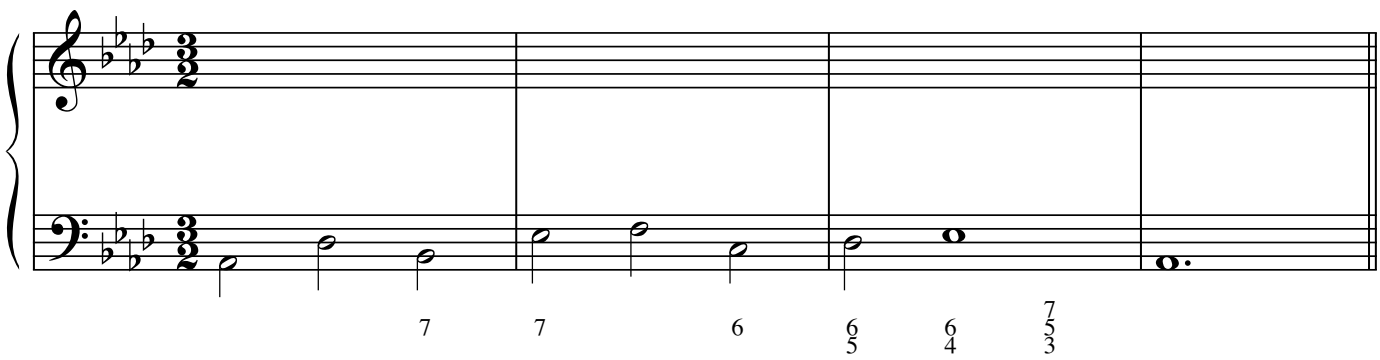


c. **Andantino**

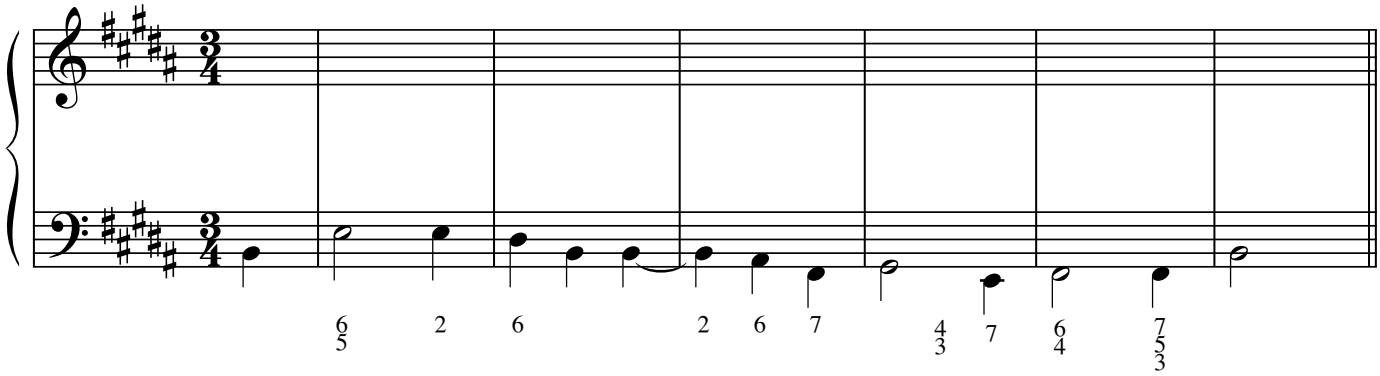


4. Realize these figured bass lines. Analyze completely.

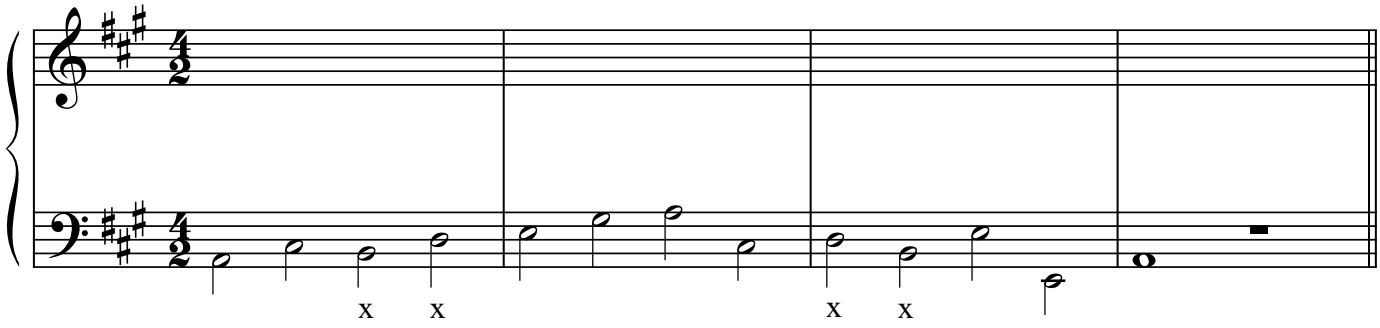
a.



b.

