An Introduction to Tonal Composition

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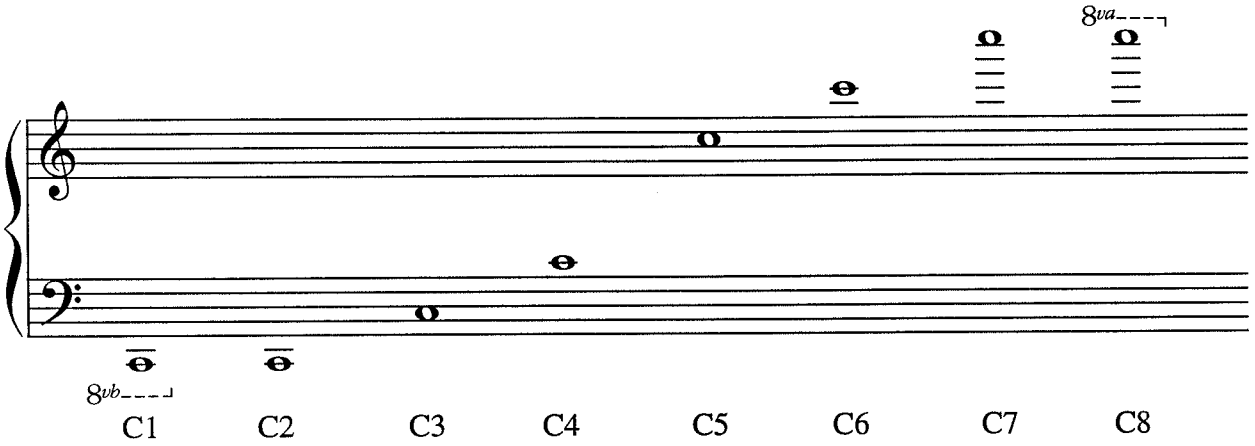
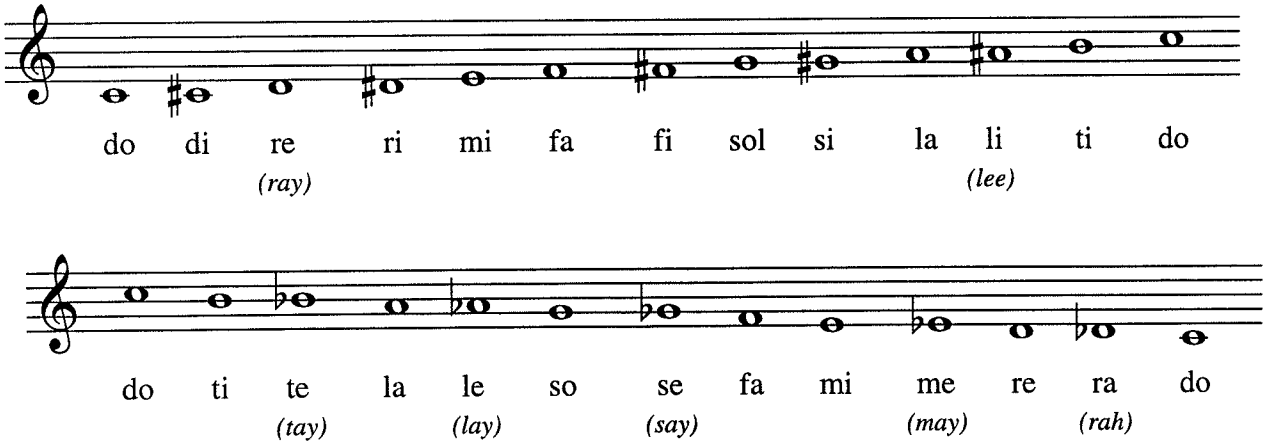
Introductory Materials

Octave Designation and the Grand Staff [1]



Solfege Syllables[2]



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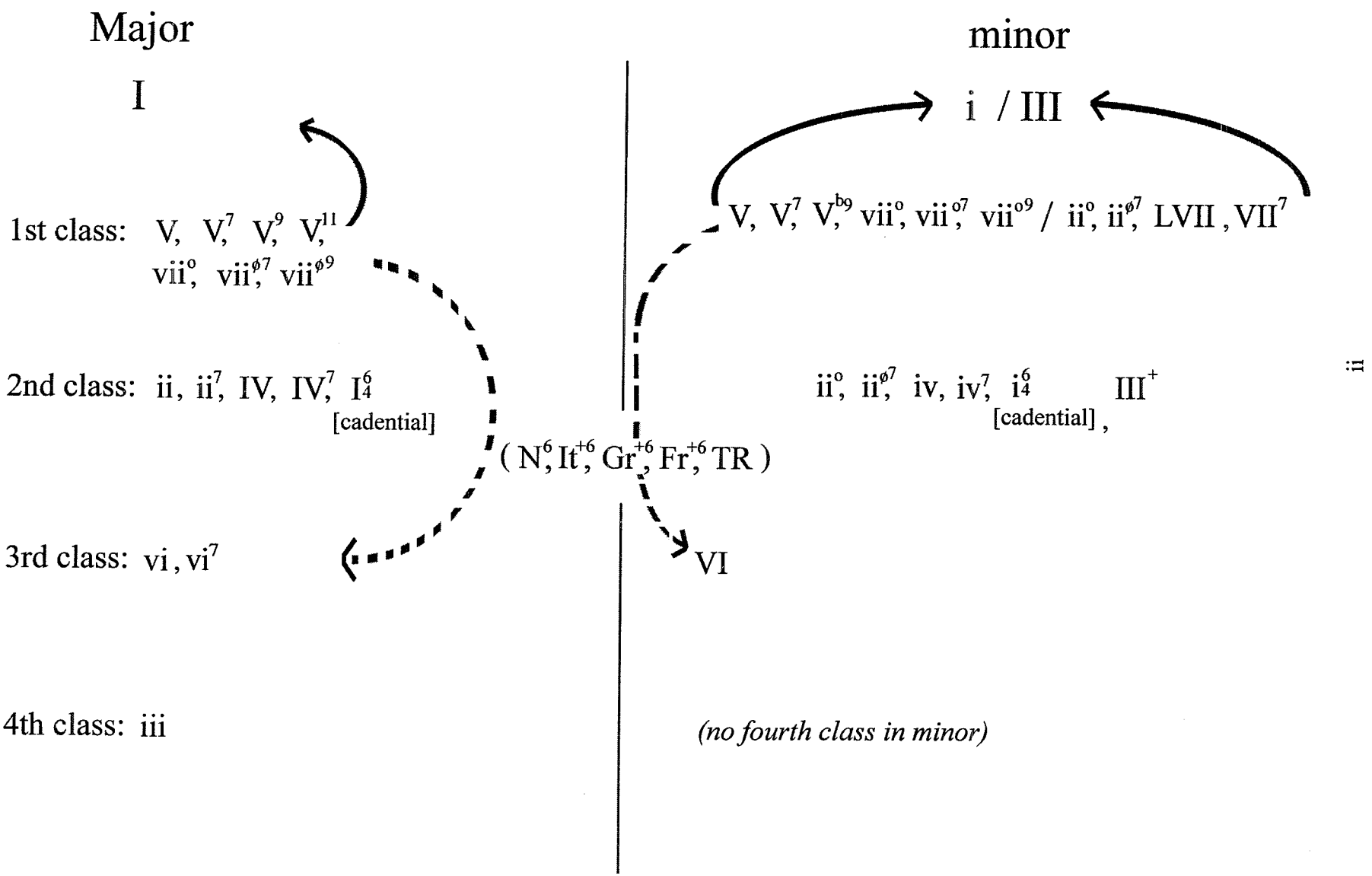
[1]This system, adopted by the Acoustical Society of America in 1940, is known as the "USA Standard."

[2]This system is known as the "French" or "fixed do" system.

Tonal Chord Relationships



I

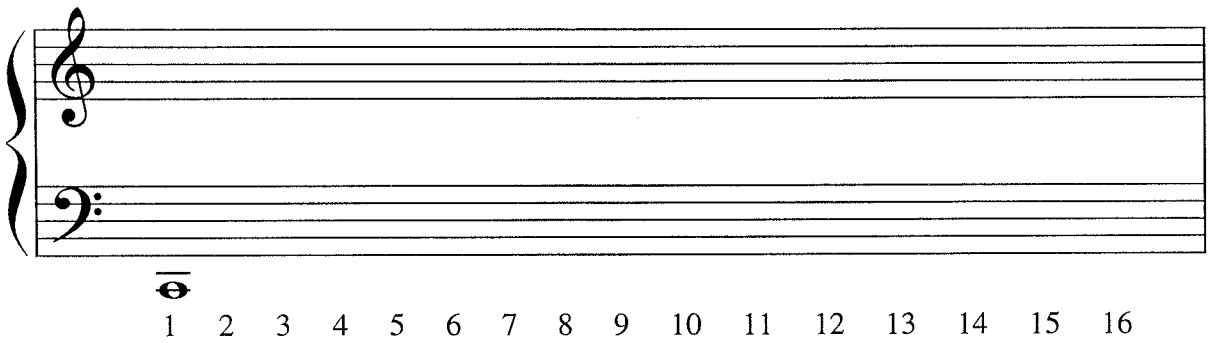
Introductory Exercises

The Overtone Series, Intervals,
Tertian Chords

The Overtone Series

Please write-out the overtones generated by each of the given pitches.

I



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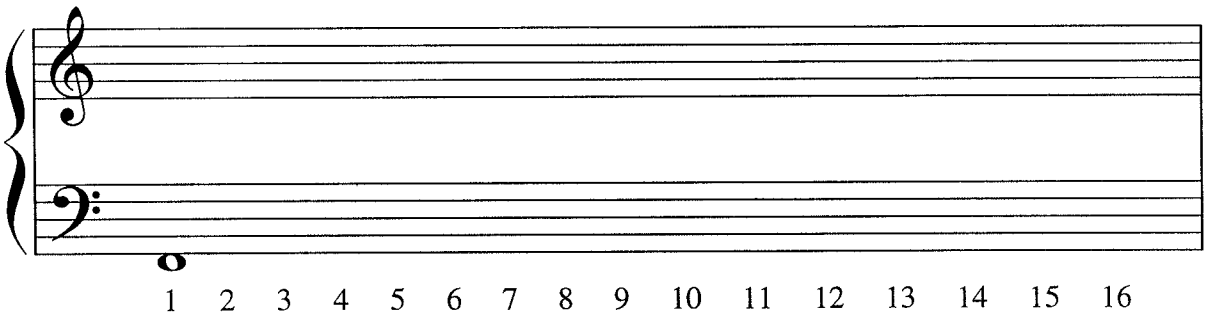

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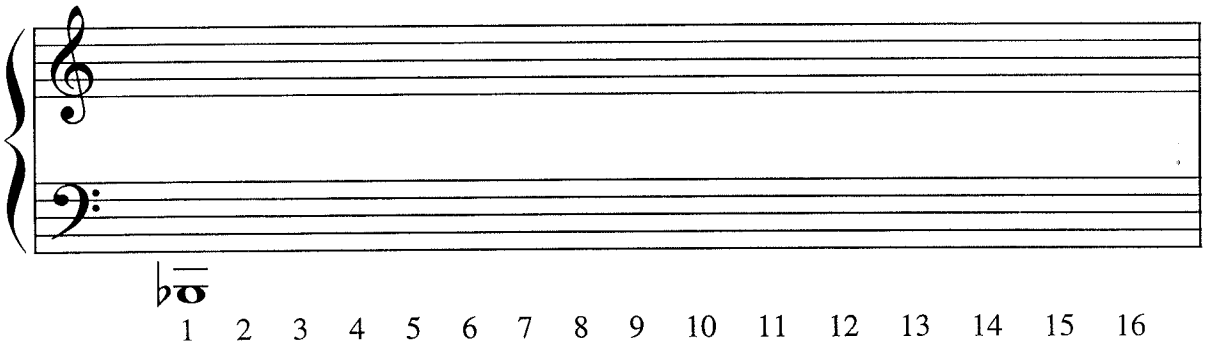

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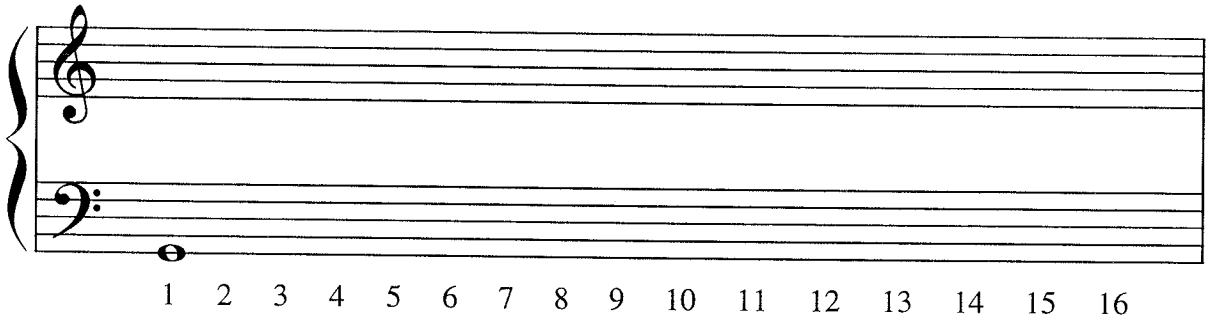
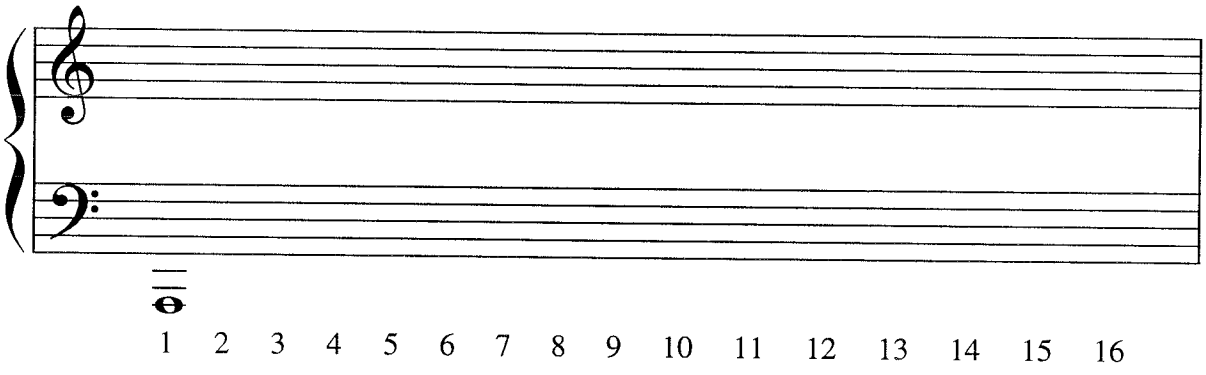

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

V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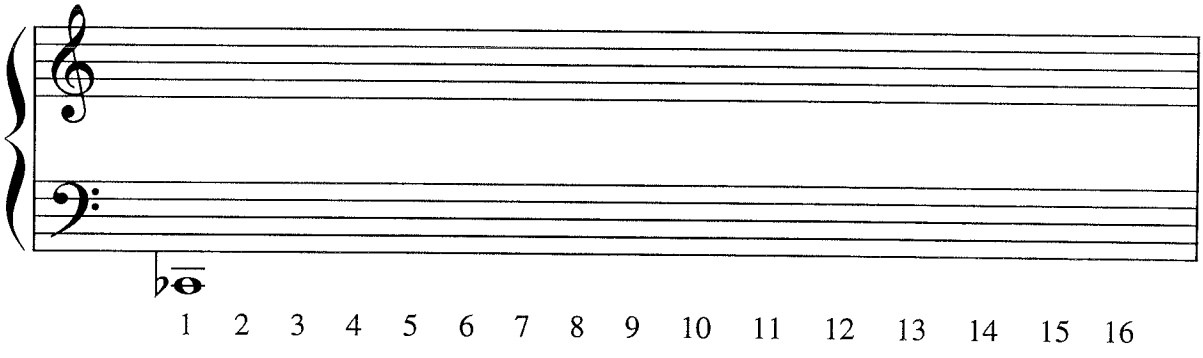
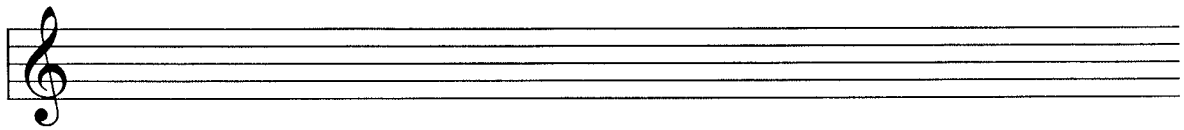
VI

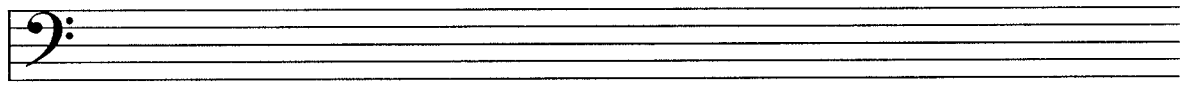

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Major Scales

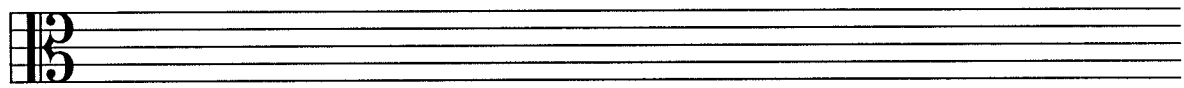
Please write-out the major scale requested. Do not use key signatures.



