

e-Workbook  
for  
**TECHNIQUES AND MATERIALS OF  
MUSIC**

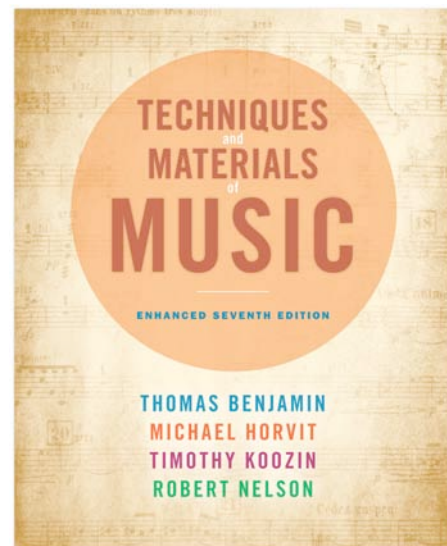
*From the Common Practice Period Through the  
Twentieth Century*

**ENHANCED SEVENTH EDITION**

**Part II: Diatonic Materials**

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## Part II: Diatonic Materials

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## Preface

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This e-Workbook is intended to supplement the exercises found in *Techniques and Materials of Music, 7<sup>th</sup> 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 $\flat$  major triad \_\_\_\_\_

b. Keyboard voicing

F# minor triad \_\_\_\_\_

Part II, Unit 3: Connection of Tonic and Dominant Triads in Root Position

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

a. (keyboard voicing)

b. (choral voicing)

c. (keyboard voicing)

D:

g:

F:

d. (choral voicing)

e. (keyboard voicing)

f. (choral voicing)

f#:

E<sup>b</sup>:

e:

g. (keyboard voicing)

B<sup>b</sup>:

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 $\flat$ :

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 auxiliaries 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)

Musical notation for exercise c: Moderato (choral). It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef starts on G4, moves to A4, then B4, C5, D5, E5, F5, G5, and ends with a half note G5. The bass clef is empty.

d. **Stately** (choral)

Musical notation for exercise d: Stately (choral). It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 6/4. The melody in the treble clef starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, and ends with a half note G5. The bass clef is empty.

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

Musical notation for exercise 5. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The melody in the treble clef starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, and ends with a half note G5. There are 'x' marks above the notes A4, B4, D5, E5, F5, and G5. The bass clef is empty.

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

Musical notation for exercise 6: A grand staff in G major, 4/4 time. The bass line consists of the notes G2, A2, B2, C3, D3, E3, F#3, G3. The treble staff is empty for harmonization.

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

Musical notation for exercise 7: A grand staff in B-flat major, 3/4 time. The tempo is "Con moto" and the dynamic is "mf". The right hand has a melodic line with slurs and ties. The left hand has a few chords in the first two measures.

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

Musical notation for exercise 8: A grand staff in B-flat major, 3/8 time. The tempo is "Allegro" and the dynamic is "mf". The left hand has a steady eighth-note accompaniment. The right hand has a few notes in the first two measures.

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

a.      strict                      free                      b.      strict                      free

c.      strict                      free                      d.      strict                      free

2. Resolve the following V7 chords and provide analysis.

a.                      b.                      c.

d.                      e.                      f.

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

a. b.

B: 7 d: 7

c. d.

g: 7 A: 7

4. Harmonize the following examples and analyze completely.

a.

G:

b.

c:

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**

Bb:

c. **Andante**

f#:

d. Grave

Musical notation for exercise d. Grave, consisting of a grand staff with two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the upper staff begins with a half note B-flat, followed by quarter notes A-flat, G, F, E-flat, D, C, B-flat, and ends with a whole note A-flat. The bass staff contains a whole note chord consisting of B-flat, E-flat, A-flat, and D.

bb:

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

a.

Musical notation for exercise a, consisting of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The bass staff contains a sequence of notes: quarter notes F#, G, A, B, C, D, E, and a half note F#. The upper staff is empty.

b.

Musical notation for exercise b, consisting of a grand staff with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The bass staff contains a sequence of notes: quarter notes F#, G, A, B, C, D, E, and a dotted quarter note F#. The upper staff is empty.

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

a. **Andante con moto**

mp

b. **Moderato**

p

c. **Giocoso**

mf

Part II, Unit 5: Connection of Tonic and Subdominant Triads in Root Position

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

a. Choral voicing

b $\flat$ :

b. Keyboard voicing

G:

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.

D:

f:

e:

B $\flat$ :

A:

g:

f $\sharp$ :

A $\flat$ :



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

a. **Moderato**

Musical notation for exercise 3a, Moderato, 4/4 time. The treble clef staff contains a melodic line with a slur over the first three measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff is empty.

g:

b. **Allegretto**

Musical notation for exercise 3b, Allegretto, 3/8 time. The treble clef staff contains a melodic line with a slur over the first three measures. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff is empty.

E:

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

a.

Musical notation for exercise 4a, 6/8 time. The treble clef staff is empty. The bass clef staff contains a melodic line with a slur over the first three measures. The notes are G3, A3, B3, C4, D4, E4, F4, G4.

b:

b.