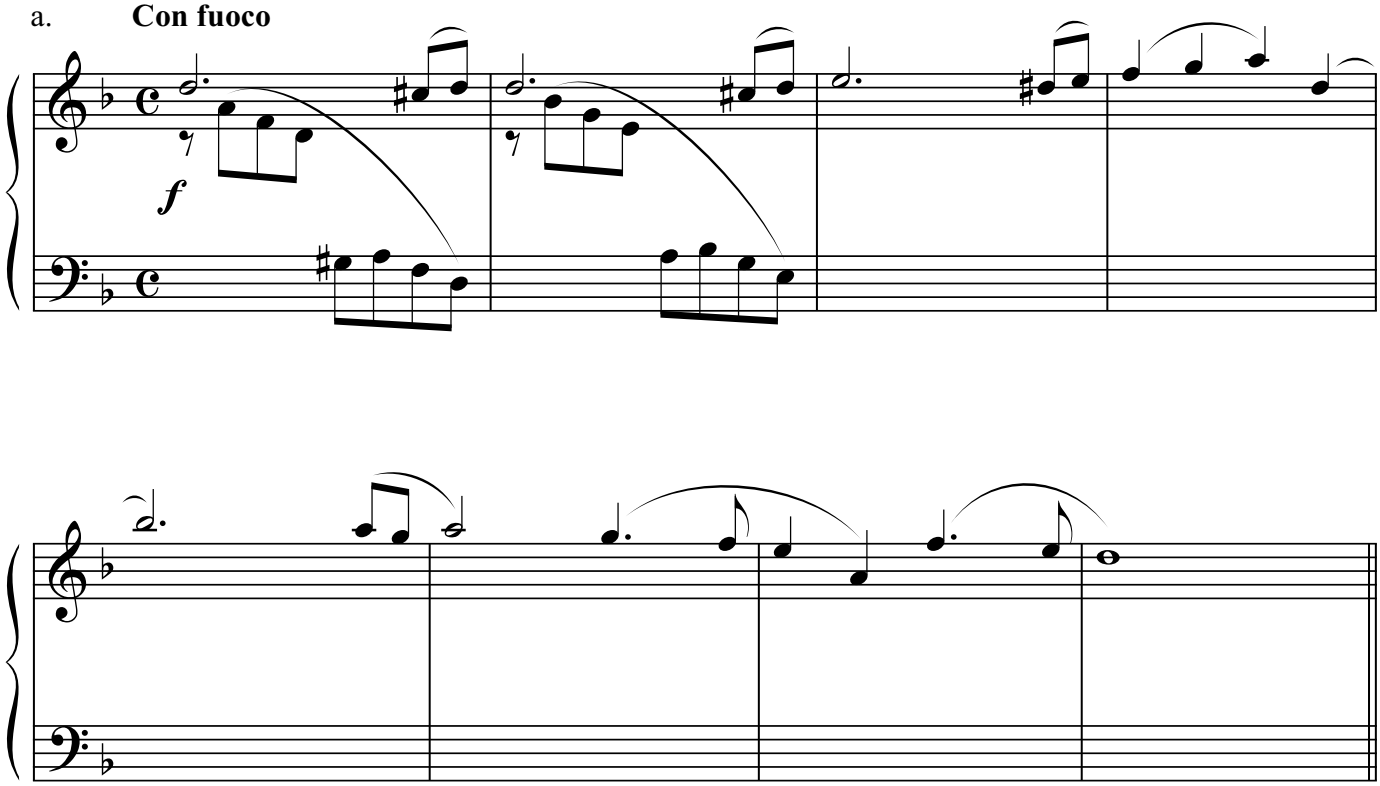


5. Realize this unfigured bass line, using ii^7 where indicated. Analyze.

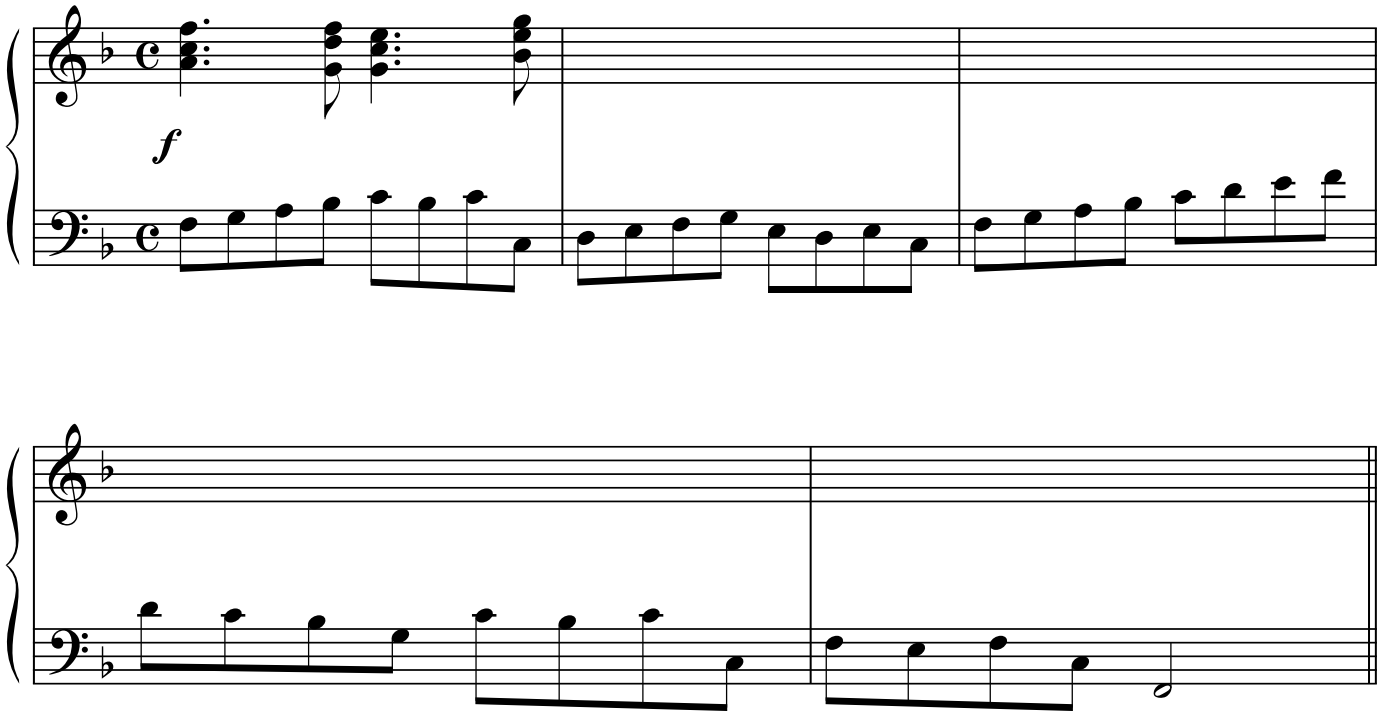


6. Complete in the same style and analyze fully.

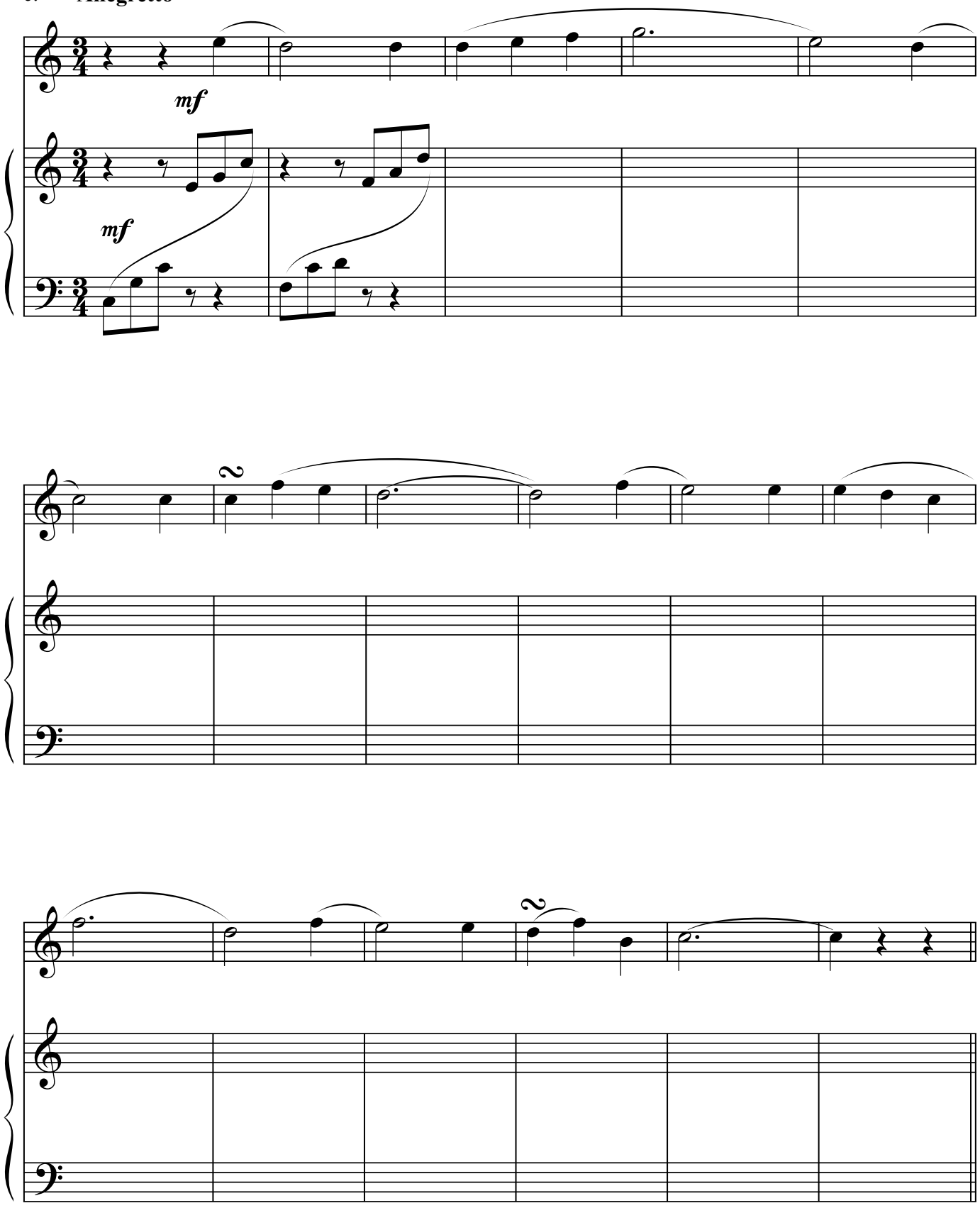
a. **Con fuoco**



b. **Allegro**

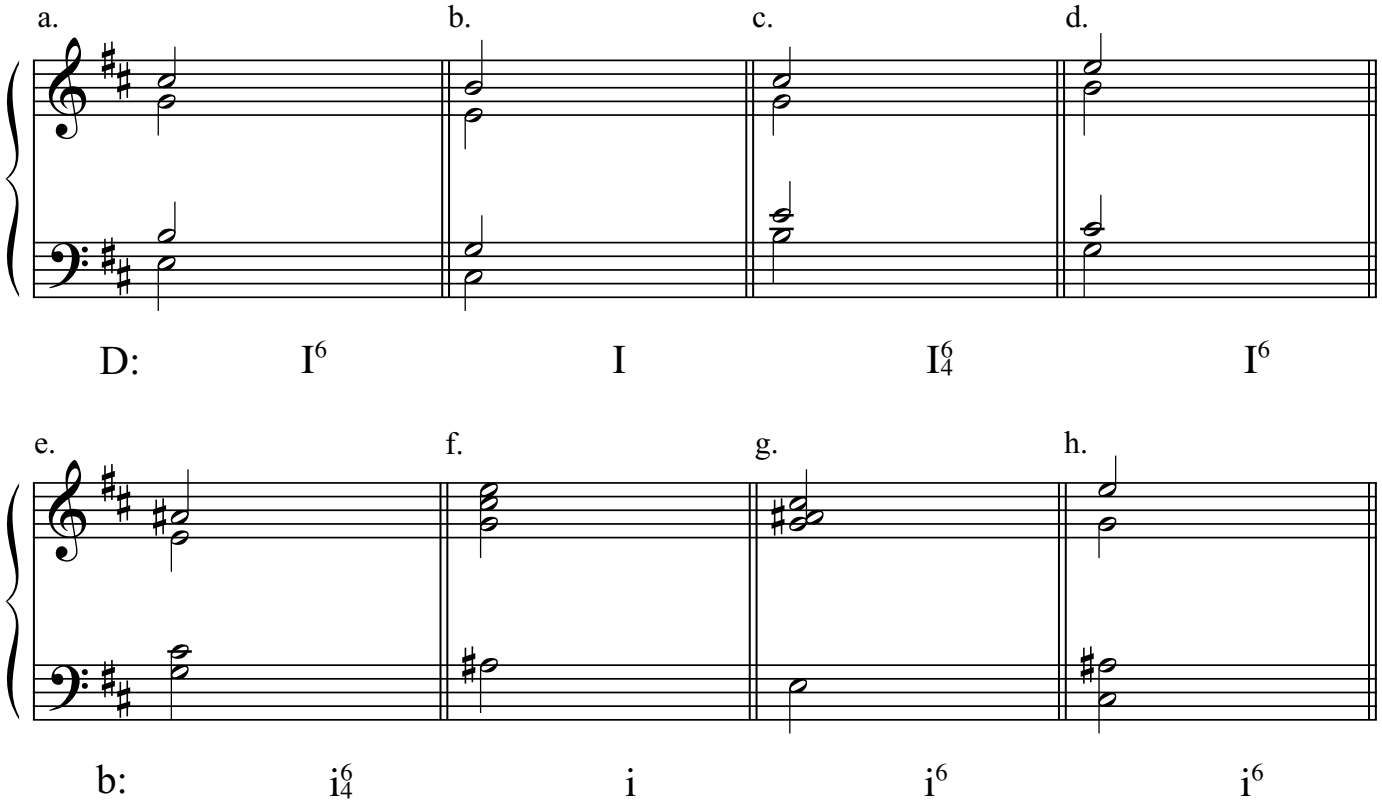


c. **Allegretto**

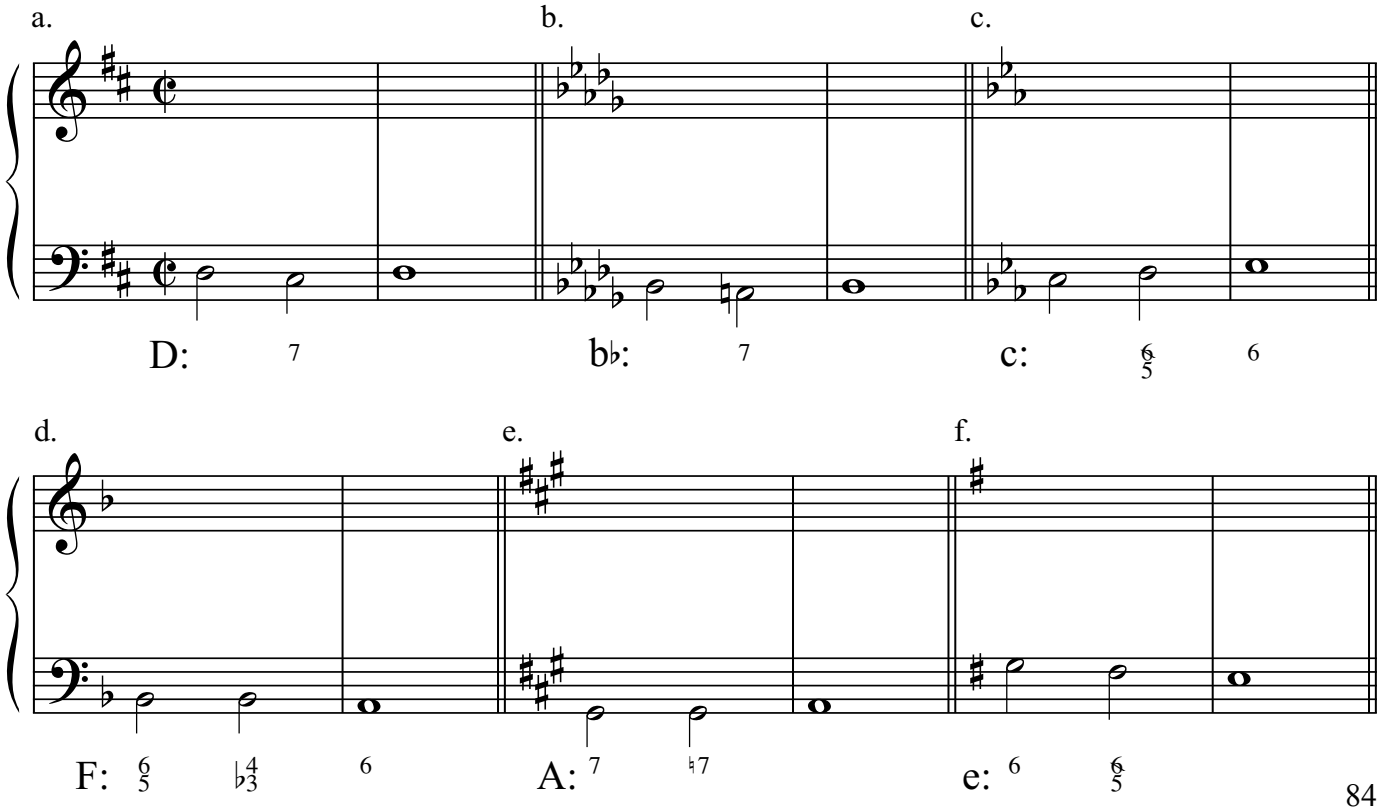