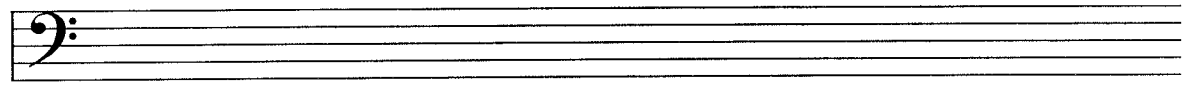
E^{b} Major



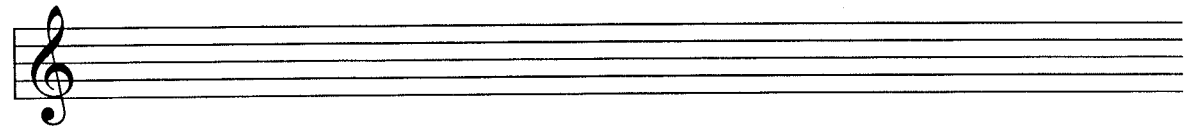
B Major



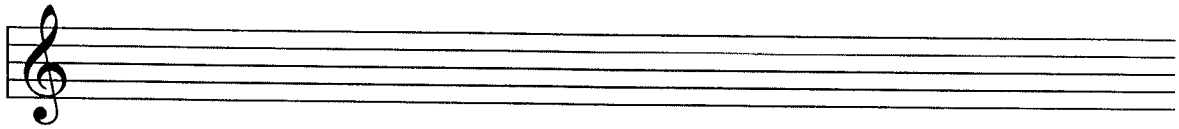
$F^{\#}$ Major



$C^{\#}$ Major

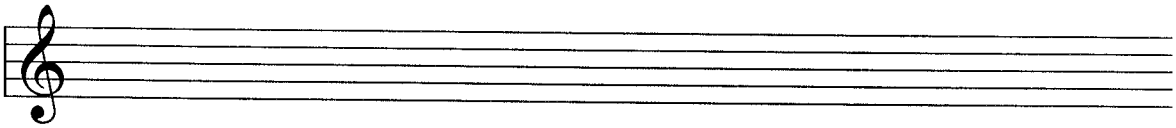


B^{b} Major



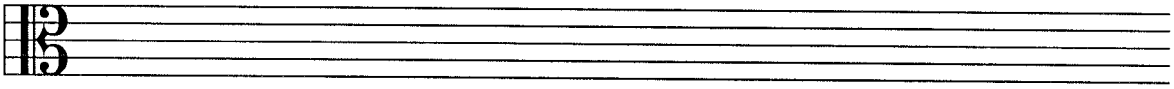
G$^{\#}$ Major

E^{b} Major



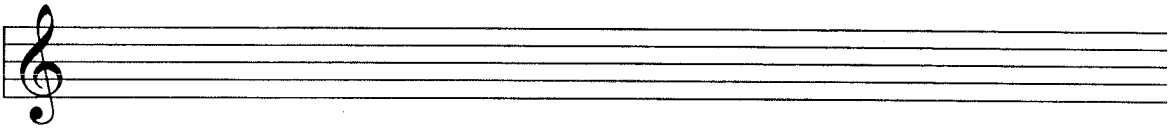
D^{b} Major

A Major



G^{b} Major

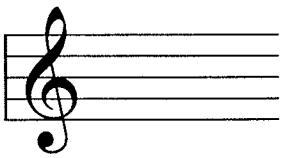
A^{b} Major



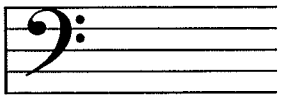
D Major

Key Signatures in the Major Mode

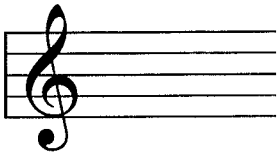
Please write-out the appropriate key signatures for the major keys requested. Make certain that your calligraphy is clear and neat, and that the accidentals are in their customary order.



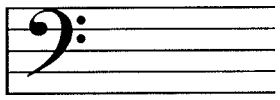
1. D Major



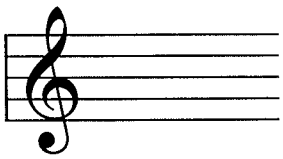
6. F$^{\#}$ Major



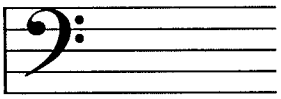
11. C$^{\#}$ Major



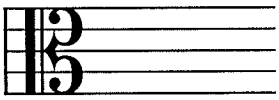
16. E Major



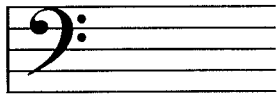
2. E^{b} Major



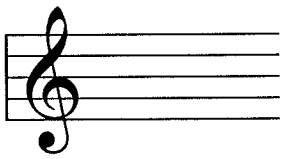
7. D^{b} Major



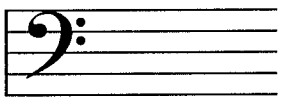
12. D Major



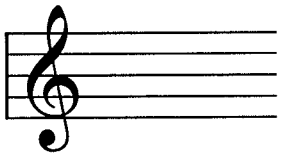
17. A Major



3. G Major

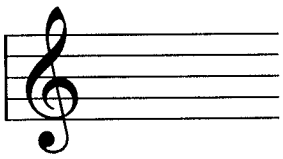


8. G^{b} Major

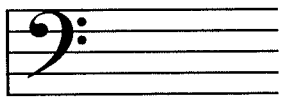


13. E Major

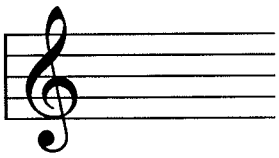
18. D^{b} Major



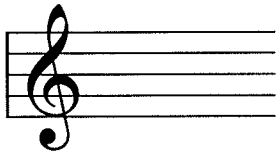
4. A^{b} Major



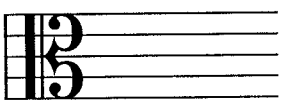
9. B^{b} Major



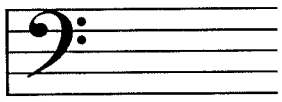
14. F Major



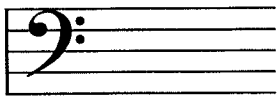
19. B Major



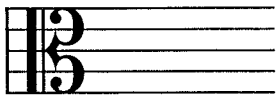
5. B Major



10. D Major



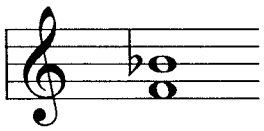
15. C$^{\#}$ Major

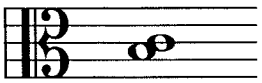


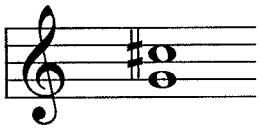
20. C^{b} Major

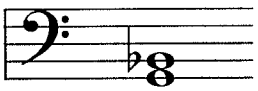
Intervals I

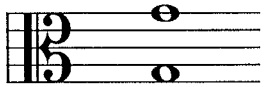
Please identify the intervals in each of the below examples.

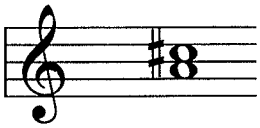
1.  P4

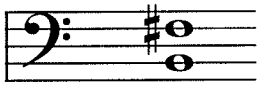
2.  _____

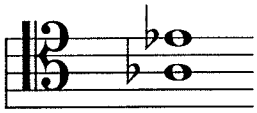
3.  _____

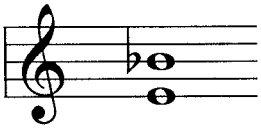
4.  _____

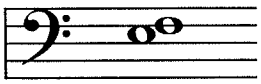
5.  _____

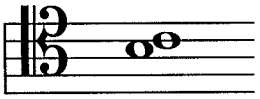
6.  _____

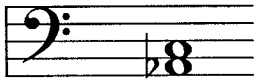
7.  _____

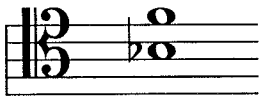
8.  _____

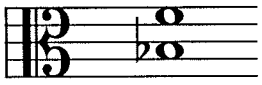
9.  _____

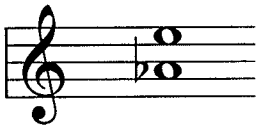
10.  _____

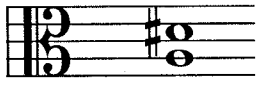
11.  _____

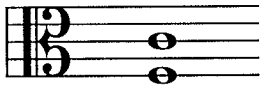
12.  _____

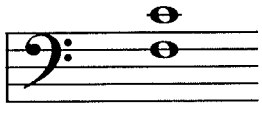
13.  _____

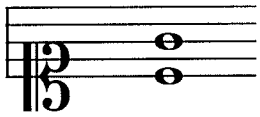
14.  _____

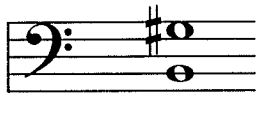
15.  _____

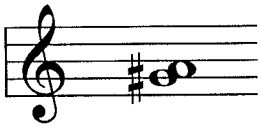
16.  _____

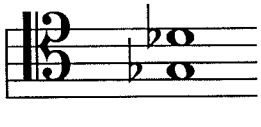
17.  _____

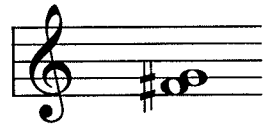
18.  _____

19.  _____

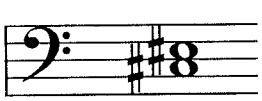
20.  _____

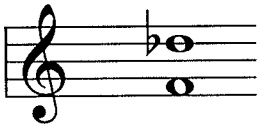
21.  _____

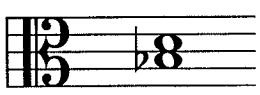
22.  _____

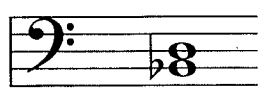
23.  _____

24. _____

25.  _____

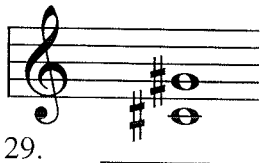
26.  _____

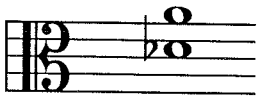
27.  _____

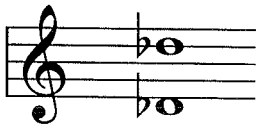
28.  _____

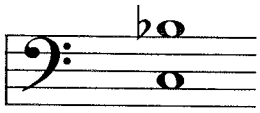
Intervals I
(continued)

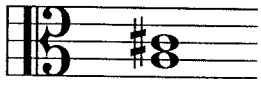
Please identify the intervals in each of the below examples.

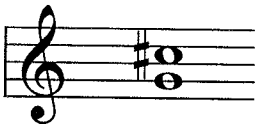
29.  _____

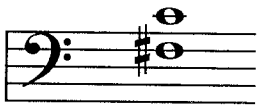
30.  _____

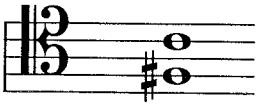
31.  _____

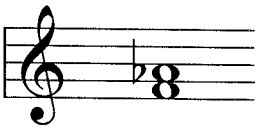
32.  _____

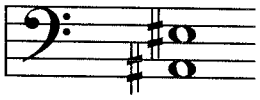
33.  _____

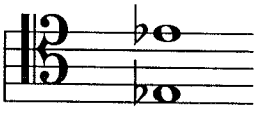
34.  _____

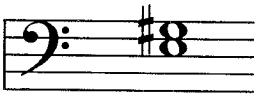
35.  _____

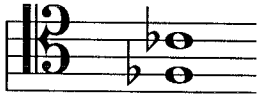
36.  _____

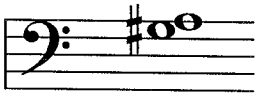
37.  _____

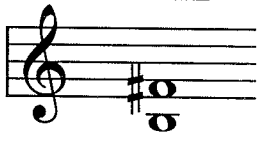
38.  _____

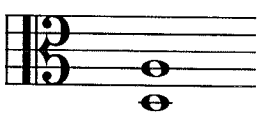
39.  _____

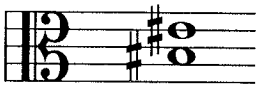
40.  _____

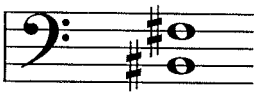
41.  _____

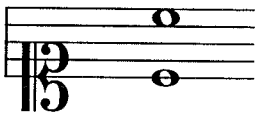
42.  _____

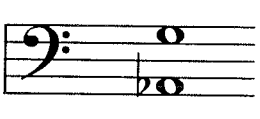
43.  _____

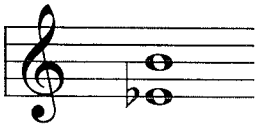
44.  _____

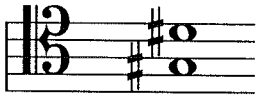
45.  _____

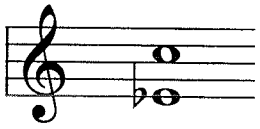
46.  _____

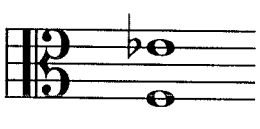
47.  _____

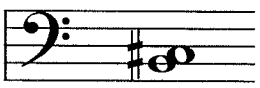
48.  _____

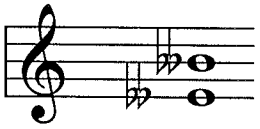
49.  _____

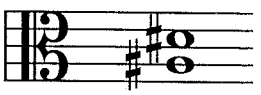
50.  _____

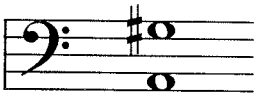
51.  _____

52.  _____

53.  _____

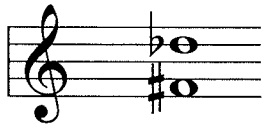
54.  _____

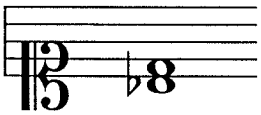
55.  _____

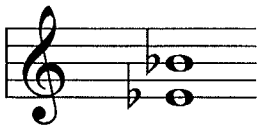
56.  _____

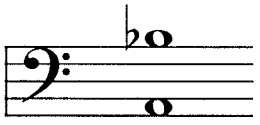
Intervals II

Please identify the intervals in each of the below examples.