Musical notation for exercise 4b, common time. The treble clef staff is empty. The bass clef staff contains a melodic line with a slur over the first three measures. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

c:

7

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

**Con brio**

The first system of the musical score is in A major (two sharps) and 3/4 time. It begins with a forte (*f*) dynamic. The right hand starts with a quarter note A4, followed by eighth notes B4 and C5, and a dotted quarter note D5. The left hand starts with a quarter note A3, followed by a dotted quarter note B3 and an eighth note C4. The first three measures are:   
Measure 1: A4 (RH), A3 (LH).   
Measure 2: B4, C5 (RH), B3, C4 (LH).   
Measure 3: D5 (RH), D3, C4 (LH).   
The first three measures end with a fermata over the final notes. The last two measures of the system are empty staves.

The second system consists of two empty staves (treble and bass clef) in A major, 3/4 time, with four measures for completion.

The third system consists of two empty staves (treble and bass clef) in A major, 3/4 time, with four measures for completion.

The fourth system consists of two empty staves (treble and bass clef) in A major, 3/4 time, with four measures for completion.

Part II, Unit 6: Connection of Subdominant and Dominant Triads in Root Position

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

a.    b.    c.    d.    e.

D:    g:    F:    f#:    G:

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

a. Keyboard voicing

d:


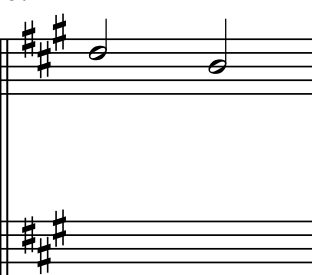

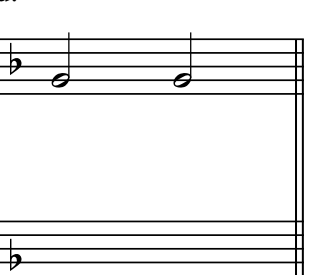
b. Choral voicing

d:



c. Choral voicing

G:

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

a.  b.  c.  d. 

F: A: b: d: iv V<sup>7</sup>


e.  f. 

E<sup>b</sup>: V<sup>7</sup> c#: iv \_\_\_\_\_

g.  h. 

E: IV \_\_\_\_\_ V<sup>7</sup> g: V<sup>7</sup>

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

**Andantino** 

c: V<sup>7</sup> \_\_\_\_\_

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

a. **Andante con moto**

Musical score for exercise 5a, titled "Andante con moto". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/2. The treble staff contains a single melodic line with a slur over the first four measures and a half note in the fifth measure. The bass staff is empty, intended for harmonic accompaniment.

b. **Andantino**

Musical score for exercise 5b, titled "Andantino". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The treble staff contains a single melodic line with a slur over the first four measures and a half note in the fifth measure. The bass staff is empty, intended for harmonic accompaniment.

Musical score for exercise 5b continuation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The treble staff contains a single melodic line with a slur over the first four measures and a half note in the fifth measure. The bass staff is empty, intended for harmonic accompaniment.

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

Musical score for exercise 6. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F-sharp, C-sharp), and the time signature is 3/4. The treble staff contains a single melodic line with a slur over the first four measures and a half note in the fifth measure. The bass staff contains a single bass line with a slur over the first four measures and a half note in the fifth measure. The alto and tenor lines are empty, intended for the student to add.



Part II, Unit 7: Cadences Employing the Tonic, Subdominant, and Dominant Triads in Root Position

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.

a. x b. x

C: A:

c. x d. x e. x

d: f: E:

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

a. Choral voicing b.

c. Keyboard voicing



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

a. x b. x

G: f:

c. x d. x

C#: Bb:

e. **Adagio**

**Adagio**

f. **Lento**

**Lento**

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.

The first system of musical notation is a piano texture in G major (one sharp). It consists of two staves: a treble clef staff and a bass clef staff. The first measure contains a whole rest in the treble and a half note G in the bass. The second measure contains a half note G in the treble and a half note G in the bass, forming a cadential six-four chord. The third and fourth measures are empty staves for completion.

The second system of musical notation is an empty piano texture in G major, consisting of two staves (treble and bass clef) with four measures for completion.

The third system of musical notation is an empty piano texture in G major, consisting of two staves (treble and bass clef) with four measures for completion.

The fourth system of musical notation is an empty piano texture in G major, consisting of two staves (treble and bass clef) with four measures for completion.

Part II, Unit 9: Tonic, Subdominant, and Dominant Triads in First Inversion

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

a. b. c. d.

A: 6      f: 6      Bb: 6      b: 6

e. f. g. h.

c: 6      G: 6      Ab: 6      b: 6

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

a.

6      6      6      6

b.

6      6      6      6      5

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

a. b.

6 6 #

c. d.

# 6 6 6 6 6/4

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

a. *Andante con moto*

b. *Presto*

c.

First system of exercise c. Treble clef, 3/4 time, key signature of two flats. Bass line contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. Treble line contains notes: G4, F4, E4, D4, C4, B3, A3, G3.