Name _____

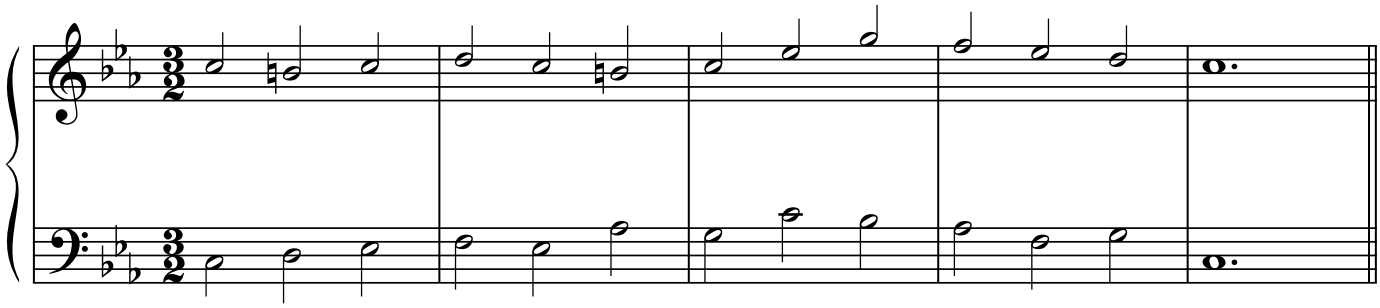
1. Resolve the leading tone seventh chord as indicated, and analyze.



2. Realize these figured bass lines. Analyze.

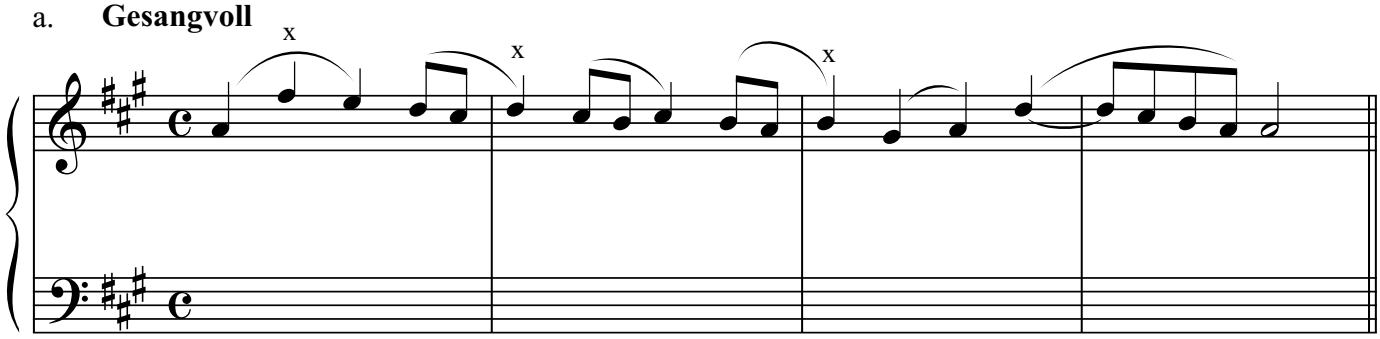


3. Fill in the inner voices, using inversions of the leading tone seventh chord where possible. Analyze, including scale degrees in the bass.