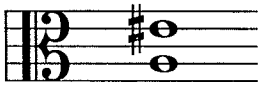
1.  6°

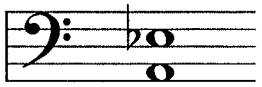
2.  _____

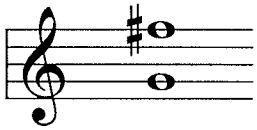
3.  _____

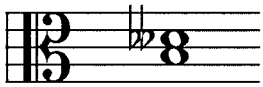
4.  _____

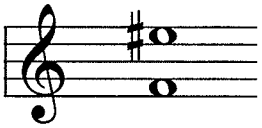
5. _____

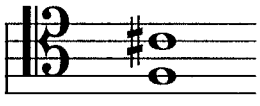
6.  _____

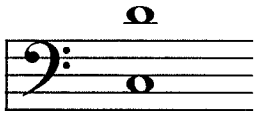
7.  _____

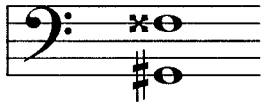
8.  _____

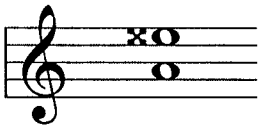
9.  _____

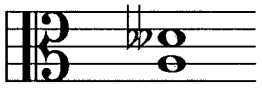
10.  _____

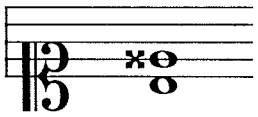
11.  _____

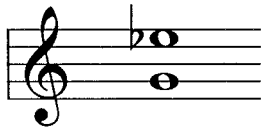
12.  _____

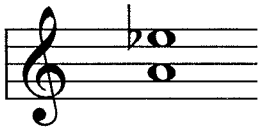
13.  _____

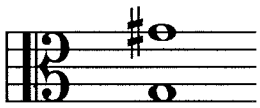
14.  _____

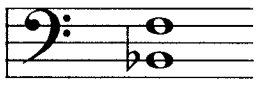
15.  _____

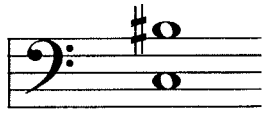
16.  _____

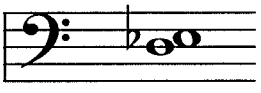
17.  _____

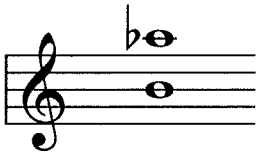
18.  _____

19.  _____

20.  _____

21.  _____

22.  _____

23.  _____

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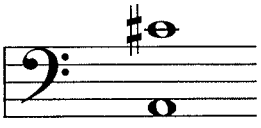
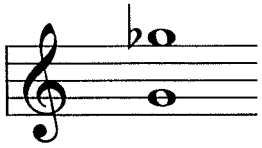
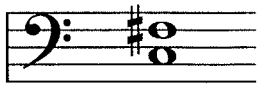
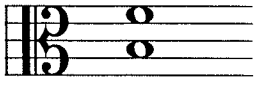
25.  _____

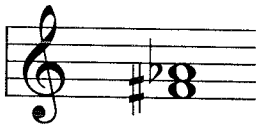
26.  _____

27.  _____

28.  _____

Intervals II
(continued)

Please identify the intervals in each of the below examples.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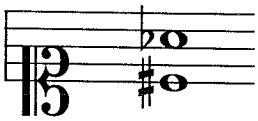
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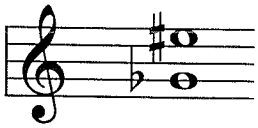
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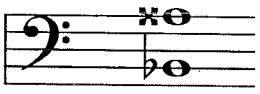
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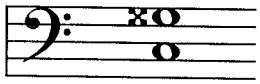
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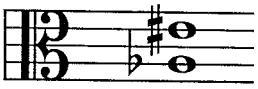
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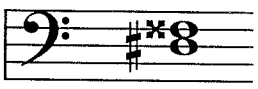
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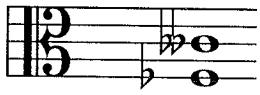
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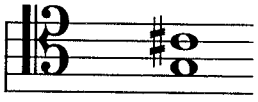
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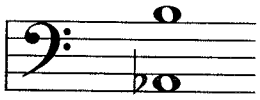
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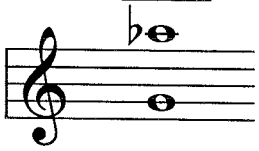
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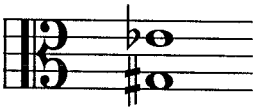
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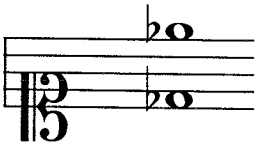
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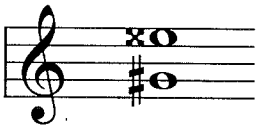
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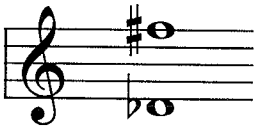
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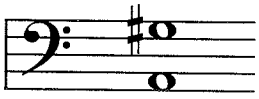
47. _____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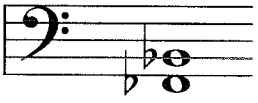
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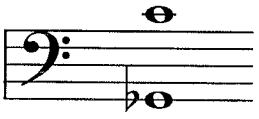
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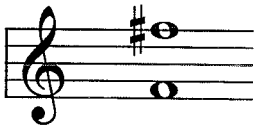
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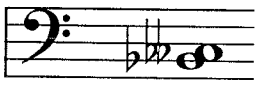
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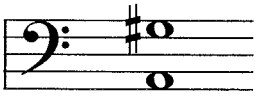
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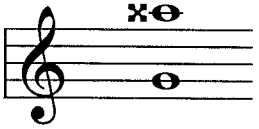
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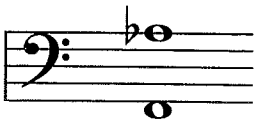
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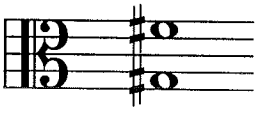
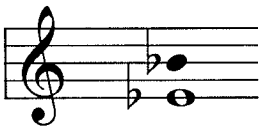

56. _____

Intervals III

Please write the interval indicated above the given pitch.

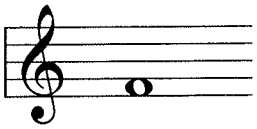
1. P5



2. Maj. 3

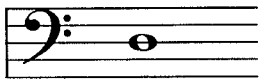
3. Maj. 7

4. min. 2

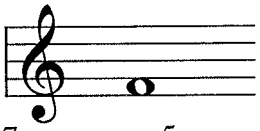


5. P4

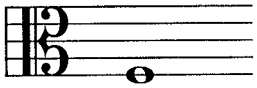
6. min. 3



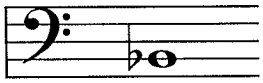
7. aug. 5



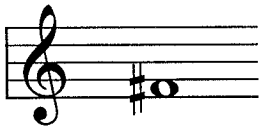
8. P5



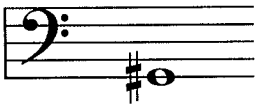
9. min. 3



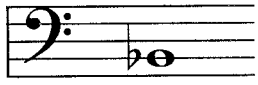
10. Maj. 6



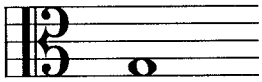
11. P4



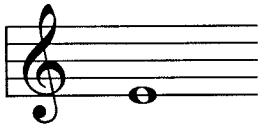
12. min. 2



13. aug 6



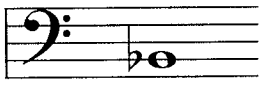
14. Maj. 3



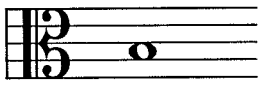
15. aug. 5

16. Maj. 6

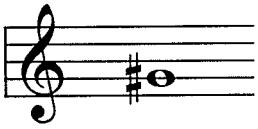
17. P5



18. min. 3

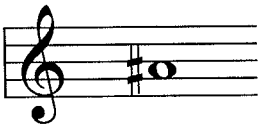


19. Maj. 6

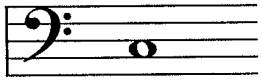


20. min. 7

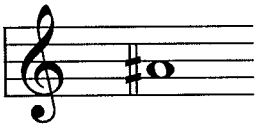
21. Maj. 7



22. dim. 5

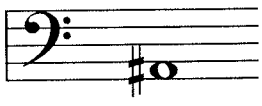


23. Maj. 3

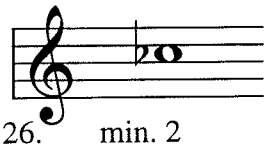


24. dim. 5

25 . P8

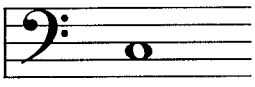


26. min. 2



27. aug. 5

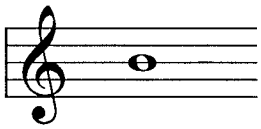
28. min. 3



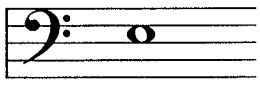
Intervals IV

Please write the interval indicated below the given pitch.

1. P4

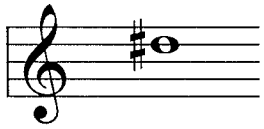


2. Maj. 2



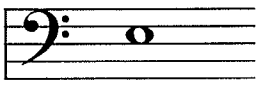
3. Maj. 7

4. min. 3

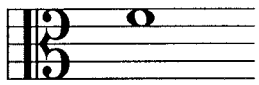


5. P5

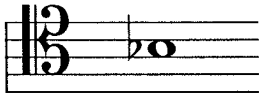
6. min. 2



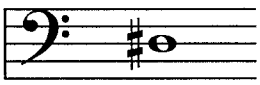
7. aug. 4



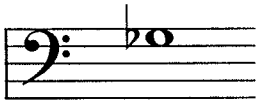
8. P5



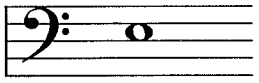
9. Maj. 3



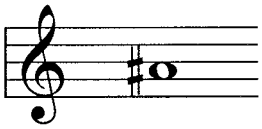
10. Maj. 7



11. P5



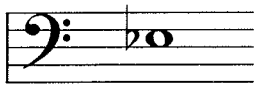
12. min. 6



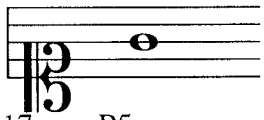
13. aug 4

14. Maj. 2

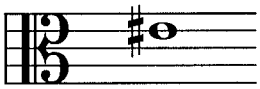
15. aug. 4



16. Maj. 6

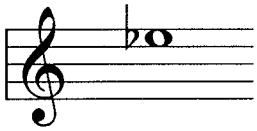


17. P5

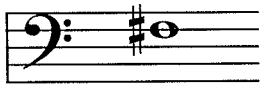


18. Maj. 3

19. min. 6



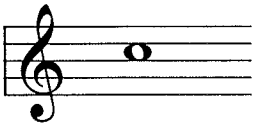
20. Maj. 7



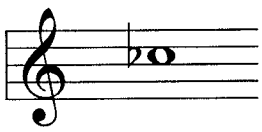
21. min. 6

22. dim. 5

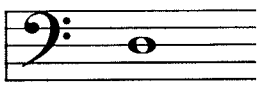
23. P5



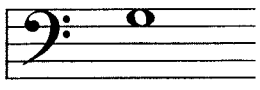
24. min. 3



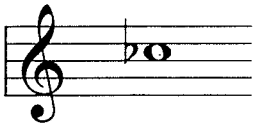
25 . Maj. 3



26. min. 2



27. aug. 5



28. min. 3

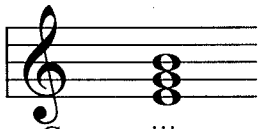
II

The Diatonic Major Mode

Major Mode Tertian Chords in Root Position

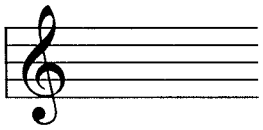
Please write out the tertian chords requested. Use accidentials.

Example:

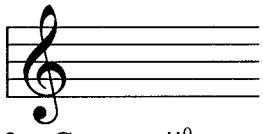


C: iii

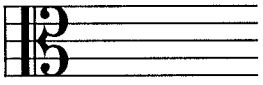
1. C: IV



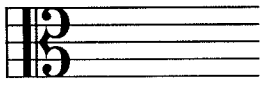
2. G: vii^0



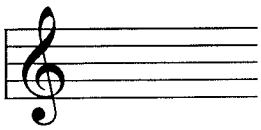
3. D: vi



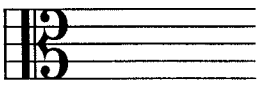
4. E: V



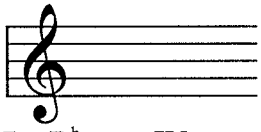
5. C: iii



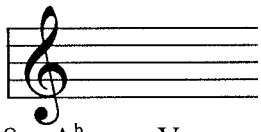
6. F: V



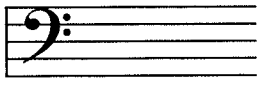
7. B^b: IV



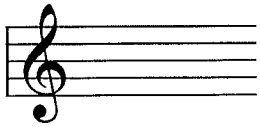
8. A^b: V



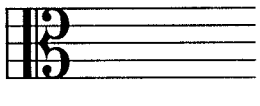
9. B: vii^0



10. D: I

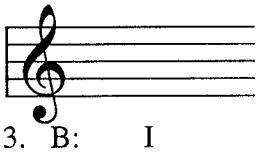


11. A: vi

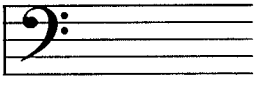


12. E: iii

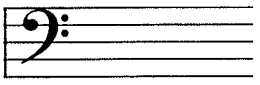
13. B: I



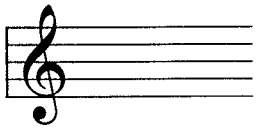
14. $F^{\#}$: vi



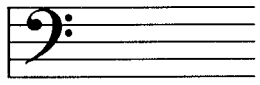
15. E^b: IV



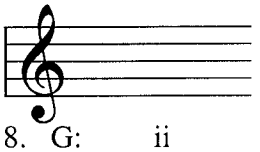
16. $C^{\#}$: vi



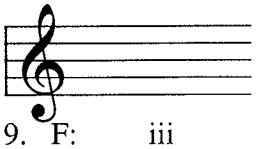
17. E^b: vii^0



18. G: ii



19. F: iii

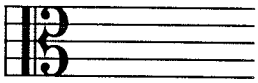


20. A: vii^0

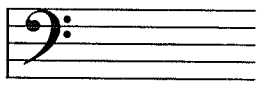
Major Mode Tertian Chords in Root Position
(continued)

Please write out the tertian chords requested. Use accidentials.