Second system of exercise c. Treble clef, 3/4 time, key signature of two flats. Bass line contains notes: G2, F2, E2, D2, C2, B1, A1, G1. Treble line contains notes: G4, F4, E4, D4, C4, B3, A3, G3.

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.

Exercise 5a. Treble clef, 4/4 time, key signature of two flats. Bass line contains notes: G2, F#2, E2, D2, C2, B1, A1, G1.

b.

Exercise 5b. Treble clef, 2/4 time, key signature of two sharps. Bass line contains notes: G3, F#3, E3, D3, C3, B2, A2, G2.

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**




The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). The right hand begins with a tonic triad in first inversion (F4, A4, C5) and a subdominant triad in first inversion (Bb4, D5, F5). The left hand provides a bass line with notes F3, Bb2, and D3.

The second system continues the piece. The right hand features a melodic line with notes G4, A4, Bb4, C5, D5, E5, and F5. The left hand remains silent.



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

Exercise 8 is in 2/4 time with a key signature of one flat (B-flat). The right hand starts with a complex rhythmic figure: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). The left hand has a bass line with notes F3, Bb2, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

1. Add alto and tenor lines. Analyze completely.


a.  b.  c. 

F: 6 7      b: 6 6 4 5      Bb: 6

d.  e. 


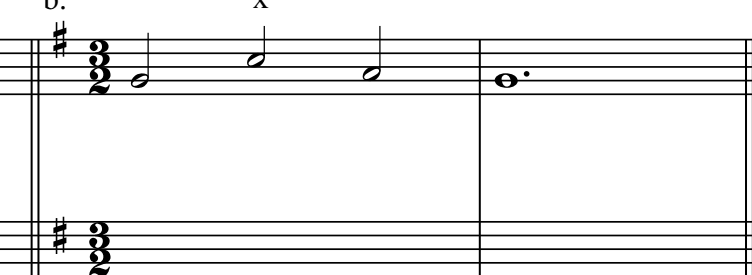
e: 6 6 4 #      c: 6 6 4 7

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



6 6 6 6 6 b

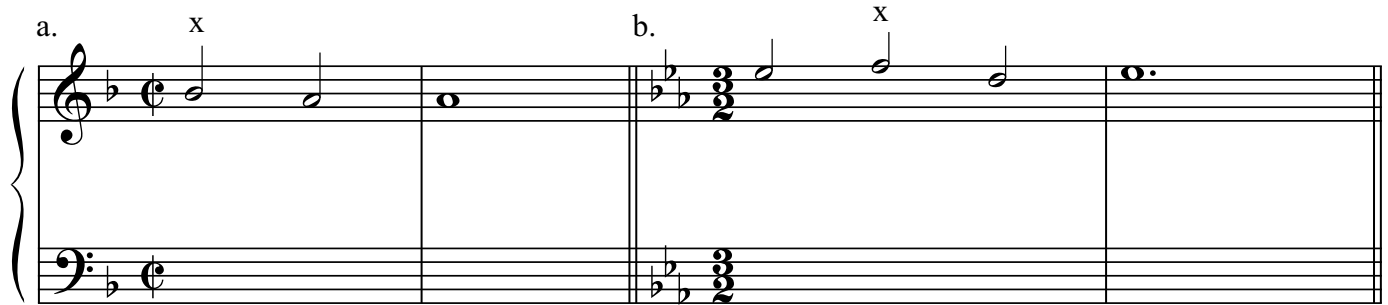
3. Harmonize the following soprano lines. Use the supertonic triad in root position (ii) where indicated. Analyze.

a.  b. 

f#:      G:

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

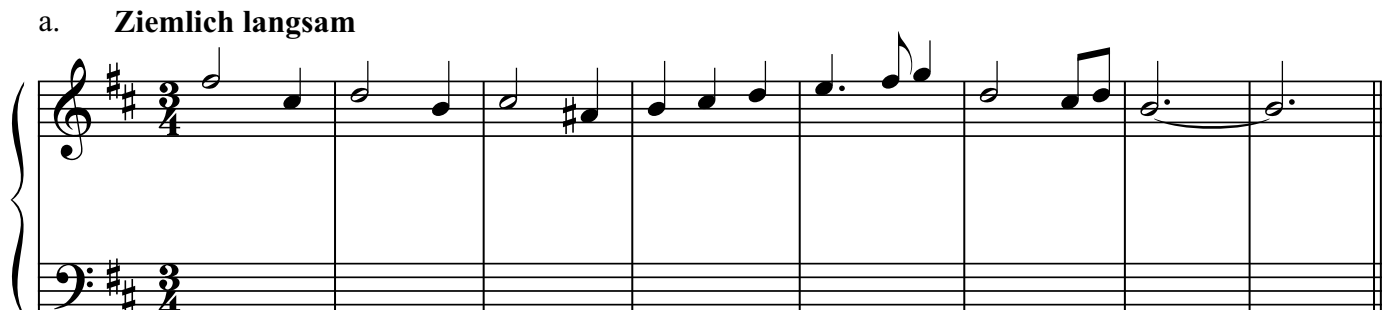
a. x



d: Eb:

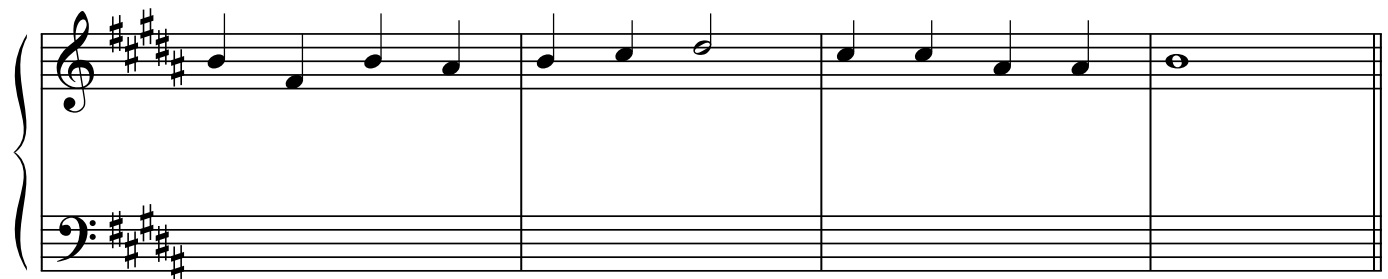
5. Harmonize in four voices, using the harmonic vocabulary discussed thus far. Analyze.

a. **Ziemlich langsam**



$ii^6$

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**

mf

b. **Con amore**

mp

c. **Andante cantabile**

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, then a dotted quarter note C5, and a quarter note B4. The alto and bass staves provide harmonic support with chords and moving lines. The first measure contains a G4 in the alto and a G4 in the bass. The second measure contains an A4 in the alto and an A4 in the bass. The third measure contains a B4 in the alto and a B4 in the bass. The fourth measure contains a C5 in the alto and a C5 in the bass. The fifth measure contains a B4 in the alto and a B4 in the bass. The sixth measure contains an A4 in the alto and an A4 in the bass. The seventh measure contains a G4 in the alto and a G4 in the bass. The eighth measure contains a G4 in the alto and a G4 in the bass.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music continues from the first system. The melody in the treble clef starts with a quarter note A4, followed by quarter notes B4 and C5, then a dotted quarter note D5, and a quarter note C5. The alto and bass staves provide harmonic support. The first measure contains an A4 in the alto and an A4 in the bass. The second measure contains a B4 in the alto and a B4 in the bass. The third measure contains a C5 in the alto and a C5 in the bass. The fourth measure contains a D5 in the alto and a D5 in the bass. The fifth measure contains a C5 in the alto and a C5 in the bass. The sixth measure contains a B4 in the alto and a B4 in the bass. The seventh measure contains an A4 in the alto and an A4 in the bass. The eighth measure contains an A4 in the alto and an A4 in the bass.

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

a. b.

D: 2 6 c:  $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$  6

c. d. e.

B:  $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$  6 e:  $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$  6 Eb:  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

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

a. b. c.

D:  $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$  e:  $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$  A:  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$

d. e.

c:  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  Bb:  $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$

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

Exercise c, Andante, in G major, 4/4 time. The score shows a melodic line in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, while the bass line is mostly empty.

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

a.

Exercise a, first system, in Bb major, 4/4 time. The bass line contains figured bass notation: 4/3, 6, 6, 2, 6, 6, 6.

Exercise a, second system, in Bb major, 4/4 time. The bass line contains figured bass notation: 4/3, 6, 6, 2, 6, 4/3, 6.

b.

Exercise b, in G major, 3/4 time. The bass line contains figured bass notation: 6, 4/3, 6, 6, 2, 6, 4/3, 6, 4, 7/3.

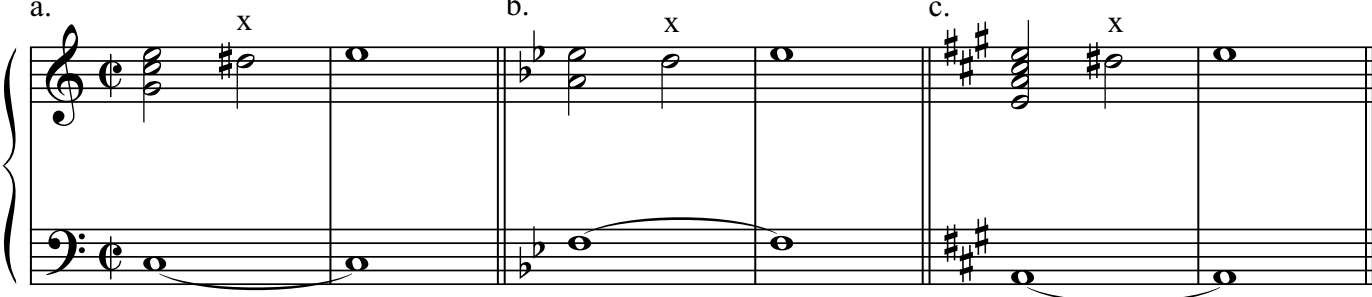
6. Harmonize these unfigured basses in four voices. Use inversions of the V7 chord where possible. Analyze fully and indicate scale degrees in the bass.