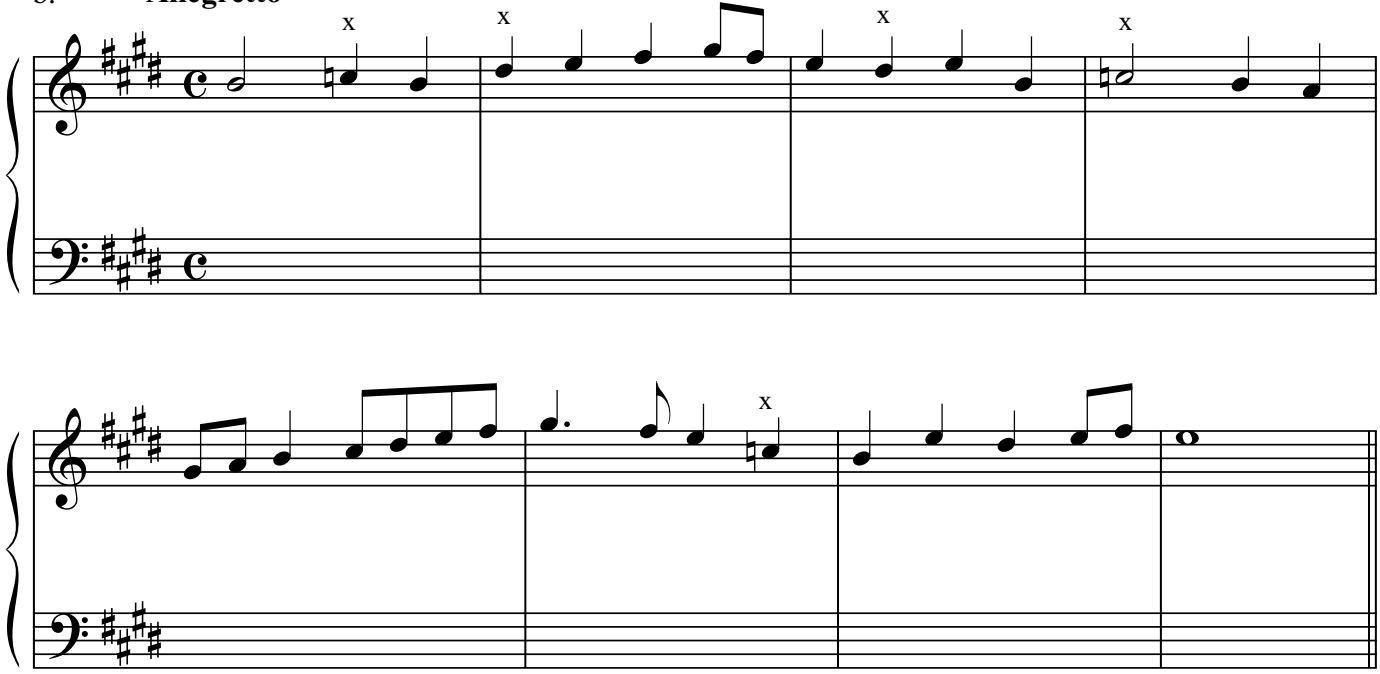


4. Harmonize the following melodies, using the leading tone seventh chord where indicated. Analyze.

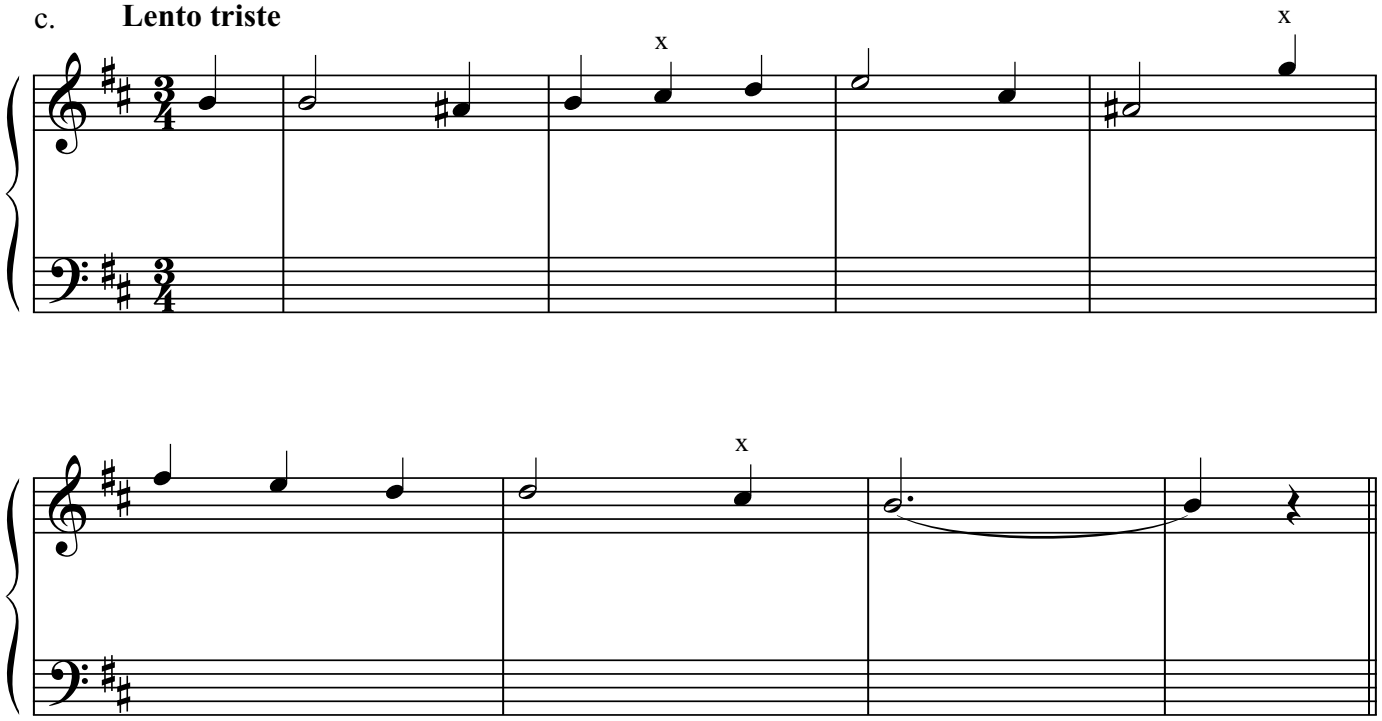
a. **Gesangvoll**



b. **Allegretto**

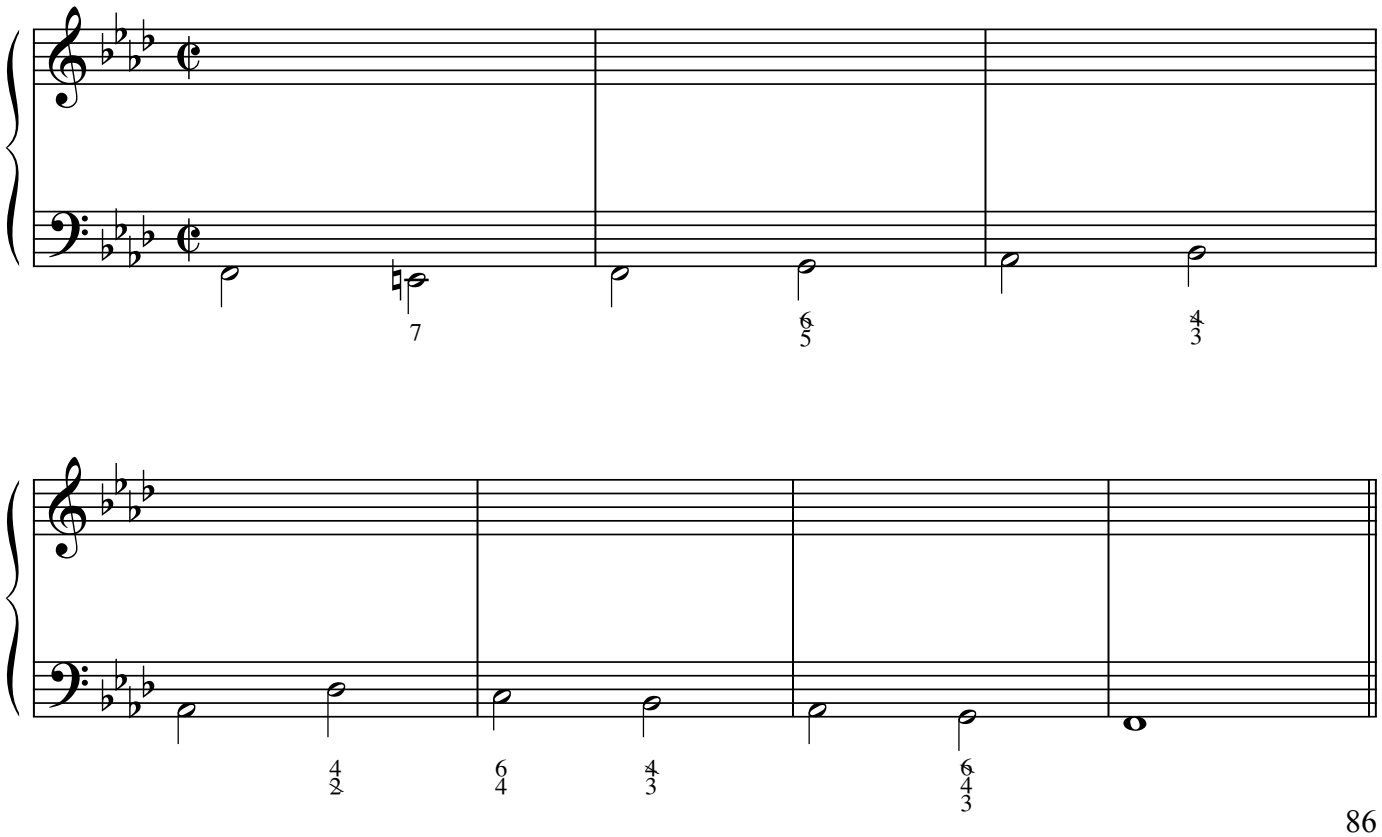


c. **Lento triste**

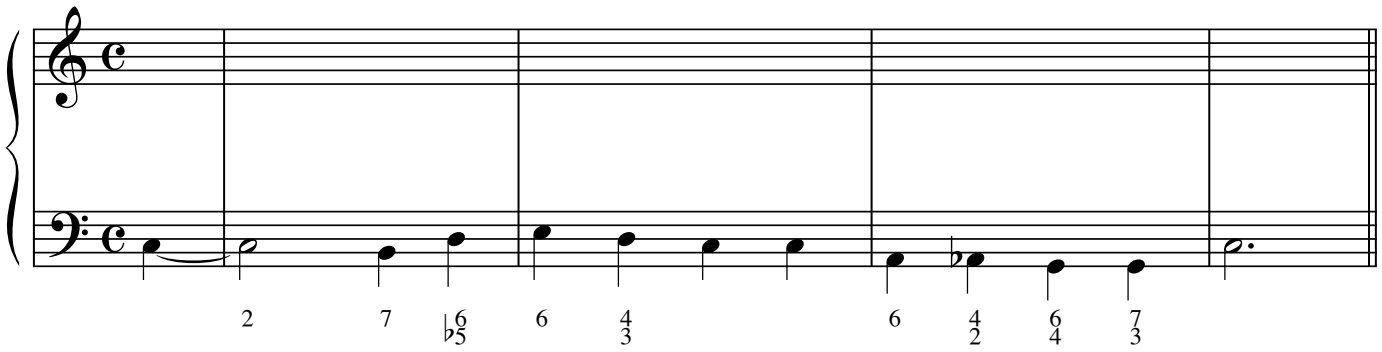


5. Realize these figured bass lines. Analyze completely.

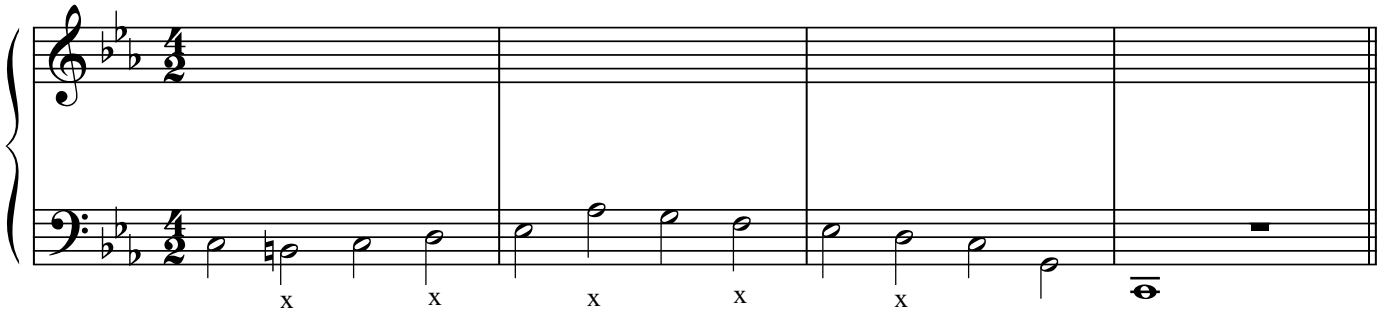
a.



b.