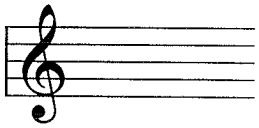
21. C: ii



29. E^{b}: I

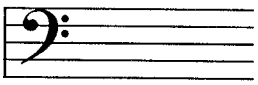


37. $C^{\#}$: V



45. A^{b}: ii

22. B^{b}: vi



30. G: V

38. A^{b}: vii^{o}

46. C: vi

23. B: V

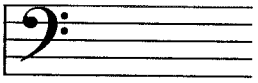
31. D^{b}: vii^{o}

39. A: I

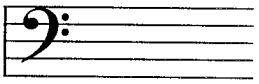
47. $F^{\#}$: V

24. E^{b}: iii

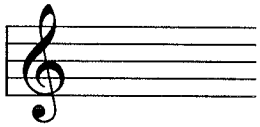
32. $C^{\#}$: I



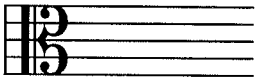
40. F: ii



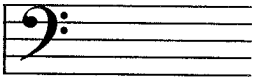
48. E: vii^{o}



25. D^{b}: vi

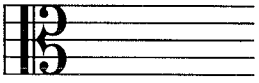


33. B^{b}: I

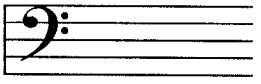


41. C: vii^{o}

49. D: IV



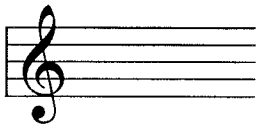
26. $F^{\#}$: ii



34. A^{b}: IV

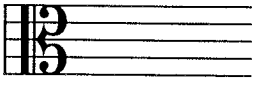
42. B: ii

50. D^{b}: IV

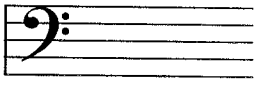


27. C: V

35. B: vi

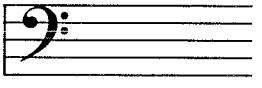


43. D^{b}: iii

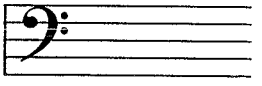


51. A: IV

28. G: iii



36. F: I



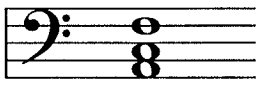
44. E: vi

52. B^{b}: vii^{o}

Major Mode Tertian Chords in First Inversion

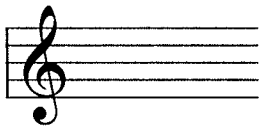
Please write out the tertian chords requested. Use accidentials.

Example:

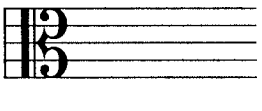


C: IV^6

1. C: vii^{o6}



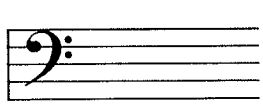
2. G: vii^{o6}



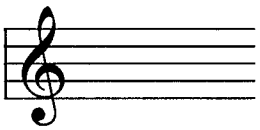
3. D: vi^6

4. E: V^6

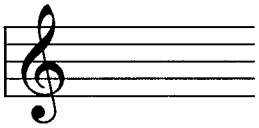
5. C: iii^6



6. F: V^6

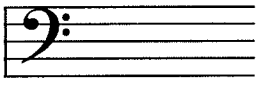


7. B^b: vi^6

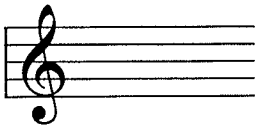


8. A^b: V^6

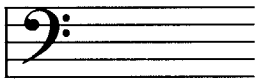
9. $F^{\#}$: vii^{o6}



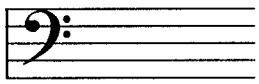
10. D: I^6



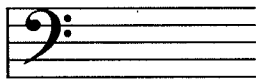
11. A^b: vi^6



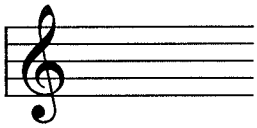
12. E: iii^6



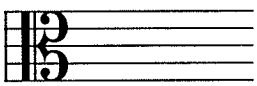
13. B: I^6



14. E: vi^6

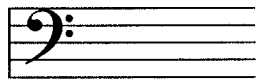


15. E^b: IV^6

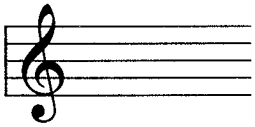


16. $C^{\#}$: ii^6

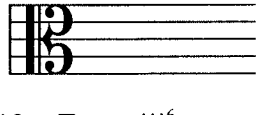
17. E^b: vii^{o6}



18. G: ii^6



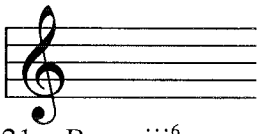
19. F: iii^6

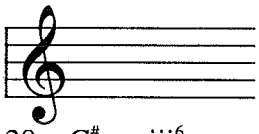


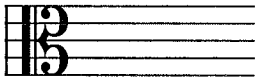
20. $G^{\#}$: vii^{o6}

Major Mode Tertian Chords in First Inversion
(continued)

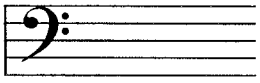
Please write out the tertian chords requested. Use accidentials.

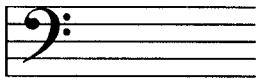

21. B: iii^6


29. C$^{\#}$: iii^6

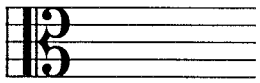

37. D: vii$^{o\,6}$

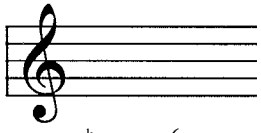
45. F$^{\#}$: iii^6

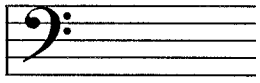

22. A^b: I^6


30. B^b: iii^6

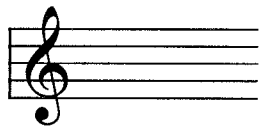
38. C$^{\#}$: vii$^{o\,6}$

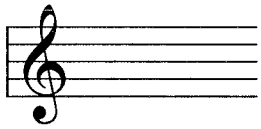

46. G: IV^6

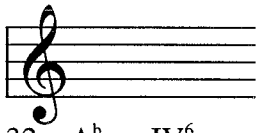

23. E^b: ii^6

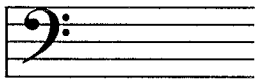

31. A^b: iii^6

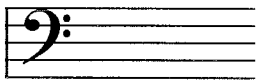
39. G: I^6

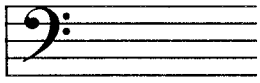

47. B^b: ii^6

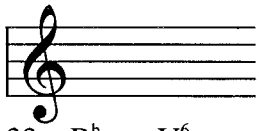

24. C$^{\#}$: IV^6

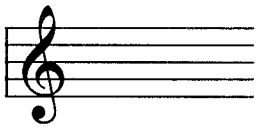

32. A^b: IV^6


40. G: vi^6


48. B^b: vi^6

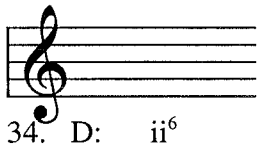

25. A: ii^6

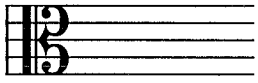

33. B^b: V^6

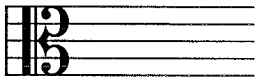

41. D^b: V^6

49. D^b: V^6

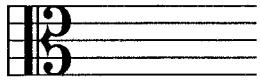
26. E: I^6

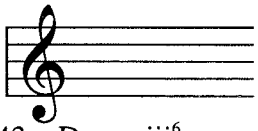

34. D: ii^6

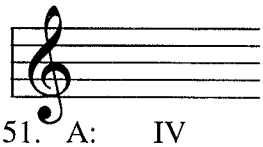

42. A: I^6

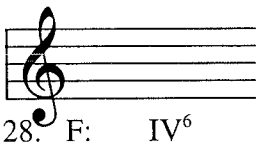

50. E: ii^6

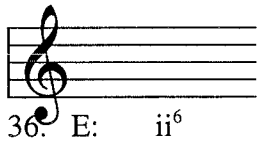
27. F$^{\#}$: I^6

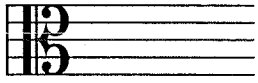

35. B^b: iii^6


43. D: iii^6


51. A: IV


28. F: IV^6


36. E: ii^6

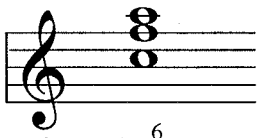

44. B^b: IV^6

52. A: iii^6

Major Mode Tertian Chords in Second Inversion

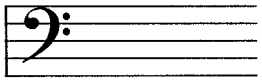
Please write out the tertian chords requested. Use accidentials.

Example:

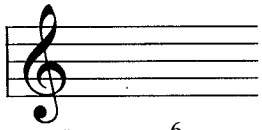


C: IV_4^6

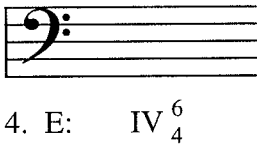
1. C: $vii^{o}{}_4^6$



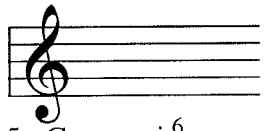
2. E: V_4^6



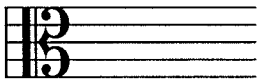
3. $F^{\#}$: ii_4^6



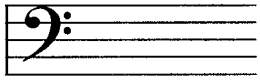
4. E: IV_4^6



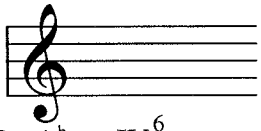
5. C: vi_4^6



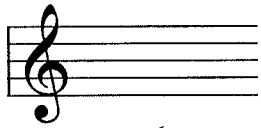
6. F: ii_4^6



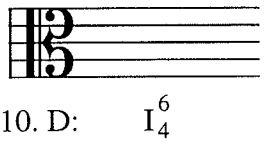
7. B^{b}: vi_4^6



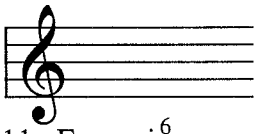
8. A^{b}: IV_4^6



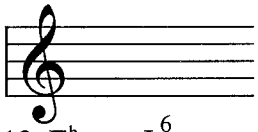
9. A: ii_4^6



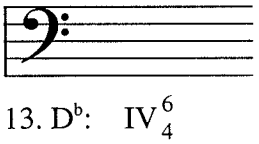
10. D: I_4^6



11. F: vi_4^6

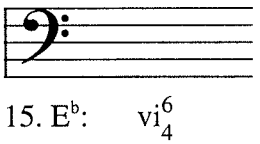


12. E^{b}: I_4^6



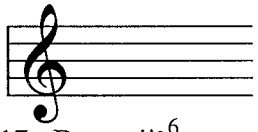
13. D^{b}: IV_4^6

14. $C^{\#}$: $vii^{o}{}_4^6$

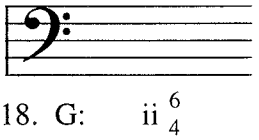


15. E^{b}: vi_4^6

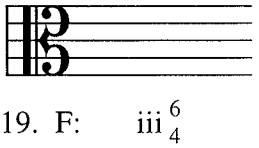
16. D: iii_4^6



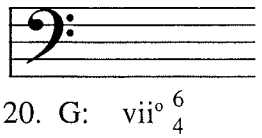
17. B: $vii^{o}{}_4^6$



18. G: ii_4^6



19. F: iii_4^6



20. G: $vii^{o}{}_4^6$

Major Mode Tertian Chords in Second Inversion
(continued)

Please write out the tertian chords requested. Use accidentials.

21. C: IV^6_4

22. B^b: IV^6_4

23. D^b: $vii^{o\,6}_4$

24. A^b: I^6_4

25. B: I^6_4

26. E^b: $vii^{o\,6}_4$

27. E: ii^6_4

28. B: IV^6_4

29. E^b: ii^6_4

30. D^b: I^6_4

31. $C^\#$: IV^6_4

32. B^b: V^6_4

33. D^b: iii^6_4

34. B^b: I^6_4

35. C: V^6_4

36. D^b: I^6_4

37. D: V^6_4

38. A^b: iii^6_4

39. E^b: V^6_4

40. C: ii^6_4

41. G: I^6_4

42. A: V^6_4

43. D^b: vi^6_4

44. A: iii^6_4

45. F: I^6_4

46. B: ii^6_4

47. F: $vii^{o\,6}_4$

48. $F^\#$: IV^6_4

49. $C^\#$: V^6_4

50. $F^\#$: I^6_4

51. $C^\#$: $ii^{\,6}_4$

52. D: vi^6_4

Tertian Chords in Major Keys

Please write out the solutions to the questions below.

C: *d*
is the root of the ii
is the third of the vii°
is the fifth of the V

F♯: *e*♯
is the root of the _____
is the third of the _____
is the fifth of the _____

G: *d*
is the root of the _____
is the third of the _____
is the fifth of the _____

D: *e*
is the root of the _____
is the third of the _____
is the fifth of the _____

A: *d*
is the root of the _____
is the third of the _____
is the fifth of the _____

B: *g*♯
is the root of the _____
is the third of the _____
is the fifth of the _____

F♯: *b*
is the root of the _____
is the third of the _____
is the fifth of the _____

A♭: *b*♭
is the root of the _____
is the third of the _____
is the fifth of the _____

G: *a*
is the root of the _____
is the third of the _____
is the fifth of the _____

A♭: *e*♭
is the root of the _____
is the third of the _____
is the fifth of the _____

B♭: *c*
is the root of the _____
is the third of the _____
is the fifth of the _____

F: *d*
is the root of the _____
is the third of the _____
is the fifth of the _____

C: *d*
is the root of the _____
is the third of the _____
is the fifth of the _____

E: *f*♯
is the root of the _____
is the third of the _____
is the fifth of the _____

B: *c*♯
is the root of the _____
is the third of the _____
is the fifth of the _____

D♭: *g*♭
is the root of the _____
is the third of the _____
is the fifth of the _____

A♭: *g*
is the root of the _____
is the third of the _____
is the fifth of the _____

D: *g*
is the root of the _____
is the third of the _____
is the fifth of the _____

C: *g* is the root of the_____
is the third of the_____
is the fifth of the_____

G$^{\#}$: *e*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

E^{b}: *d* is the root of the_____
is the third of the_____
is the fifth of the_____

D: *c*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

A^{b}: *g* is the root of the_____
is the third of the_____
is the fifth of the_____

B^{b}: *c* is the root of the_____
is the third of the_____
is the fifth of the_____

C$^{\#}$: *b*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

A^{b}: *b*^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

G: *c* is the root of the_____
is the third of the_____
is the fifth of the_____

D: *f*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

F$^{\#}$: *c*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

F: *e* is the root of the_____
is the third of the_____
is the fifth of the_____

E: *c*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

B^{b}: *d* is the root of the_____
is the third of the_____
is the fifth of the_____

F: *d* is the root of the_____
is the third of the_____
is the fifth of the_____

D^{b}: *f* is the root of the_____
is the third of the_____
is the fifth of the_____

A^{b}: *c* is the root of the_____
is the third of the_____
is the fifth of the_____

D: *g* is the root of the_____
is the third of the_____
is the fifth of the_____

E: *g*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

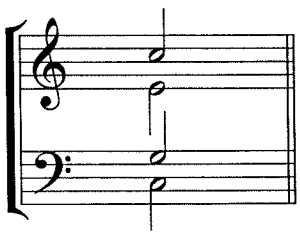
B: *g*$^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

D^{b}: *g*^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

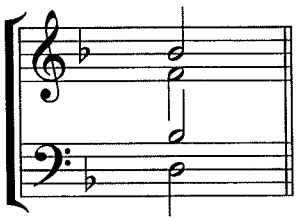
A^{b}: *b*^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

Roots of Tertian Triads without Sevenths

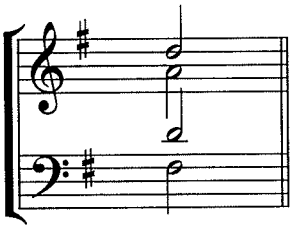
Please identify the roots of the tertian triads below.