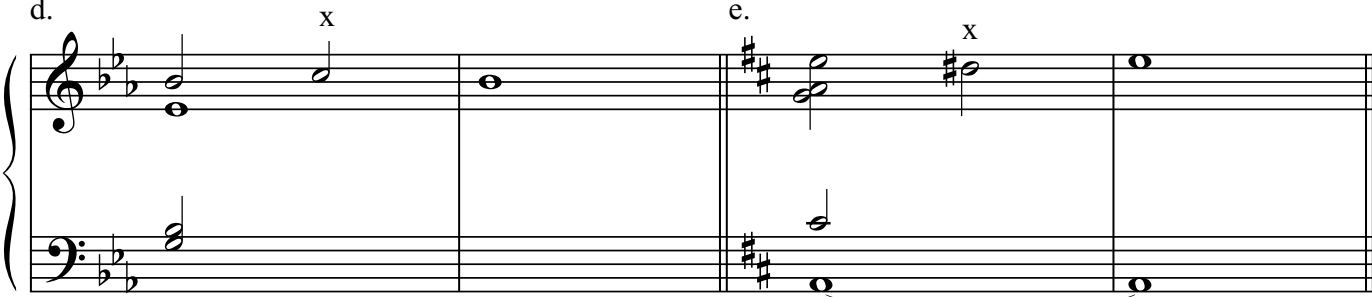
a.


b. 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.

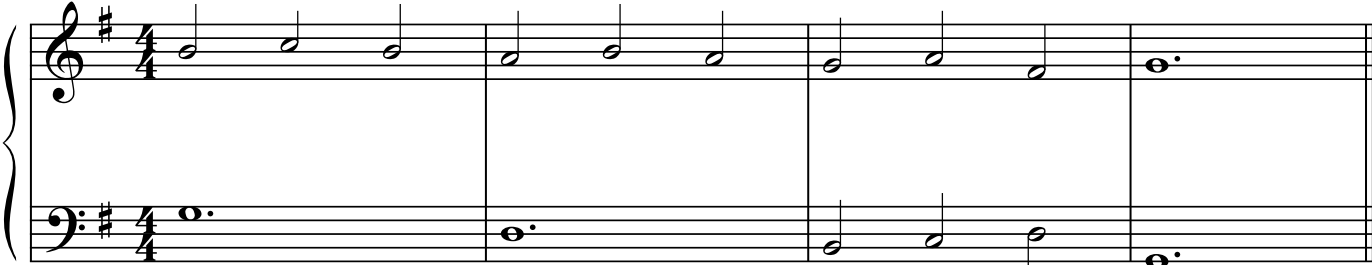
1. Complete the inner voices using linear diminished seventh chords where indicated. Analyze completely.

a.   
C:                      B $\flat$ :                      A:

d.   
E $\flat$ :                      b:

f.   
G:                      b $\flat$ :

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**

First system of musical notation for exercise a. Treble clef, 3/8 time signature, key signature of two flats. The melody consists of four measures of eighth notes. Above the first three measures, there are horizontal lines with an 'X' above them, indicating where to place linear six-four chords. The bass line is empty.

Second system of musical notation for exercise a. Treble clef, 3/8 time signature, key signature of two flats. The melody consists of four measures. Above the first, second, and fourth measures, there are horizontal lines with an 'X' above them, indicating where to place linear six-four chords. The bass line is empty.

b. **Amabile**

First system of musical notation for exercise b. Treble clef, 4/8 time signature, key signature of two sharps. The melody consists of four measures of eighth notes. Above the first, second, third, and fourth measures, there are horizontal lines with an 'X' above them, indicating where to place linear six-four chords. The bass line is empty.

Second system of musical notation for exercise b. Treble clef, 4/8 time signature, key signature of two sharps. The melody consists of four measures. Above the first, second, and third measures, there are horizontal lines with an 'X' above them, indicating where to place linear six-four chords. The bass line is empty.

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

**Largamente**

Staff 1: Treble clef, 3/2 time signature. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass line: empty.

Staff 2: Treble clef, 3/2 time signature. Melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Bass line: empty.

Staff 3: Treble clef, 3/2 time signature. Melody: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). Bass line: empty.

Staff 4: Treble clef, 3/2 time signature. Melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Bass line: empty.

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

a.

6/4 5/3 6/4 5/3 6/4 5/3 2 6 6/4

6/4 5/3 6/4 5/3 7 6/4 7/3 6/4 5/3

b.

6/4 5/3 6 6/4 6 6/4 6 6/4 5/3 6/4 5/3 6/4 7

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

x x x x x x x

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

a. **Andantino**

mp

b. **Waltz**

mf



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

**Gesangvoll**

*mf*



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

a. b.

d: # A:

c. d.

G: Bb: 6

e.

Eb: 6 6

f.

C: 6 3/4 6 6/4 7 6 6

3. Realize the following figured bass lines. Analyze.

a. b.

F: a:

c. d. e.

A: b: # c: 6 6

f.

b: 6/3 6 6 4 6 4 2 6 6 7

g.

b: 5 6 4 5 4 2 6 6/4 3 6 6 4 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.