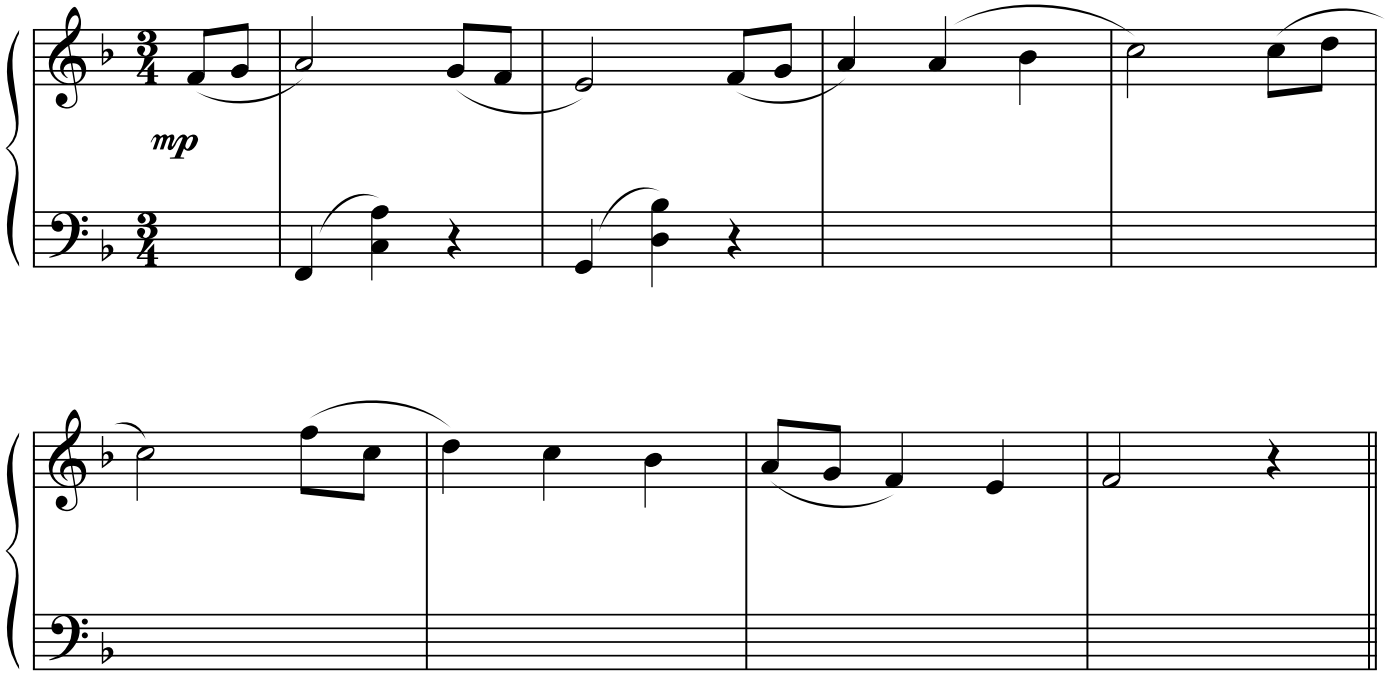


6. Harmonize this unfigured bass, using the leading tone seventh chord where indicated. Analyze.

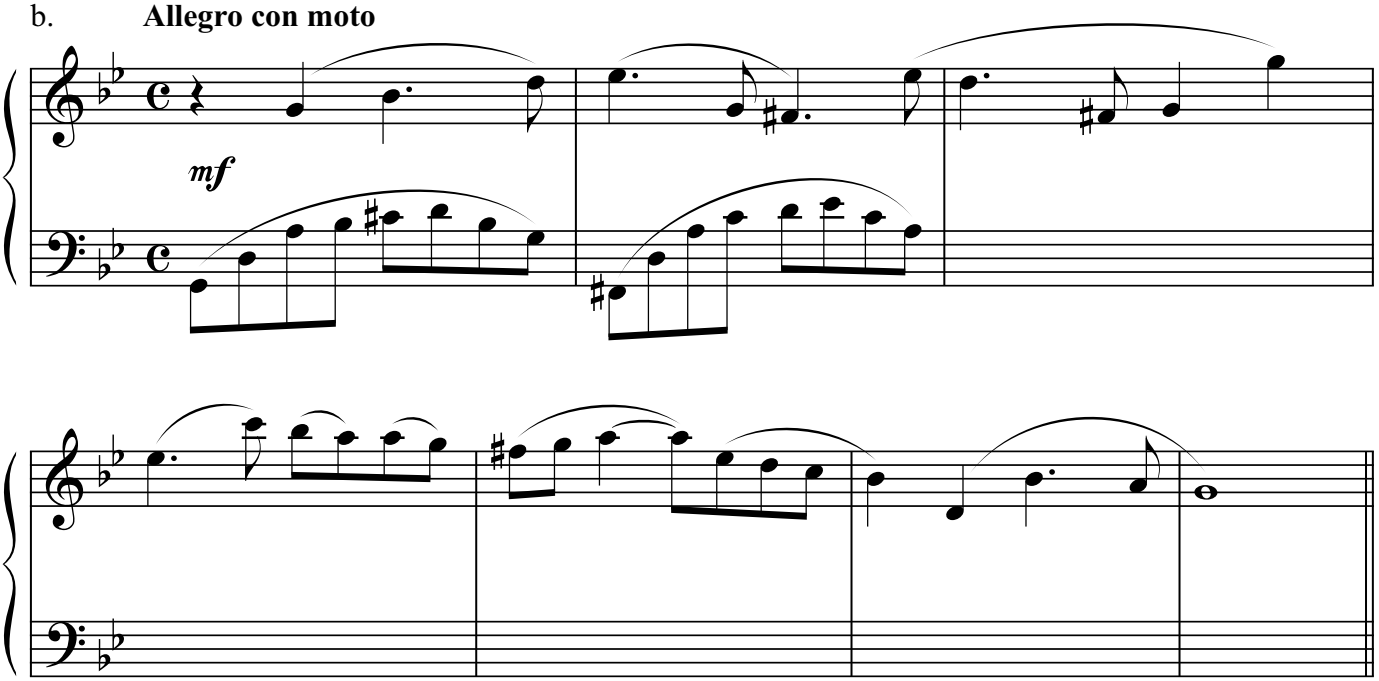


7. Complete the accompaniments in the style of the opening measures. Analyze completely.