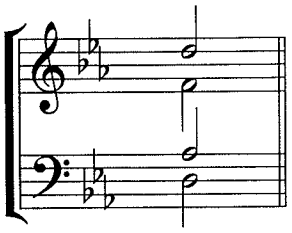
1. C



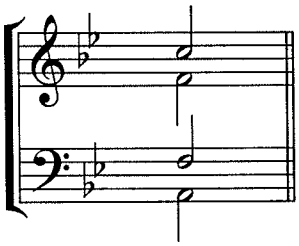
2. _____



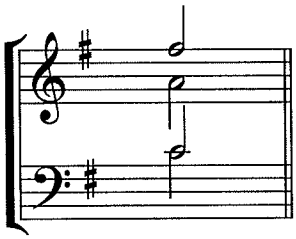
3. _____



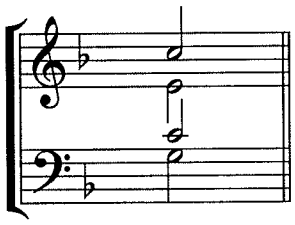
4. _____



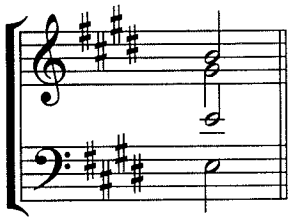
5. _____



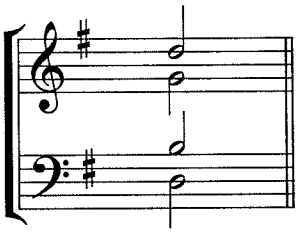
6. _____



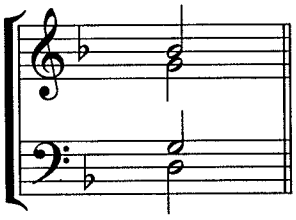
7. _____



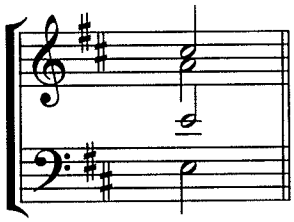
8. _____



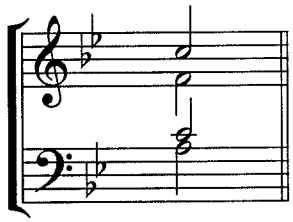
9. _____



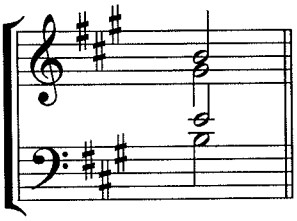
10. _____



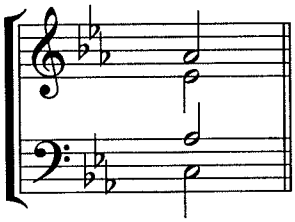
11. _____



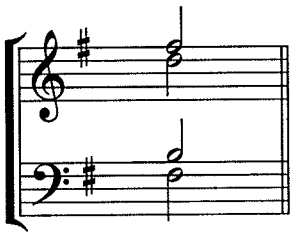
12. _____



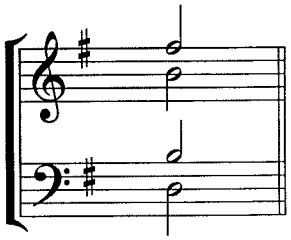
13. _____



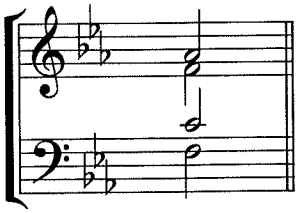
14. _____



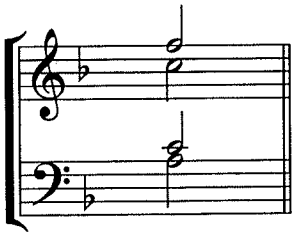
15. _____



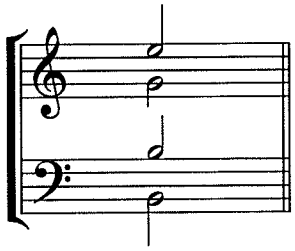
16. _____



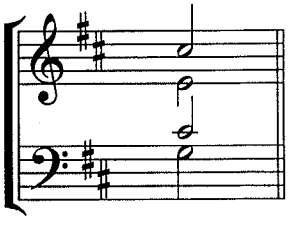
17. _____



18. _____



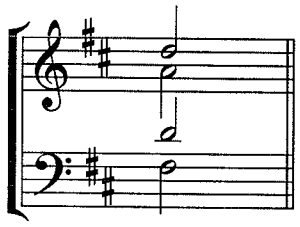
19. _____



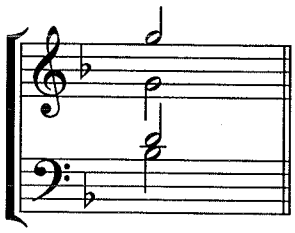
20. _____

Roots of Tertian Triads without Sevenths
(continued)

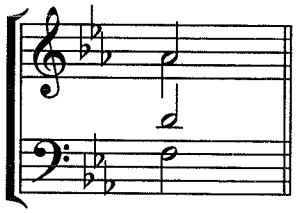
Please identify the roots of the tertian triads below.



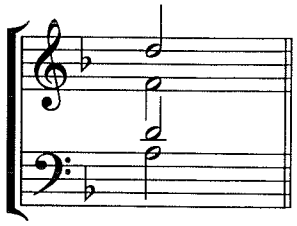
21. _____



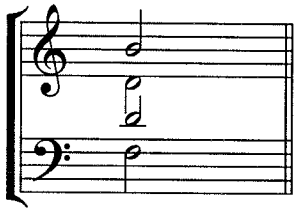
22. _____



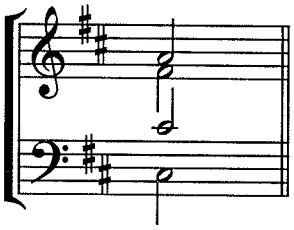
23. _____



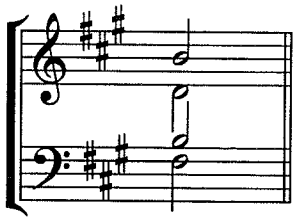
24. _____



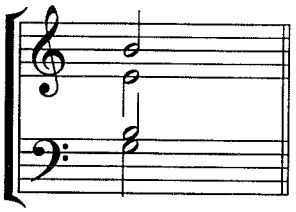
25. _____



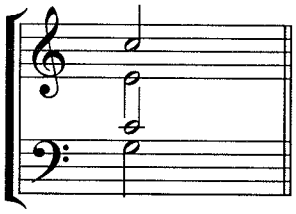
26. _____



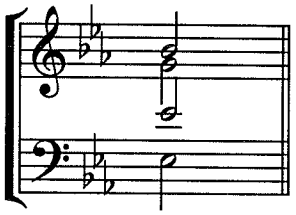
27. _____



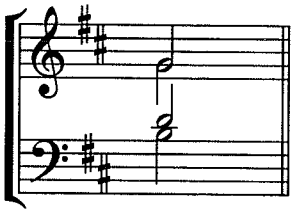
28. _____



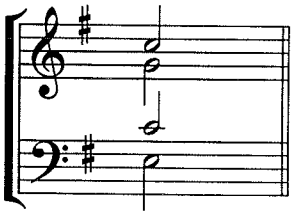
29. _____



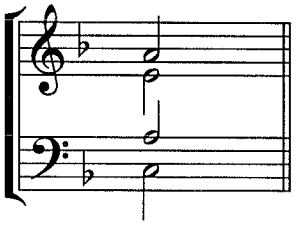
30. _____



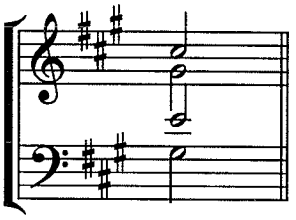
31. _____



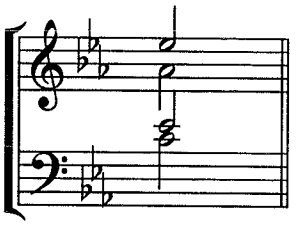
32. _____



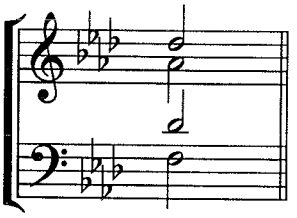
33. _____



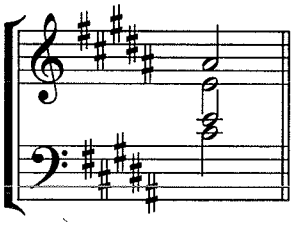
34. _____



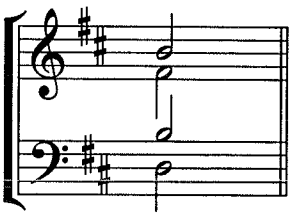
35. _____



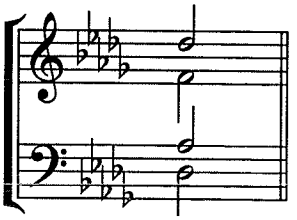
36. _____



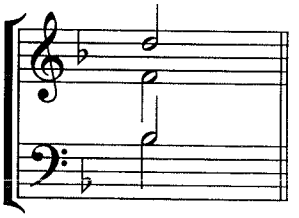
37. _____



38. _____



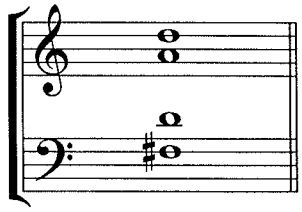
39. _____



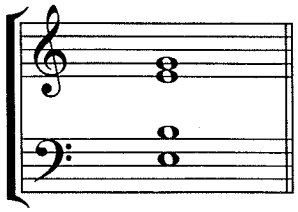
40. _____

Tertian Chords In Inversions

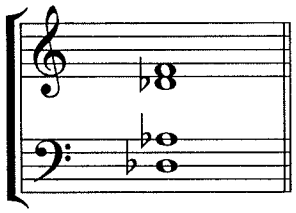
The following tertian chords are in a variety of inversions. Please identify the sonority (major, minor, augmented, diminished), root, and inversion.



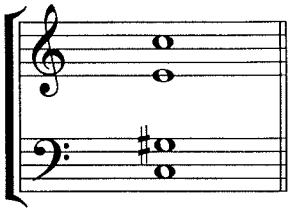
1. root: d
sonority: Maj
inversion: 1st



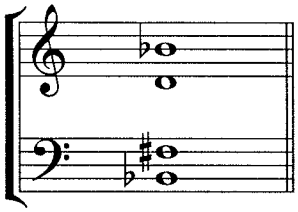
2. root: _____
sonority: _____
inversion: _____



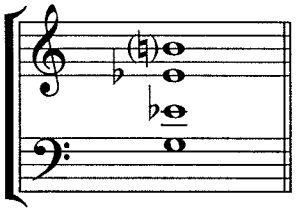
3. root: _____
sonority: _____
inversion: _____



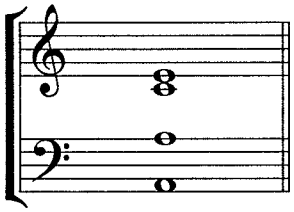
4. root: _____
sonority: _____
inversion: _____



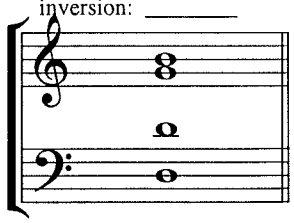
5. root: _____
sonority: _____
inversion: _____



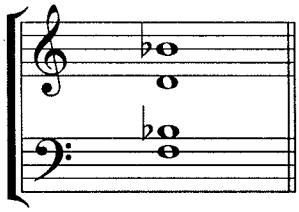
6. root: _____
sonority: _____
inversion: _____



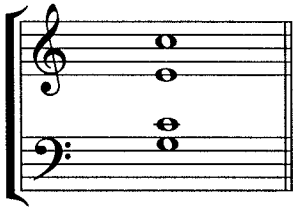
7. root: _____
sonority: _____
inversion: _____



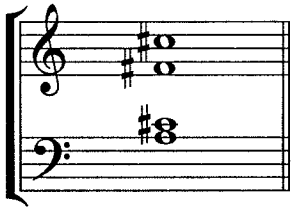
8. root: _____
sonority: _____
inversion: _____



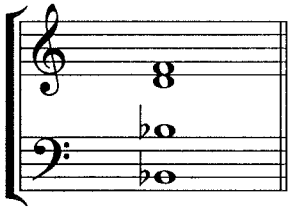
9. root: _____
sonority: _____
inversion: _____



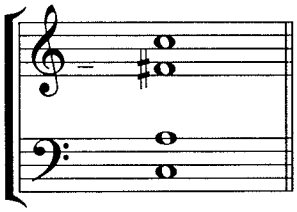
10. root: _____
sonority: _____
inversion: _____



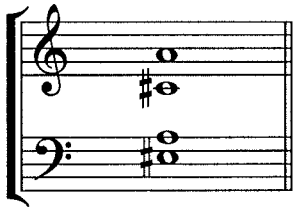
11. root: _____
sonority: _____
inversion: _____



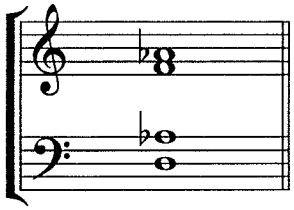
12. root: _____
sonority: _____
inversion: _____



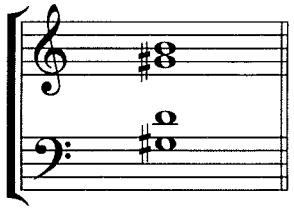
13. root: _____
sonority: _____
inversion: _____



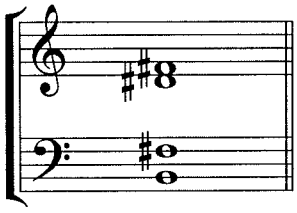
14. root: _____
sonority: _____
inversion: _____



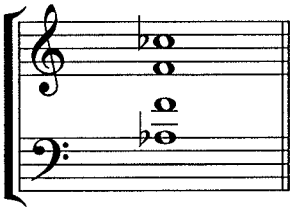
15. root: _____
sonority: _____
inversion: _____



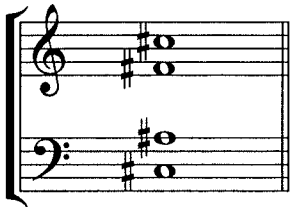
16. root: _____
sonority: _____
inversion: _____



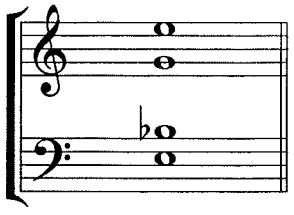
17. root: _____
sonority: _____
inversion: _____



18. root: _____
sonority: _____
inversion: _____



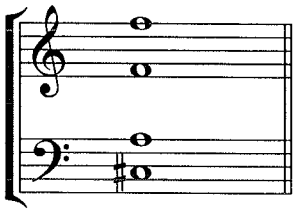
19. root: _____
sonority: _____
inversion: _____



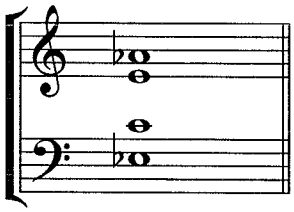
20. root: _____
sonority: _____
inversion: _____

Tertian Chords In Inversions
(continued)

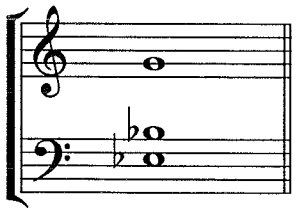
The following tertian chords are in a variety of inversions. Please identify the sonority (major, minor, augmented, diminished), root, and inversion.