**Andante**

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

a. **Con amore**

First system of musical notation for exercise a. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody consists of four measures: G4 quarter, A4 quarter, B4 quarter, C5 quarter; D5 quarter, E5 quarter, F#5 quarter, G5 quarter; A5 quarter, B5 quarter, C6 quarter, B5 quarter; A5 quarter, G5 quarter, F#5 quarter, E5 quarter. The bass staff is empty.

Second system of musical notation for exercise a. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody consists of four measures: D5 quarter, E5 quarter, F#5 quarter, G5 quarter; A5 quarter, B5 quarter, C6 quarter, B5 quarter; A5 quarter, G5 quarter, F#5 quarter, E5 quarter; D5 quarter, C5 quarter, B4 quarter, A4 quarter. The bass staff is empty.

b. **Allegro moderato**

First system of musical notation for exercise b. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody consists of four measures: G4 quarter, A4 quarter, B4 quarter, C5 quarter; D5 quarter, E5 quarter, F#5 quarter, G5 quarter; A5 quarter, B5 quarter, C6 quarter, B5 quarter; A5 quarter, G5 quarter, F#5 quarter, E5 quarter. The bass staff is empty.

Second system of musical notation for exercise b. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody consists of four measures: D5 quarter, E5 quarter, F#5 quarter, G5 quarter; A5 quarter, B5 quarter, C6 quarter, B5 quarter; A5 quarter, G5 quarter, F#5 quarter, E5 quarter; D5 quarter, C5 quarter, B4 quarter, A4 quarter. The bass staff is empty.

7. Complete in the indicated texture and analyze.

**Menuetto**

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**

The first system of the musical score is in 3/4 time and B-flat major. The treble clef staff begins with a piano (*f*) dynamic. The first measure contains a half-note chord of G4-Bb4-D5 (submediant triad in root position) in the right hand and a quarter-note G2 in the left hand. The second measure contains a half-note chord of Bb4-D5-F5 (mediant triad in root position) in the right hand and a quarter-note Bb2 in the left hand. The third measure contains a half-note chord of C5-E5-G5 (dominant triad in root position) in the right hand and a quarter-note C3 in the left hand. The fourth measure contains a half-note chord of Bb4-D5-F5 (mediant triad in root position) in the right hand and a quarter-note Bb2 in the left hand. The fifth measure contains a half-note chord of G4-Bb4-D5 (submediant triad in root position) in the right hand and a quarter-note G2 in the left hand. The sixth measure contains a half-note chord of Bb4-D5-F5 (mediant triad in root position) in the right hand and a quarter-note Bb2 in the left hand. The seventh and eighth measures are empty staves.

The second system consists of two empty staves (treble and bass clef) in 3/4 time and B-flat major, with a four-measure grid for completion.

The third system consists of two empty staves (treble and bass clef) in 3/4 time and B-flat major, with a four-measure grid for completion.

The fourth system consists of two empty staves (treble and bass clef) in 3/4 time and B-flat major, with a four-measure grid for completion.



1. Add alto and tenor lines. Analyze.

a. b. c.

e: 6 6 C: 6 6 b: 6 6

d. e. f.

d: 6 6 Bb: 6 6 D: 6

g.

E: 6 6 6 6 4/3 6/5

2. Harmonize these soprano lines following the given analysis.

a. b. c.

eb: i vii<sup>o6</sup> i<sup>6</sup> B: I vii<sup>o6</sup> I<sup>6</sup> Bb: I<sup>6</sup> vii<sup>o6</sup> I

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

a. **Con moto espressivo**

First system of exercise a. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff is empty.

Second system of exercise a. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff is empty.

b. **Andante**

First system of exercise b. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff is empty.

Second system of exercise b. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff is empty.

c. **Doloroso**

4. Realize the following figured bass lines. Analyze.

a.

b.

5. Harmonize these unfigured basses, using  $vii^{\circ 6}$  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**

First system of musical notation for exercise a. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat major). The time signature is common time (C). The piece is marked *p* (piano). The right hand begins with a chord of B-flat, D-flat, and F (a leading tone triad), followed by a melodic line. The left hand has a simple bass line.

Second system of musical notation for exercise a. This system is mostly empty, with only a few notes in the right hand, indicating a continuation of the melody from the first system.

b. **Allegretto**

First system of musical notation for exercise b. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (D major). The time signature is 2/4. The piece is marked *mf* (mezzo-forte). The right hand has a more active melodic line with slurs. The left hand has a simple bass line.

Second system of musical notation for exercise b. This system is mostly empty, with only a few notes in the right hand, indicating a continuation of the melody from the first system.

c. **Mit Sehnsucht**

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano dynamic marking (*mp*). The upper staff features a melodic line with a long slur over the first four measures, containing a half note, a quarter note, and two eighth notes. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern. The first measure of the lower staff starts with a quarter rest followed by a quarter note.

The second system of the musical score continues the piece. It consists of two staves, treble and bass clef. The key signature and time signature remain the same. The upper staff continues the melodic line with a slur over the first three measures. The lower staff continues the accompaniment. The system concludes with a double bar line.