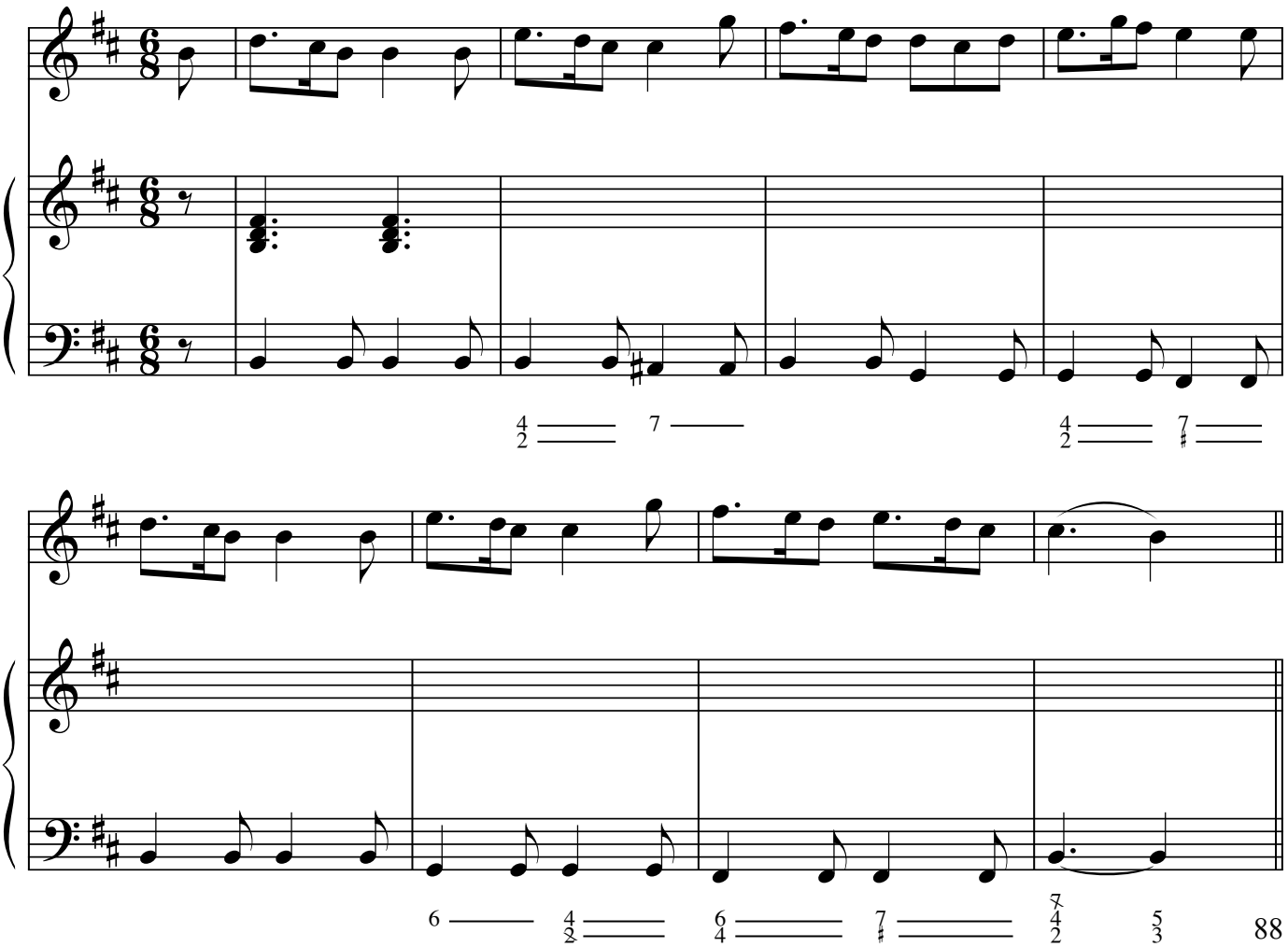
a. **Allegretto**



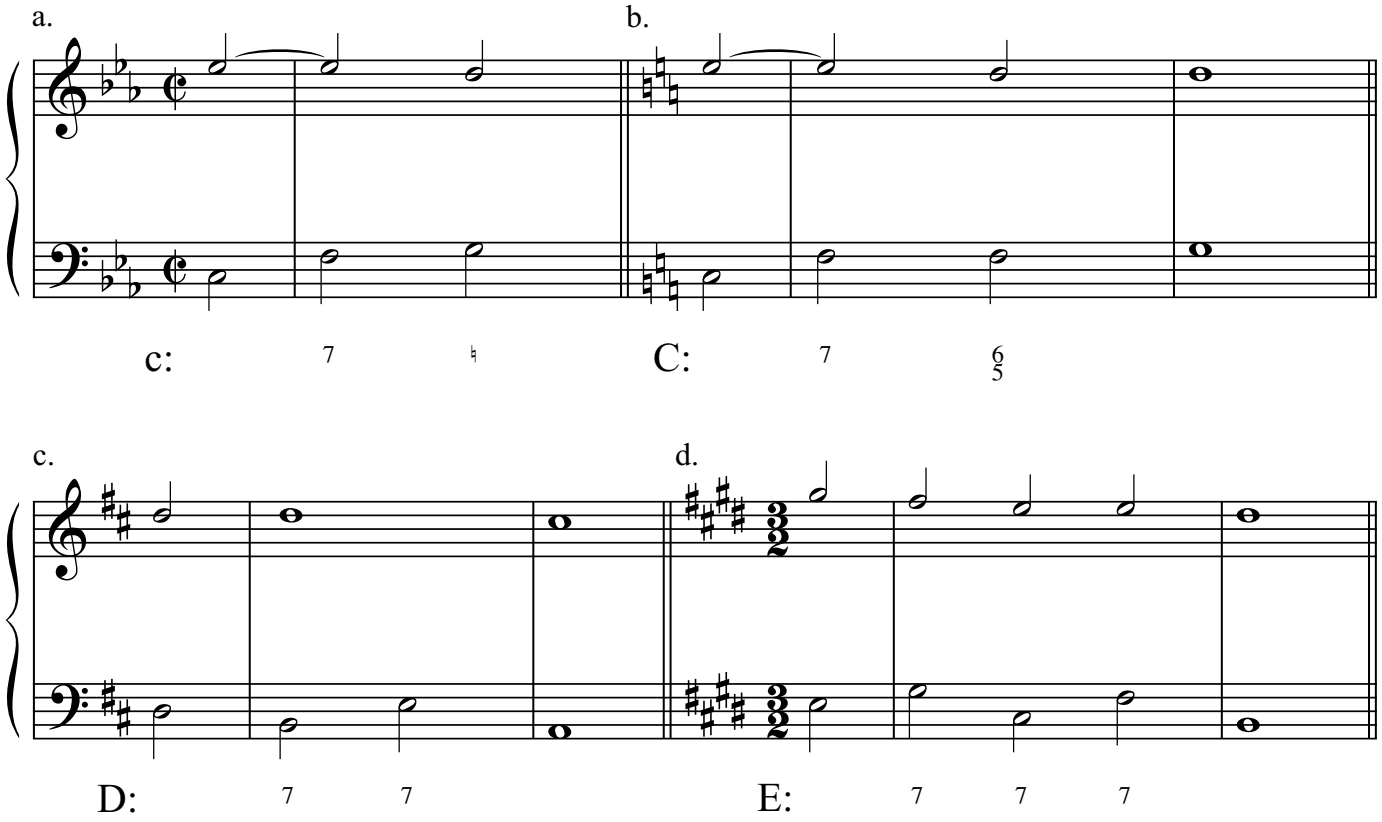
b. **Allegro con moto**



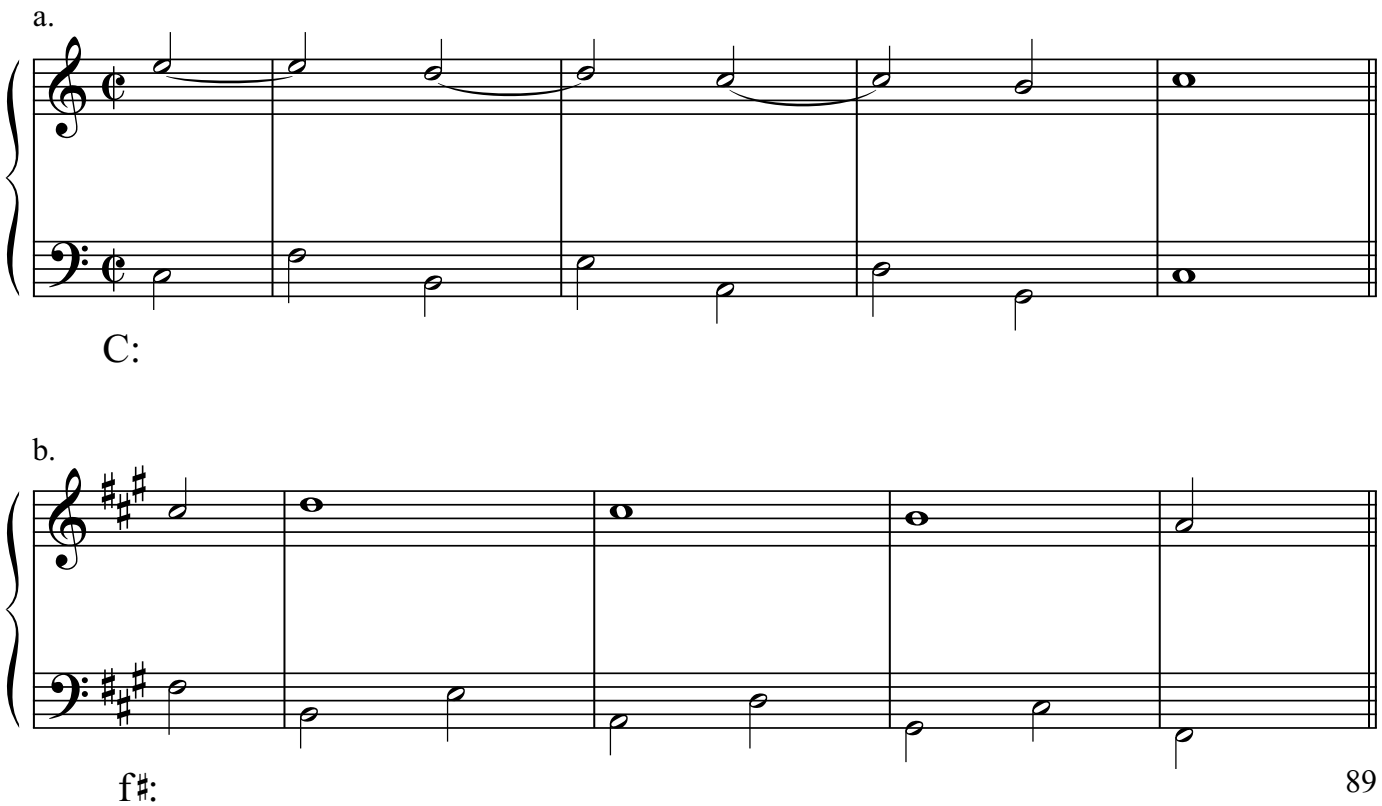
c. **Lento**



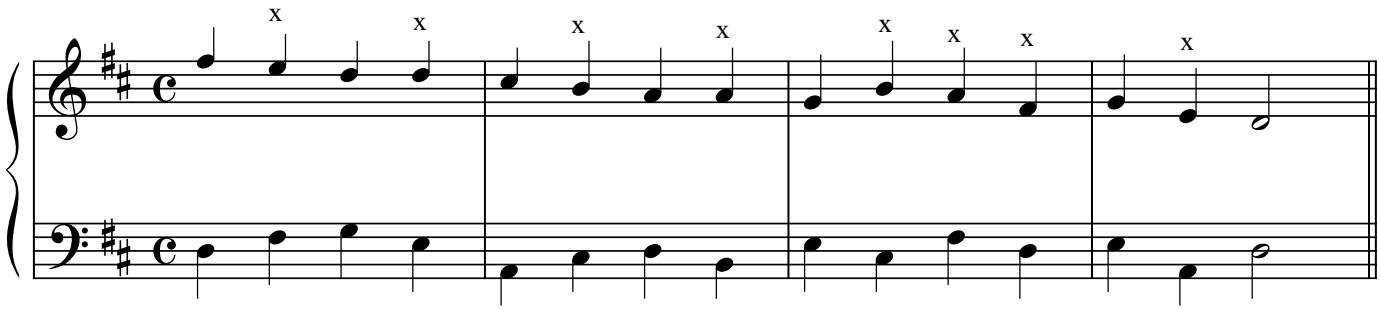
1. Add inner voices, observing the given figures. Analyze.