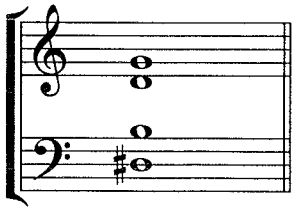
21. root: _____
sonority: _____
inversion: _____



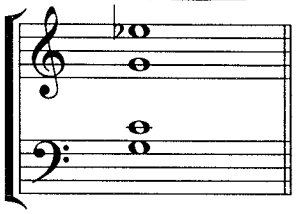
22. root: _____
sonority: _____
inversion: _____



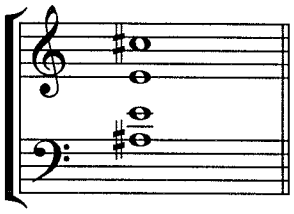
23. root: _____
sonority: _____
inversion: _____



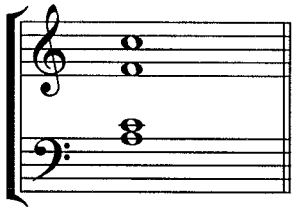
24. root: _____
sonority: _____
inversion: _____



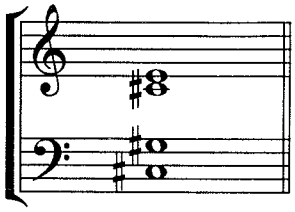
25. root: _____
sonority: _____
inversion: _____



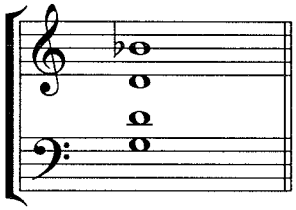
26. root: _____
sonority: _____
inversion: _____



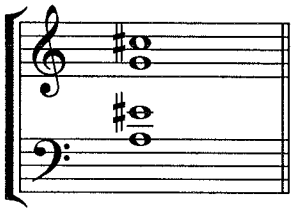
27. root: _____
sonority: _____
inversion: _____



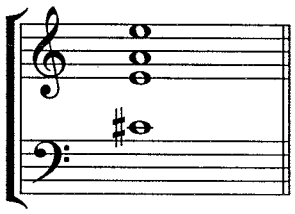
28. root: _____
sonority: _____
inversion: _____



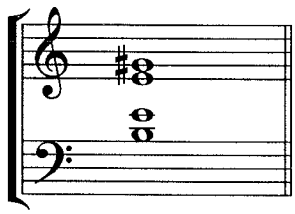
29. root: _____
sonority: _____
inversion: _____



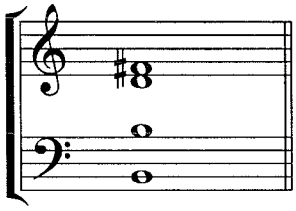
30. root: _____
sonority: _____
inversion: _____



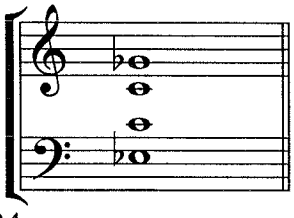
31. root: _____
sonority: _____
inversion: _____



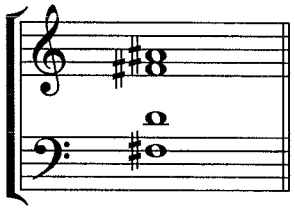
32. root: _____
sonority: _____
inversion: _____



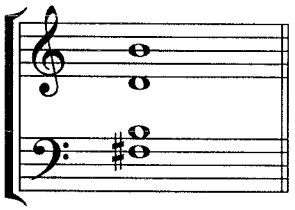
33. root: _____
sonority: _____
inversion: _____



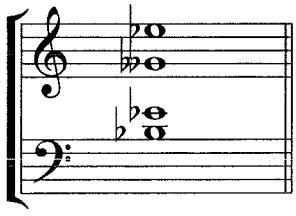
34. root: _____
sonority: _____
inversion: _____



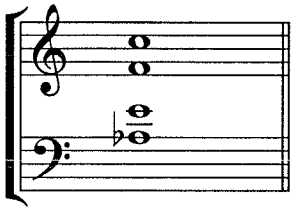
35. root: _____
sonority: _____
inversion: _____



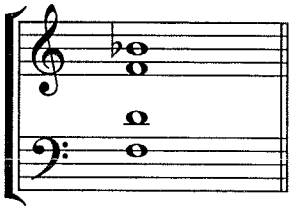
36. root: _____
sonority: _____
inversion: _____



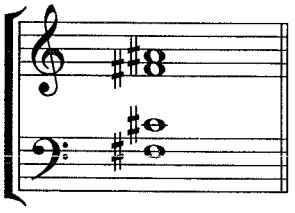
37. root: _____
sonority: _____
inversion: _____



38. root: _____
sonority: _____
inversion: _____



39. root: _____
sonority: _____
inversion: _____



40. root: _____
sonority: _____
inversion: _____

Tertian Chords with Sevenths in Major Keys

Please write out the solutions to the questions below.

C: *d*
is the root of the ii
is the third of the vii°
is the fifth of the V
is the seventh of the iii⁷

F♯: *e*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

G: *d*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

D: *f*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A: *d*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B: *c*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

F♯: *g*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A♭: *b*♭
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

G: *a*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A♭: *g*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B♭: *c*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

F: *e*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

C: *a*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

E: *c*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B: *d*♯
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

D♭: *b*♭
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A♭: d^{b} is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

D: b is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

C: a is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

G♯: f^{x} is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

E♭: d is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B: $c^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A♭: c is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B♭: f is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

C♯: $f^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

A♭: d^{b} is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

G: $f^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

D: e is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

F♯: $e^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

F: g is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

E: b is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

B♭: c is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

F: a is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

D♭: a^{b} is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

G♭: b^{b} is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

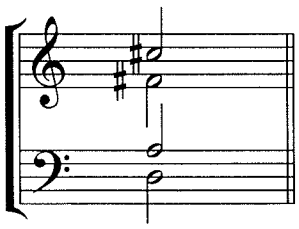
D: $c^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

E: $d^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

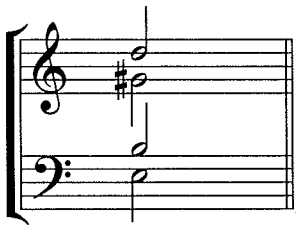
B: e is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

Tertian Chords with Sevenths

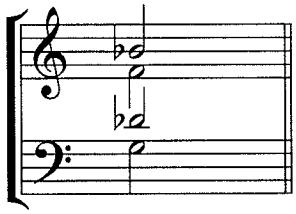
Please identify the kind of seventh chord (Maj/min 7; Maj/Maj 7; min/min 7; dim/min 7; dim/dim 7;dim/Maj 7; aug/Maj 7; aug/min 7).



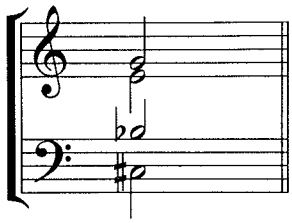
1. MM7



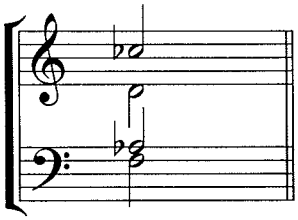
2._____



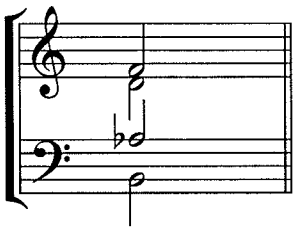
3._____



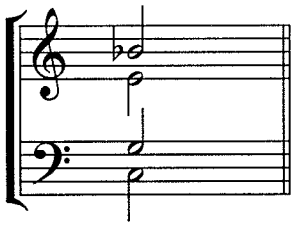
4._____



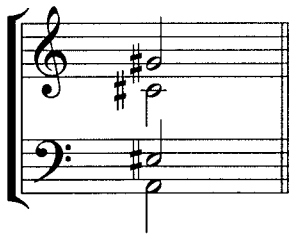
5._____



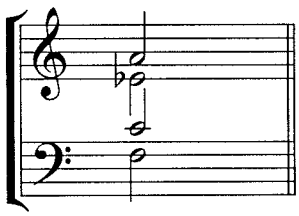
6._____



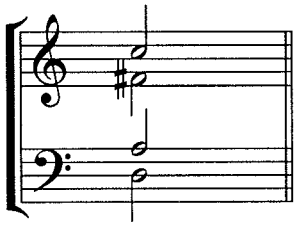
7._____



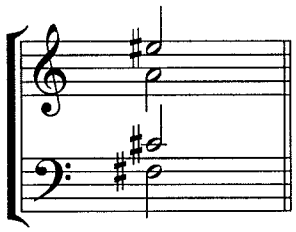
8._____



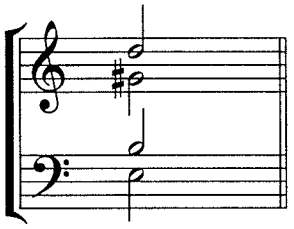
9._____



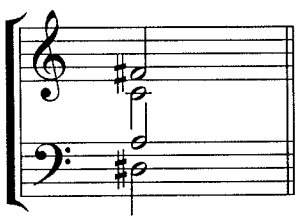
10._____



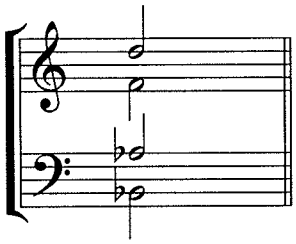
11._____



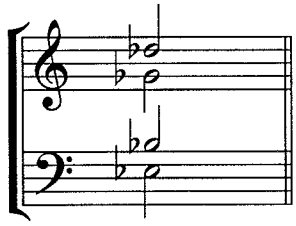
12._____



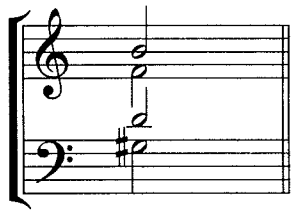
13._____



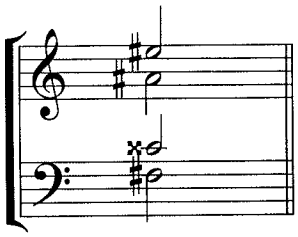
14._____



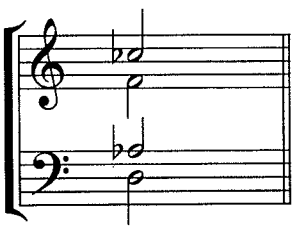
15._____



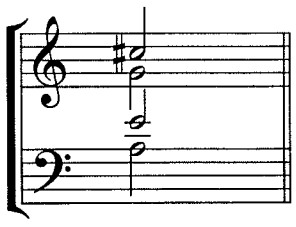
16._____



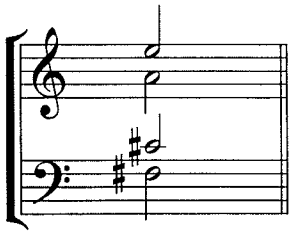
17._____



18._____



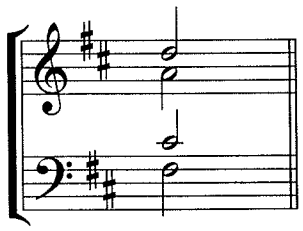
19._____



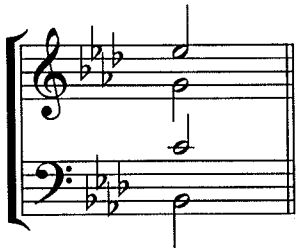
20._____

Roots of Tertian Triads with Sevenths

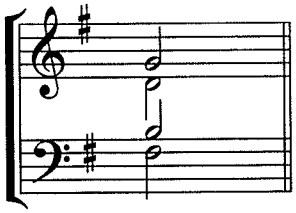
Please identify the roots of the tertian triads below.



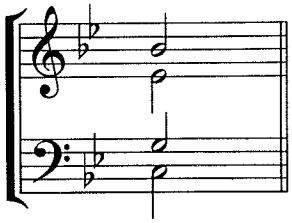
1. d



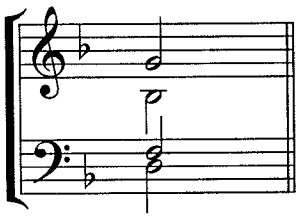
2. _____



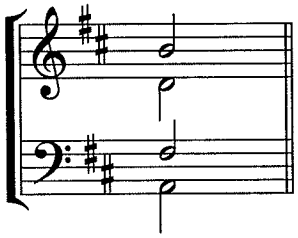
3. _____



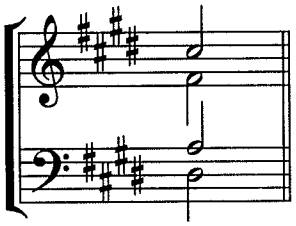
4. _____



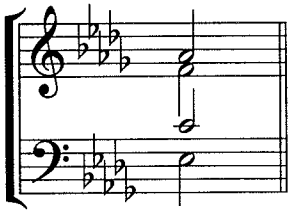
5. _____



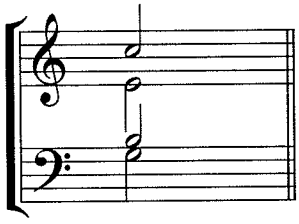
6. _____



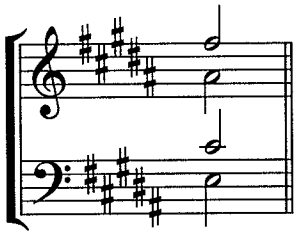
7. _____



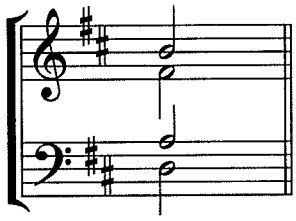
8. _____



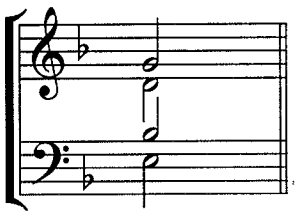
9. _____



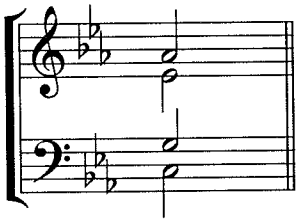
10. _____



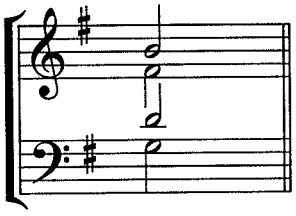
11. _____



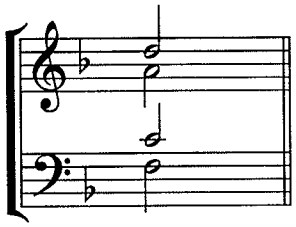
12. _____



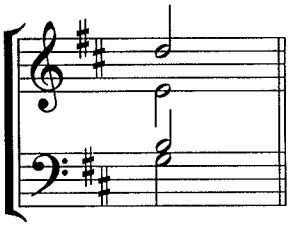
13. _____



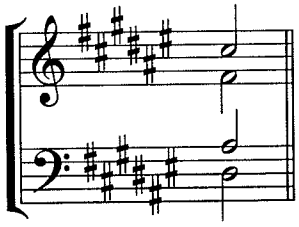
14. _____



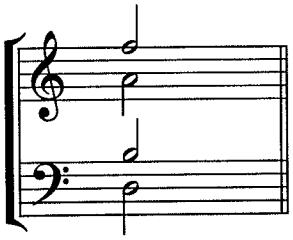
15. _____



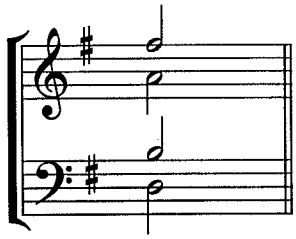
16. _____



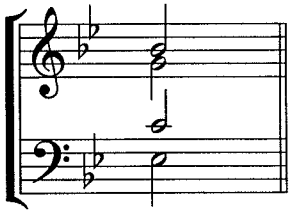
17. _____



18. _____



19. _____

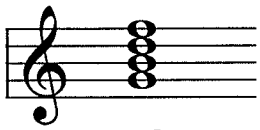


20. _____

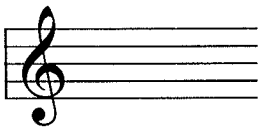
Major Mode Dominant Seventh and Leading Tone Seventh Chords in Root Position

Please write out the tertian chords requested. Use accidentials.