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. b.

d: f#:

c. d.

c: e:

e.

b:

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

a. b. c.

g: e: c#:

3. Realize the following figured bass lines. Analyze.

a. b.

c: 4 6 a: 6 #

c.

f: 6 6 4 6 5 6

d.

b: 6 6 7

e.

d: 4 6 6 6 5      6 6 6 6 6 7



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

a. **Langsam**

Musical notation for exercise a: **Langsam**. Treble clef, common time signature. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is empty.

b. **Adagio**

Musical notation for exercise b: **Adagio**. Treble clef, common time signature, one flat key signature. The melody consists of a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is empty.

Musical notation for exercise c: **Andante**. Treble clef, common time signature, one flat key signature. The melody consists of a series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is empty.

c. **Andante**

Musical notation for exercise c: **Andante**. Treble clef, common time signature, three sharp key signature. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is empty.

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

a.                                  b.                                  c.                                  d.                                  e.

B $\flat$ :

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

a.                                  x                                  b.                                  x                                  x

F:                                  A:

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

a.

C:

b.

G:

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

a. **Commodo**

Musical notation for exercise a, **Commodo**. The melody is written on a treble clef staff in a key signature of two flats (Bb, Eb) and a common time signature (C). The melody consists of eight measures with various note values and slurs. The piano accompaniment staves are empty.

b. **Andantino**

Musical notation for exercise b, **Andantino**. The melody is written on a treble clef staff in a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody consists of four measures with various note values and slurs. The piano accompaniment staves are empty.

Musical notation for exercise b, **Andantino**. The melody is written on a treble clef staff in a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody consists of four measures with various note values and slurs. The piano accompaniment staves are empty.

c. **Allegro moderato**

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. A melodic line with a slur over four measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The bass staff is empty.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. A melodic line with a slur over four measures: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). The bass staff is empty.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. A melodic line with a slur over four measures: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The bass staff is empty.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. A melodic line with a slur over four measures: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The bass staff is empty.

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

$\flat 5$     $\flat$     $\flat 5$     $\frac{6}{4}$     $\frac{5}{3}$     $\flat$     $\flat 5$     $\flat 5$

$\frac{6}{4}$    7    $\flat 5$    6    $\frac{6}{4}$    7

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.

**Allegro moderato**

*f*

6 #5 6 6 #

6 6/4 4 6

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

a.

e: 6 #

b.

E: 6 6 6 6 7

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

a. **Allegro**

**Allegro**



b. **Moderato**

Musical notation for exercise b, Moderato, in 3/4 time with a key signature of two flats. The piece consists of four measures. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, then descends to F5, E5, D5, C5, Bb4, A4, and ends on G4. The bass clef is empty.

c. **Andantino**

Musical notation for exercise c, Andantino, in 6/8 time with a key signature of two flats. The piece consists of four measures. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, then descends to F5, E5, D5, C5, Bb4, A4, and ends on G4. The bass clef is empty.

Musical notation for exercise c, Andantino, in 6/8 time with a key signature of two flats. The piece consists of four measures. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, then descends to F5, E5, D5, C5, Bb4, A4, and ends on G4. The bass clef is empty.

Musical notation for exercise c, Andantino, in 6/8 time with a key signature of two flats. The piece consists of four measures. The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, G5, then descends to F5, E5, D5, C5, Bb4, A4, and ends on G4. The bass clef is empty.

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.

First system of musical notation for exercise b. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a quarter note A4. A slur covers the first four notes. The bass clef is empty.

Second system of musical notation for exercise b, consisting of empty grand staff lines for both treble and bass clefs.

c.

First system of musical notation for exercise c. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The melody in the treble clef starts with an eighth note G4, followed by eighth notes A4, B4, and C5, then an eighth note B4, and finally an eighth note A4. A slur covers the first six notes. The bass clef is empty.

Second system of musical notation for exercise c, consisting of empty grand staff lines for both treble and bass clefs.

d.

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

a. **Nicht zu schnell**

b. **Grazioso**

The first system of musical notation for 'Grazioso' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5, all under a slur. The lower staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, followed by a quarter note F2, and a quarter note E2. The system concludes with a quarter rest in the upper staff and a half note G2 in the lower staff.

The second system of musical notation continues the piece. The upper staff (treble clef, Bb, 3/4) starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5, all under a slur. The lower staff (bass clef, Bb, 3/4) is empty. The system concludes with a quarter rest in the upper staff and a half note G2 in the lower staff.

The third system of musical notation continues the piece. The upper staff (treble clef, Bb, 3/4) begins with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The lower staff (bass clef, Bb, 3/4) is empty. The system concludes with a quarter rest in the upper staff and a half note G2 in the lower staff.

1. Add inner voices and analyze fully.

$\frac{4}{2}$     6     $\frac{4}{3}$     6    6    7    6    5    6    5

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

a. b.

B $\flat$ :     $\frac{6}{5}$                       b:     $\frac{6}{5}$     #

c. d.

A:     $\frac{6}{5}$                       c:    6     $\frac{4}{3}$     b

e. f.