2. Add inner voices. Provide figures and analysis for your harmonization.

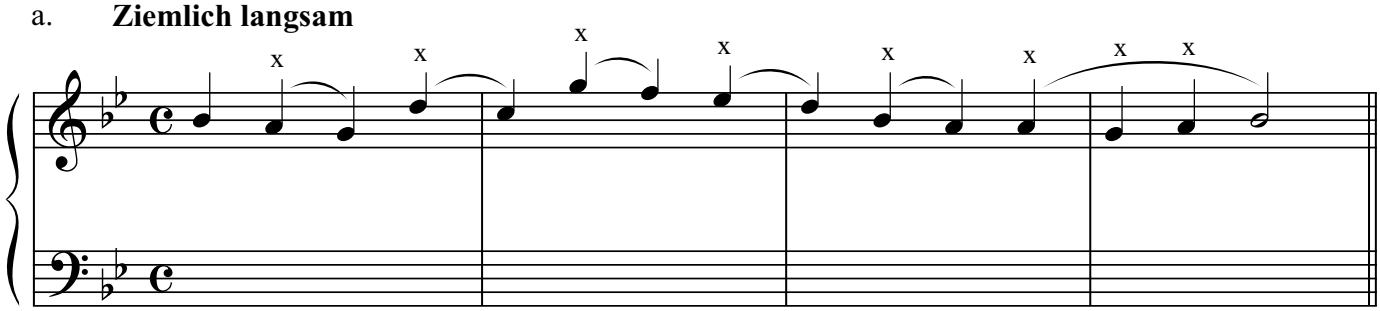


3. Add inner voices, being very careful to avoid part-writing errors. Use seventh chords where indicated. Analyze fully.

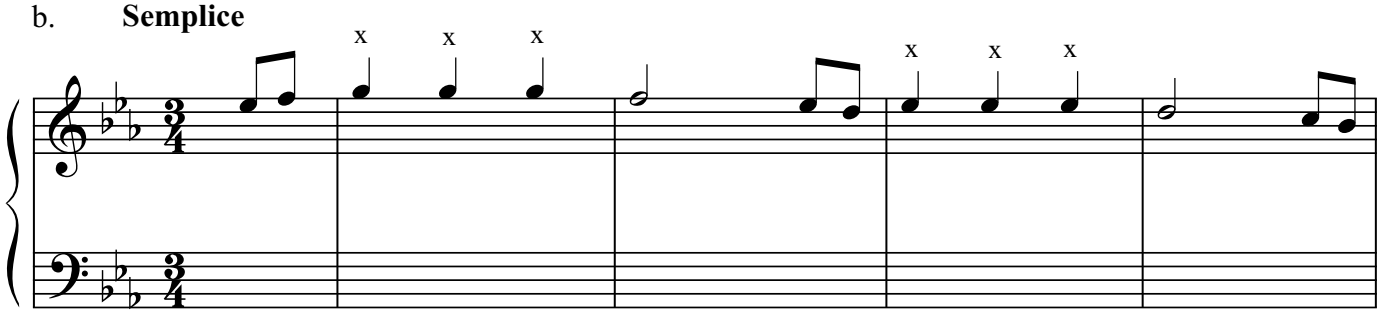


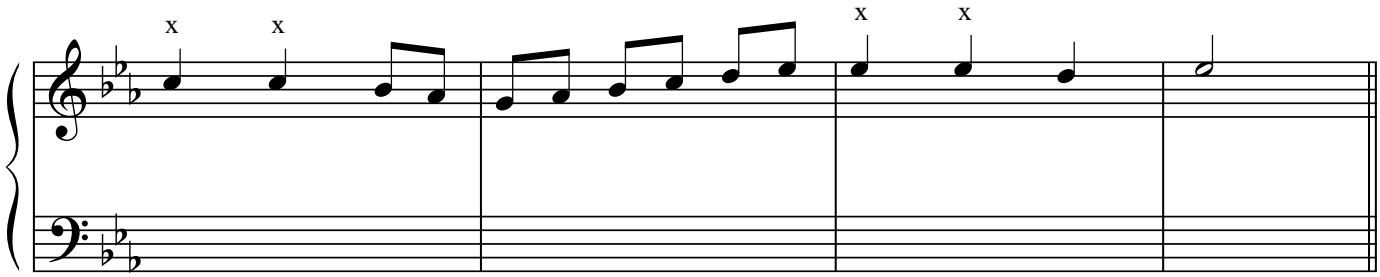
4. Harmonize, using seventh chords where indicated. Analyze.