E:     $\frac{4}{2}$     6                      A $\flat$ :    7    7

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

a. **Lustig**

Musical notation for 'Lustig' in B-flat major, 4/4 time. The melody is on a single staff with notes: G4, A4, B $\flat$ 4, A4, G4, F4, E4, D4, C4. There are 'x' marks above the notes A4, B $\flat$ 4, and E4. The piano accompaniment is empty.

Musical notation for 'Lustig' in B-flat major, 4/4 time. The melody continues on a single staff with notes: B $\flat$ 4, A4, G4, F4, E4, D4, C4, B $\flat$ 4, A4, G4, F4, E4, D4, C4. There are 'x' marks above the notes B $\flat$ 4 and E4. The piano accompaniment is empty.

b. **Jolie**

Musical notation for 'Jolie' in D major, 2/4 time. The melody is on a single staff with notes: D4, E4, F $\sharp$ 4, G4, A4, B4, A4, G4, F $\sharp$ 4, E4, D4. There are 'x' marks above the notes G4 and B4. The piano accompaniment is empty.

Musical notation for 'Jolie' in D major, 2/4 time. The melody continues on a single staff with notes: C $\sharp$ 4, B4, A4, G4, F $\sharp$ 4, E4, D4. There is an 'x' mark above the note B4. The piano accompaniment is empty.



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

The first system of music is in 3/4 time. The right-hand part (RH) begins with a whole rest, followed by a half note G4, a quarter note A4, and a dotted half note B4, all under a slur. The left-hand part (LH) starts with a quarter rest, followed by eighth notes G4 and A4, and a quarter rest. The dynamic marking *mf* is placed above the RH staff.

The second system continues the piece. The RH part has a quarter rest, followed by a half note G4, a quarter note A4, and a dotted half note B4, all under a slur. The LH part has a quarter rest, followed by eighth notes G4 and A4, and a quarter rest. The dynamic marking *mf* is placed above the RH staff.

The third system continues the piece. The RH part has a quarter rest, followed by a half note G4, a quarter note A4, and a dotted half note B4, all under a slur. The LH part has a quarter rest, followed by eighth notes G4 and A4, and a quarter rest. The dynamic marking *mf* is placed above the RH staff.

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

a.                                  b.                                  c.                                  d.

D:                      I<sup>6</sup>                      I                      I<sup>6</sup><sub>4</sub>                      I<sup>6</sup>

e.                                  f.                                  g.                                  h.

b:                      i<sup>6</sup><sub>4</sub>                      i                      i<sup>6</sup>                      i<sup>6</sup>

2. Realize these figured bass lines. Analyze.

a.                                  b.                                  c.

D:                      7                      b<sup>b</sup>:                      7                      c:                      5                      6

d.                                  e.                                  f.

F:                      6/5                      b<sub>3</sub>                      6                      A:                      7                      7                      e:                      6                      5

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**

The first system of musical notation for 'Lento triste' consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5 (marked with an 'x'), a quarter note B4, a quarter note A4, and a quarter note G4 (marked with an 'x'). The bass clef is empty.

The second system of musical notation continues the piece. The treble clef melody starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5 (marked with an 'x'), a half note B4, and a quarter note A4. The bass clef is empty.

5. Realize these figured bass lines. Analyze completely.

a.

The first figured bass exercise is in a grand staff with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab), and the time signature is common time (C). The bass clef contains a series of notes with figured bass symbols below them: a quarter note G2, a quarter note F2 with a '7' below it, a quarter note E2, a quarter note D2 with a '5' below it, a quarter note C2, and a quarter note B1 with a '4' below it. The treble clef is empty.

The second figured bass exercise is in a grand staff with a treble and bass clef. The key signature has three flats (Bb, Eb, Ab), and the time signature is common time (C). The bass clef contains a series of notes with figured bass symbols below them: a quarter note G2, a quarter note F2 with a '4' below it, a quarter note E2 with a '6' below it, a quarter note D2 with a '4' below it, a quarter note C2 with a '5' below it, a quarter note B1 with a '6' below it, and a quarter note A1 with a '3' below it. The treble clef is empty.

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**

*mf*

c. **Lento**

4 2    7    4 2    7    6    4 2    6 4    7 4    7 4    5



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

a. b.

c: 7 ♭ C: 7 6/5

c. d.

D: 7 7 E: 7 7 7

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

a.

C:

b.

f#:

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**

First system of musical notation for exercise c. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody consists of quarter notes: F#4, A4, B4, C5, B4, A4, G#4, F#4. There are 'x' marks above the second and seventh measures. The bass staff is empty.

Second system of musical notation for exercise c. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The melody continues: F#4, A4, B4, C5, B4, A4, G#4, F#4. There is an 'x' mark above the second measure. The bass staff is empty.

5. Realize the following figured bass lines. Analyze.

a.

Musical notation for exercise 5a. Treble clef, key signature of three flats (Bb, Eb, Ab), common time signature. The bass staff contains a sequence of seven chords, each marked with a '7' below it. The chords are: Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4.

b.

4 3 6 7 7 7 7 7 7 6 5 6 4 5 3

7 6 7 6 5 6 4 7 3

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

x x x x x x x x

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

**Andante**

*mp*

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

**Moderato**

*mf*

Empty grand staff for exercise 8.