a. **Ziemlich langsam**

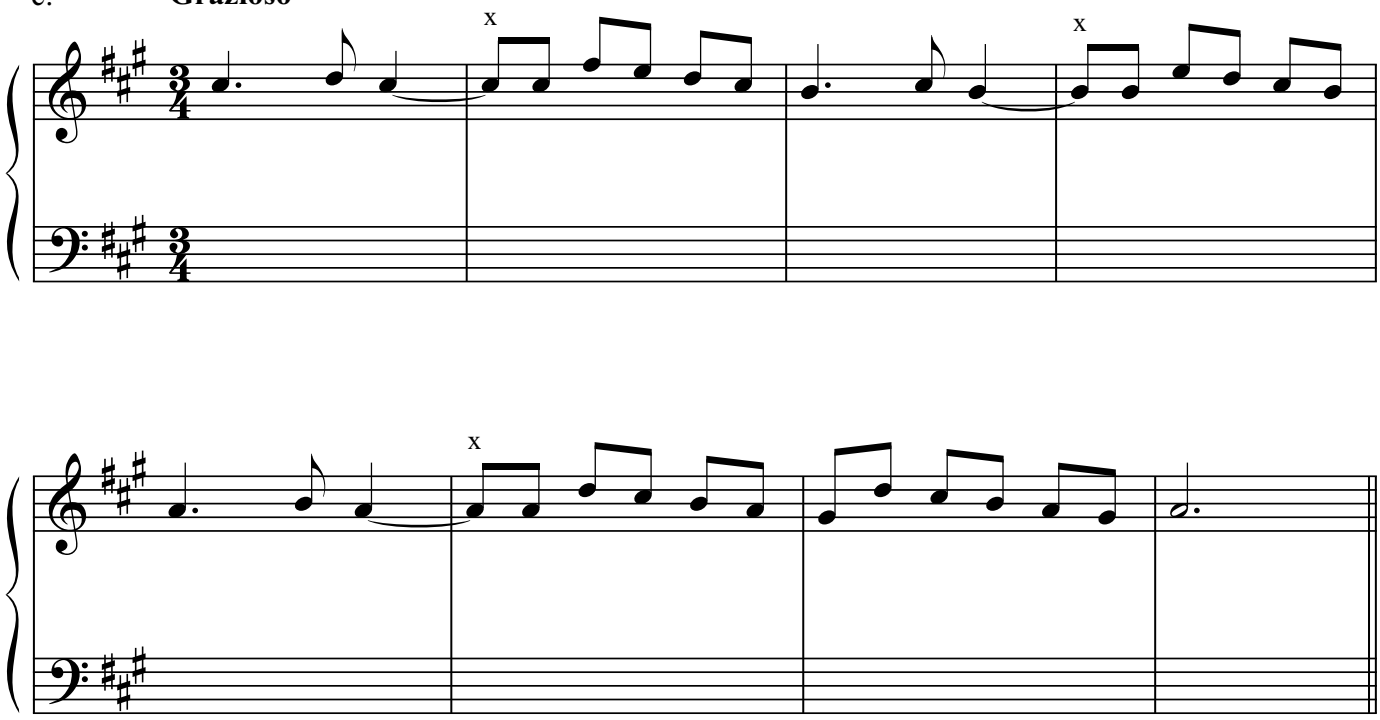


b. **Semplice**



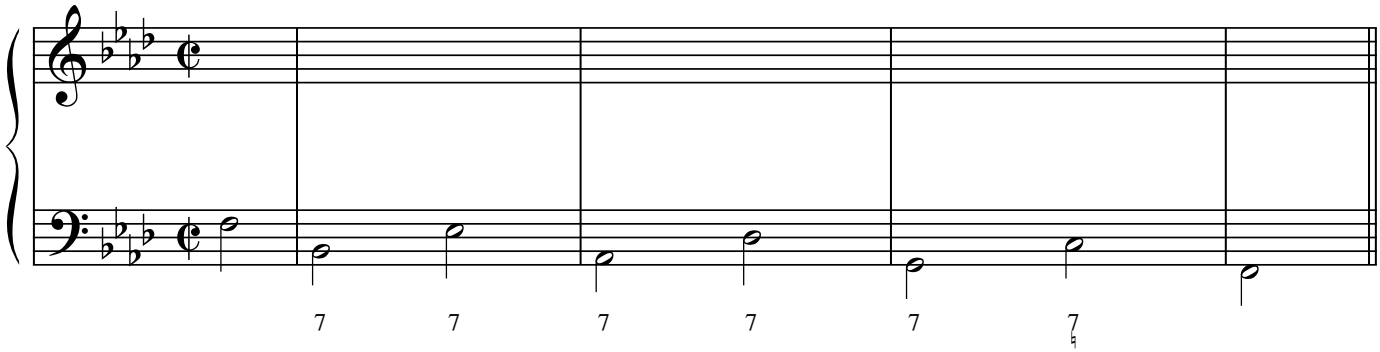


c. **Grazioso**

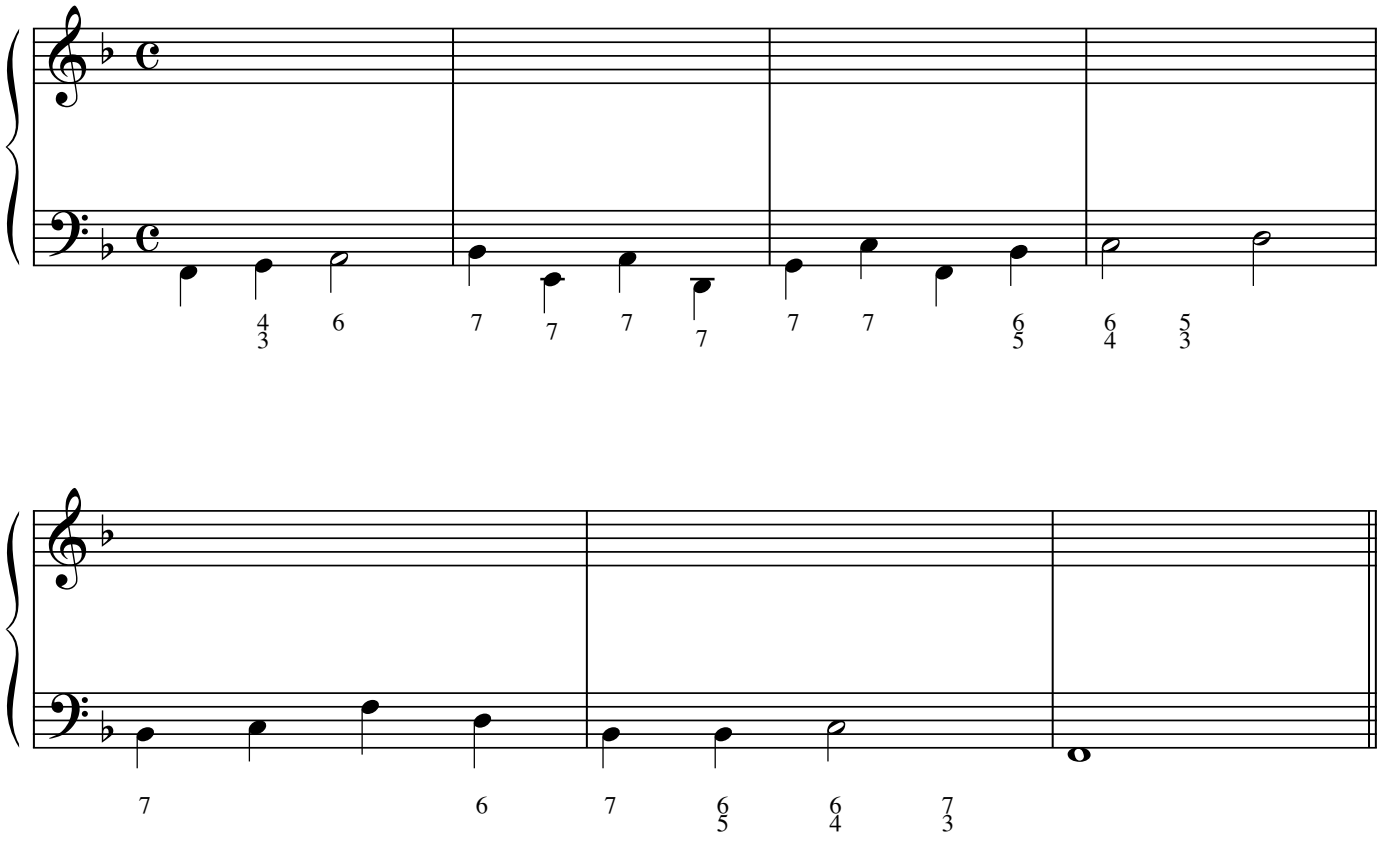


5. Realize the following figured bass lines. Analyze.

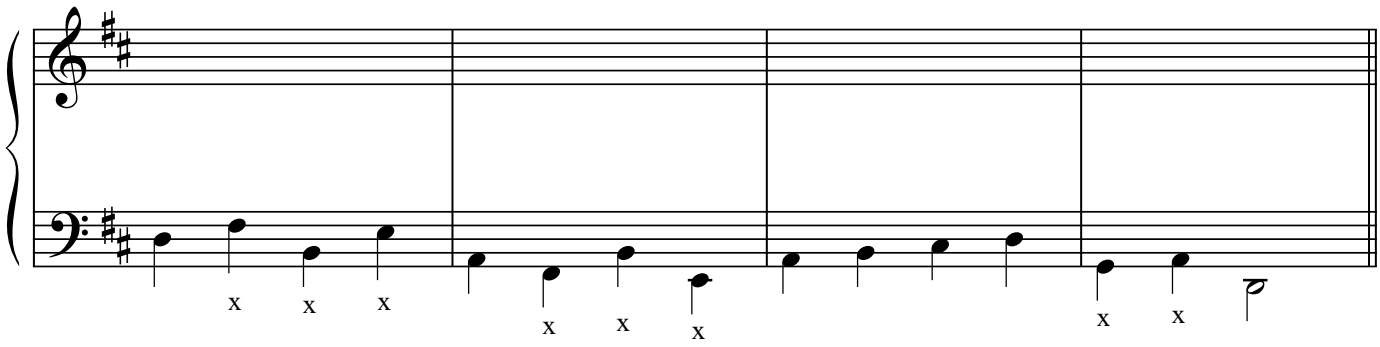
a.



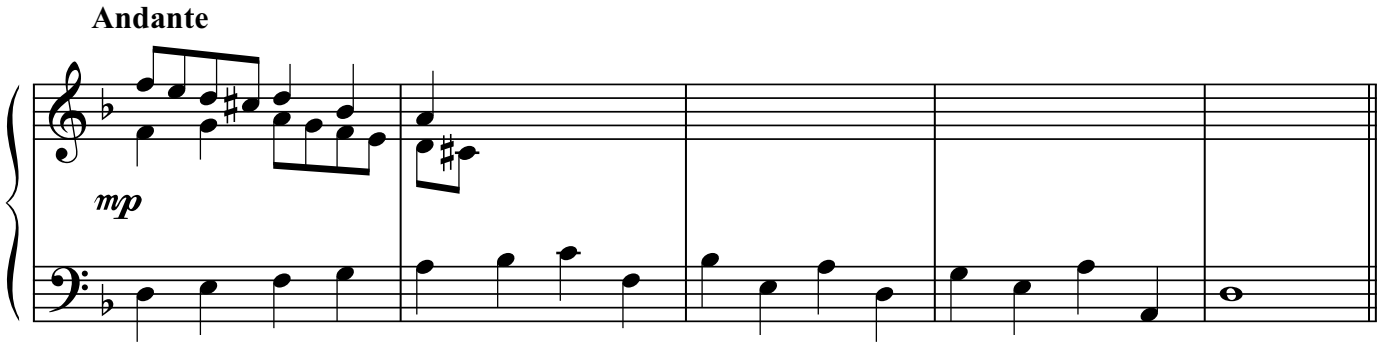
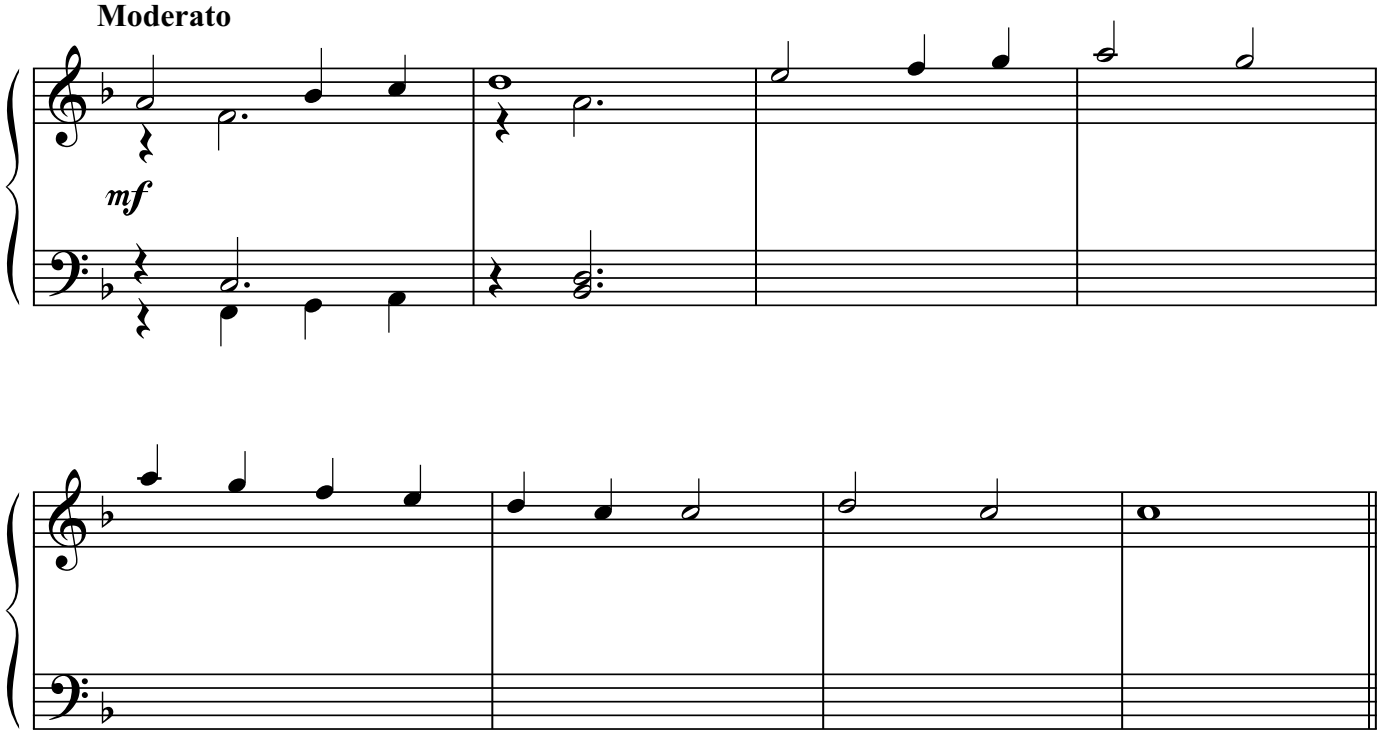
b.



6. Harmonize, using seventh chords where indicated. Employ sequence as appropriate. Analyze.



7. Complete the upper two voices, employing sequence as implied by the bass line. Use seventh chords as appropriate. Analyze.



8. Complete the accompaniment in the style of the opening measures. Analyze.