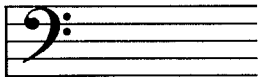
Example:



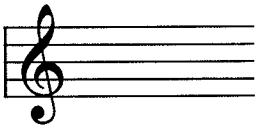
C: V^7



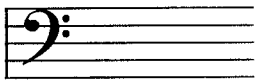
C: $vii^{ø7}$



F: V^7

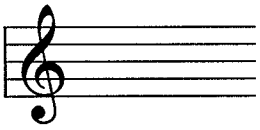


A: $vii^{ø7}$



$C^{\#}$: $vii^{ø7}$

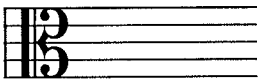
G: $vii^{ø7}$



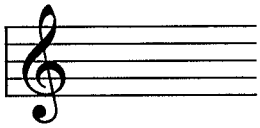
$B^{\flat}$: V^7

E: $vii^{ø7}$

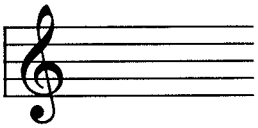
$E^{\flat}$: $vii^{ø7}$



D: V^7

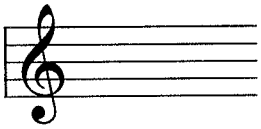


$A^{\flat}$: V^7



B: $vii^{ø7}$

G: V^7

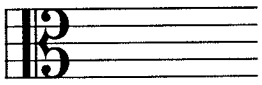


E: V^7

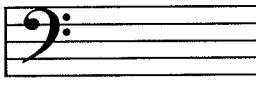
B: $vii^{ø7}$

$F^{\#}$: $vii^{ø7}$

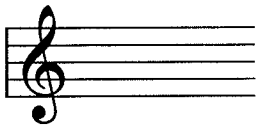
F: $vii^{ø7}$



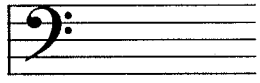
C: $vii^{ø7}$



$D^{\flat}$: V^7



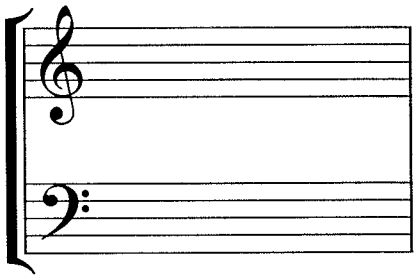
$E^{\flat}$: $vii^{ø7}$



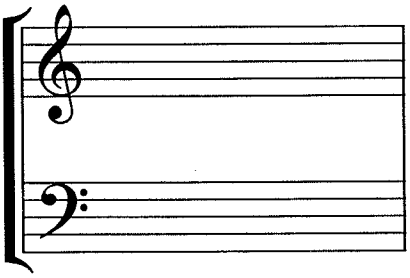
A: $vii^{ø7}$

Major Mode Resolutions of Dominant Sevenths

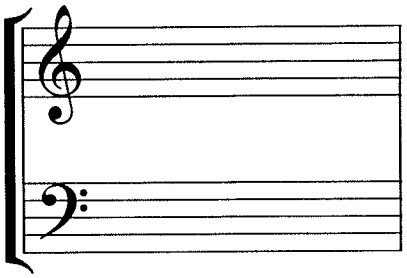
Please resolve the following dominant seventh chords as instructed. Use standard four voice chorale style. Include key signatures.



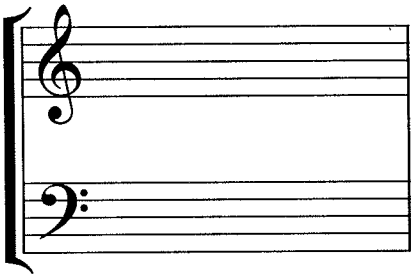
1. C: V^7 I



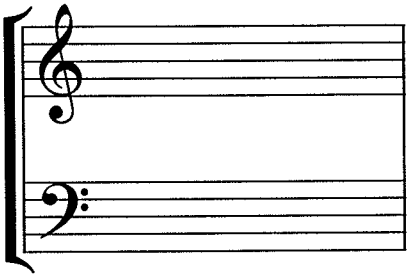
2. $A^{\flat}$: V^7 I



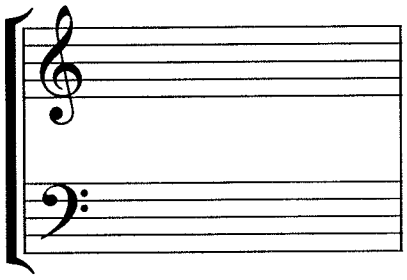
3. F: V^7 I



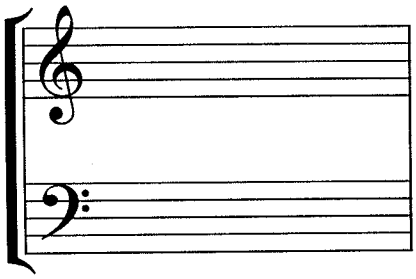
4. D: V^7 I



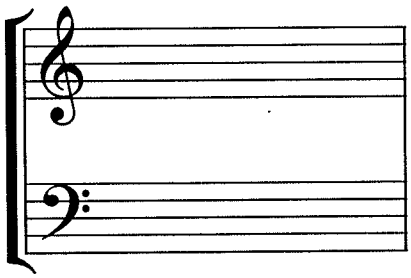
5. $C^{\#}$: V^7 I



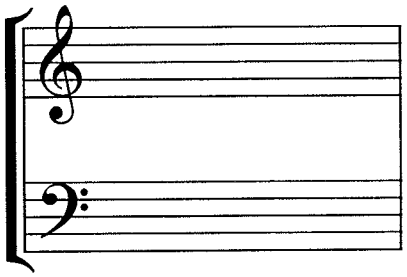
6. $F^{\#}$: V^7 I



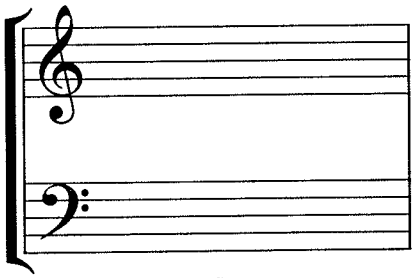
7. A: V^7 I



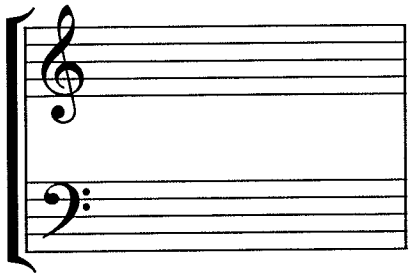
8. $E^{\flat}$: V^7 I



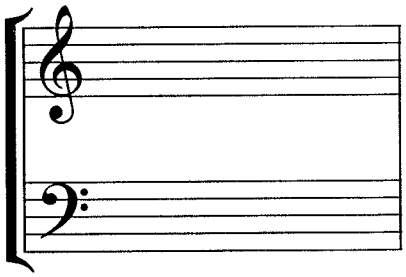
9. $G^{\#}$: V^7 I



10. $B^{\flat}$: V^7 I



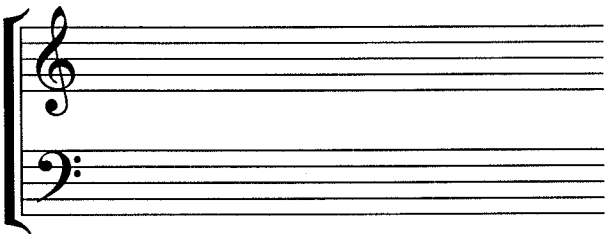
11. E: V^7 I



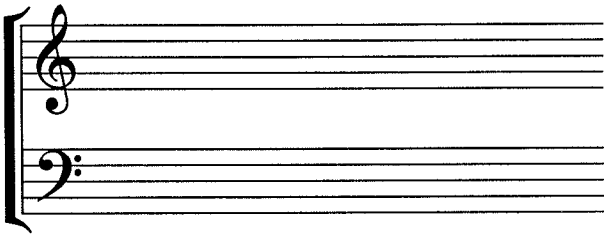
12. B: V^7 I

Major Mode Authentic Cadence I

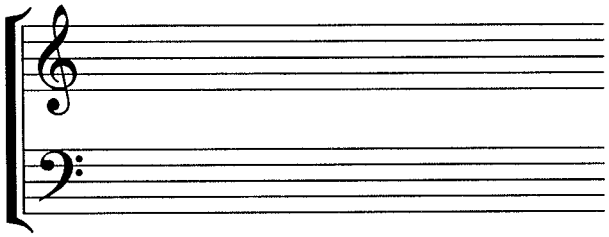
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



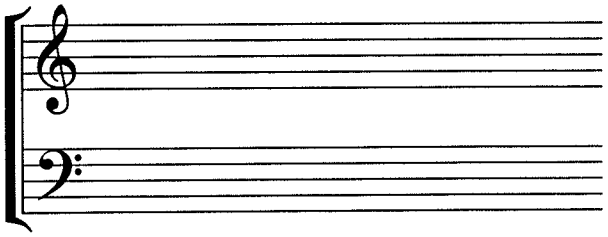
1. D: I ii^6_5 V^7 I



2. E^b: I IV V^7 I

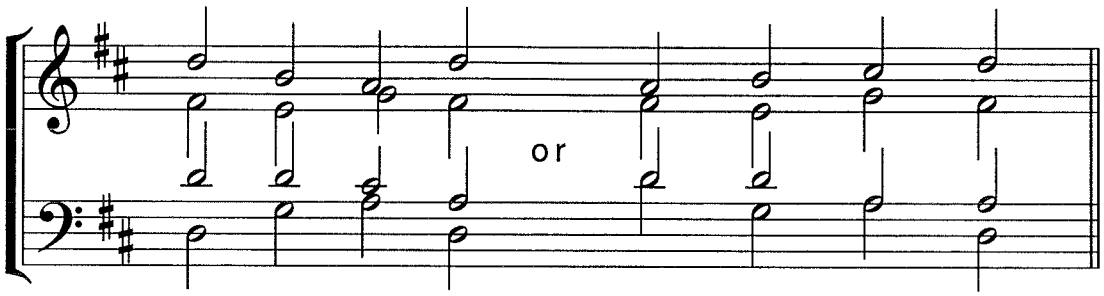


3. A: I vi V^7 I

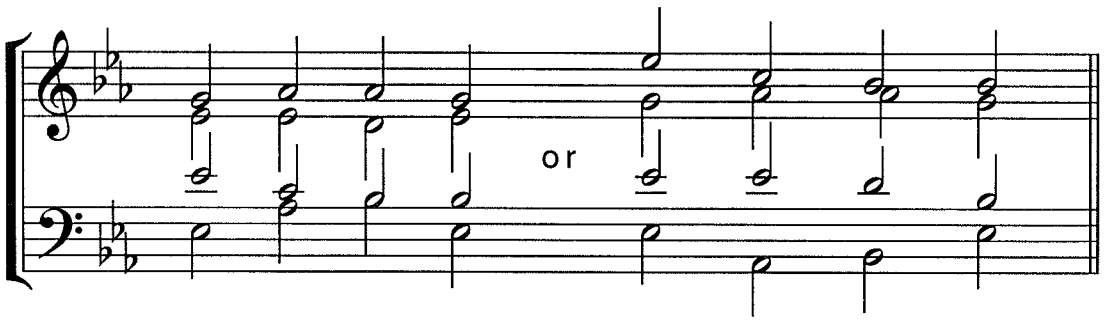


4. B^b: I ii^6_5 V^7 I

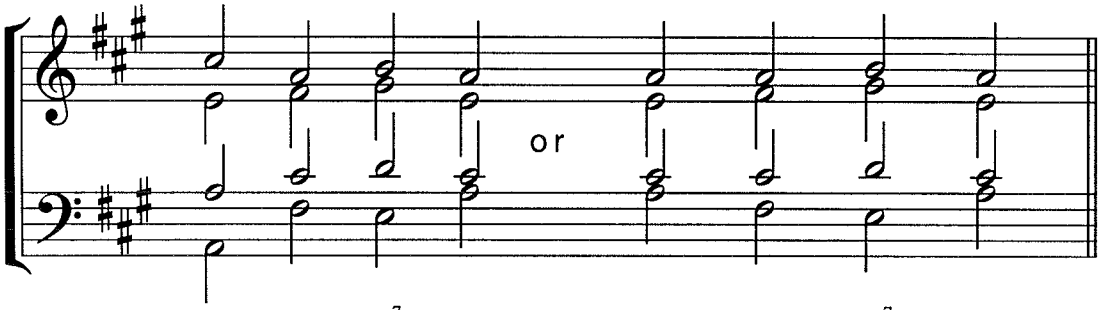
some possible harmonizations:



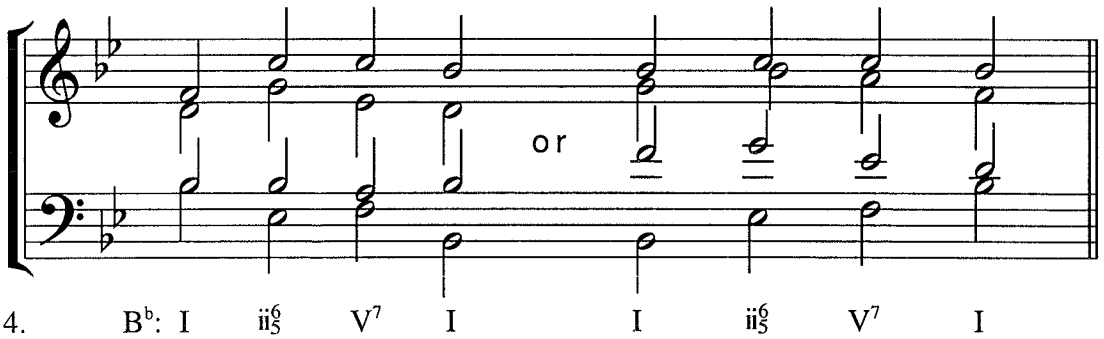
1. D: I ii^6_5 V^7 I I ii^6_5 V^7 I



2. E^b: I IV V^7 I I IV V^7 I



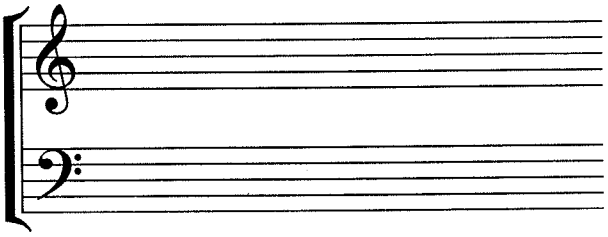
3. A: I vi V^7 I I vi V^7 I



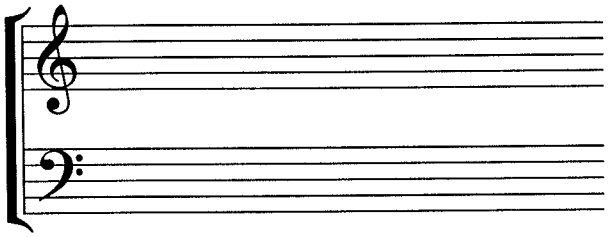
4. B^b: I ii^6_5 V^7 I I ii^6_5 V^7 I

Major Mode Authentic Cadence II

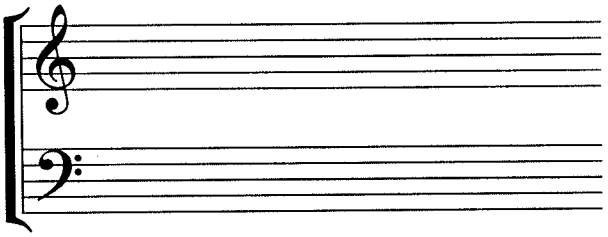
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



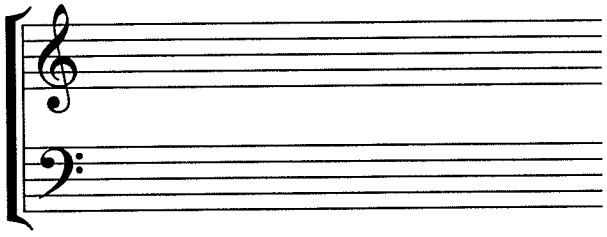
1. G: I IV V^7 I



2. B: I vi V^7 I

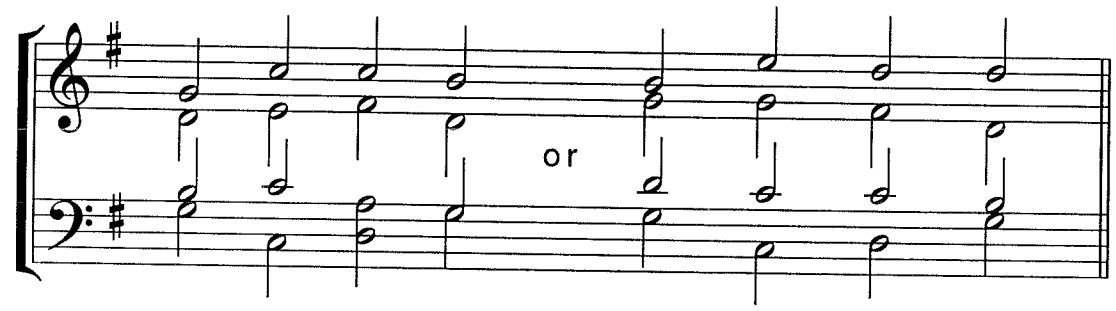


3. $C^{\#}$: I ii^6_5 V^7 I

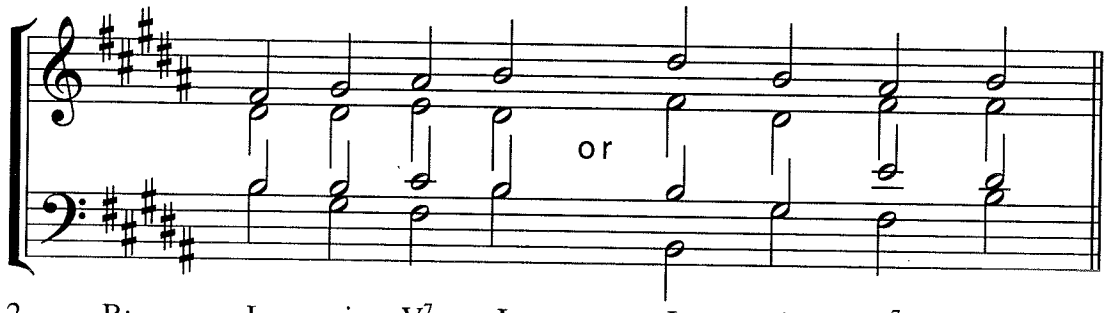


4. F: I IV V^7 I

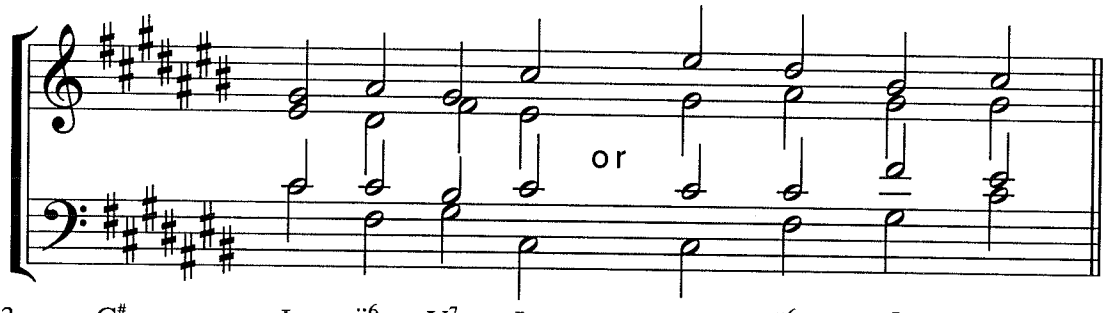
some possible harmonizations:



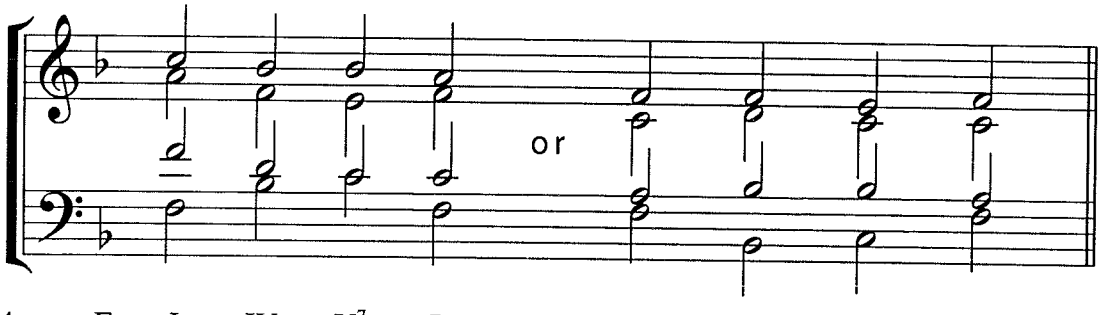
1. G: I IV V^7 I I IV V^7 I



2. B: I vi V^7 I I vi V^7 I



3. $C^{\#}$: I ii^6_5 V^7 I I ii^6_5 V^7 I

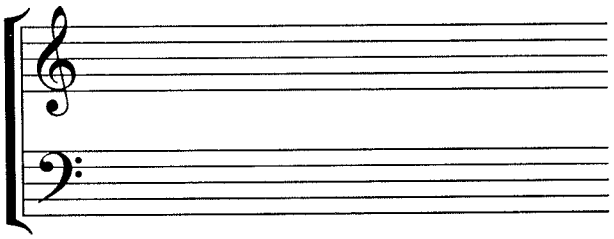


4. F: I IV V^7 I I IV V^7 I

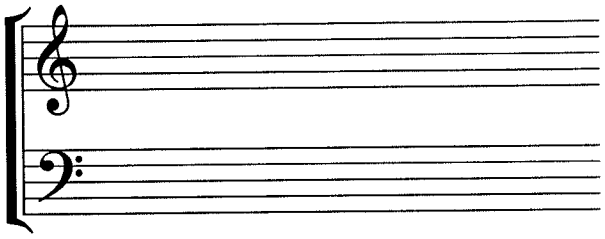
Major Mode Authentic Cadence III

Use of the Cadential Tonic Six-Four

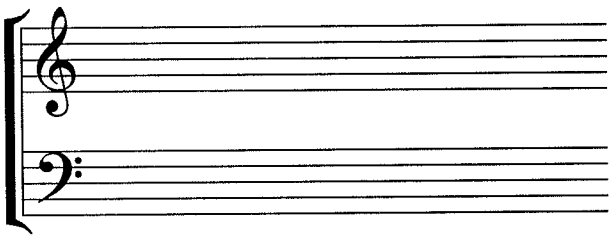
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



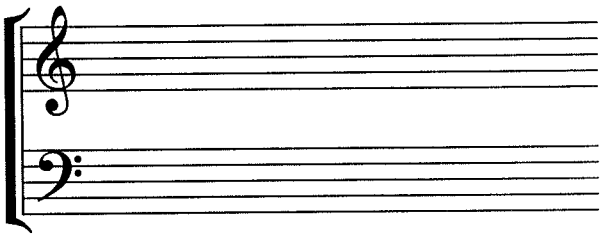
1. D: I ii^{6} I^{6}_{4} V^{7} I



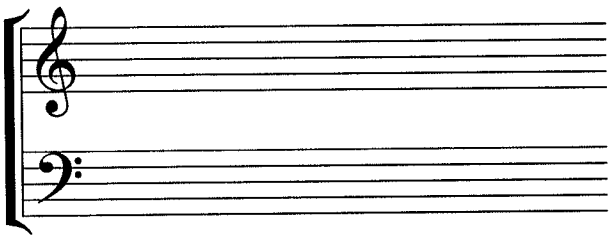
2. G: I IV I^{6}_{4} V^{7} I



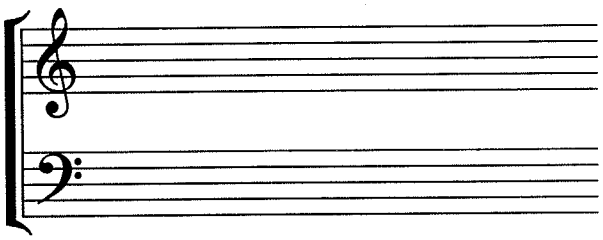
3. E^{b}: I IV I^{6}_{4} V^{7} I



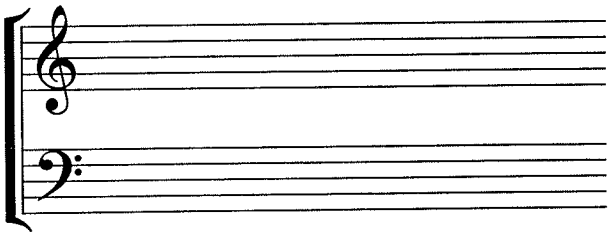
4. B: I vi I^{6}_{4} V^{7} I



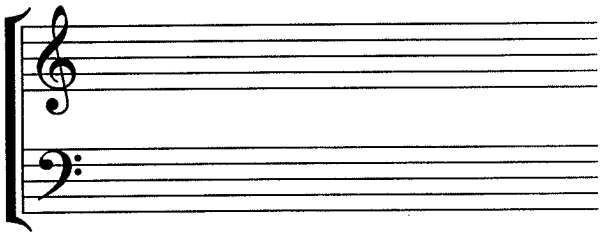
5. A: I vi I^{6}_{4} V^{7} I



6. C$^{\#}$: I ii^{6} I^{6}_{4} V^{7} I

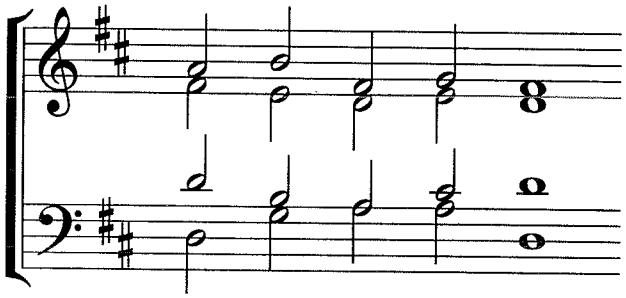


7. B^{b}: I ii^{6}_{5} I^{6}_{4} V^{7} I

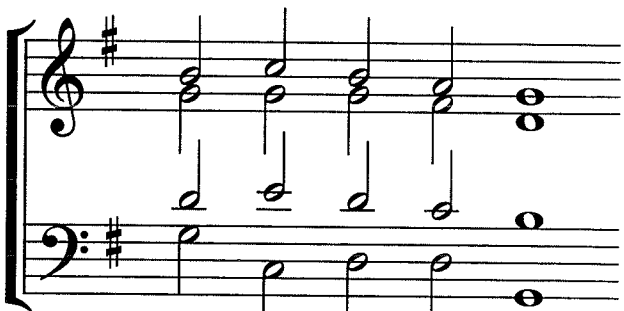


8. F: I IV I^{6}_{4} V^{7} I

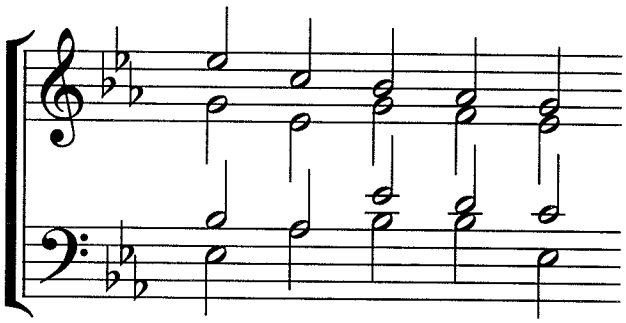
some possible harmonizations:



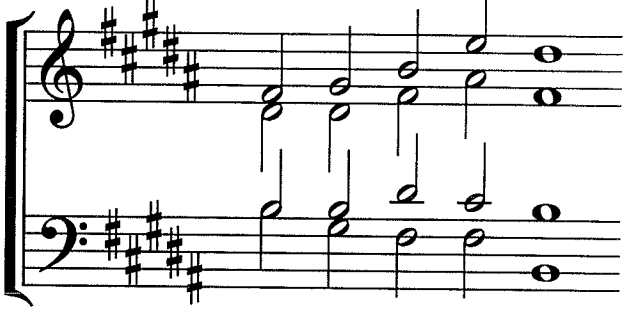
1. D: I ii^6 I^6_4 V^7 I



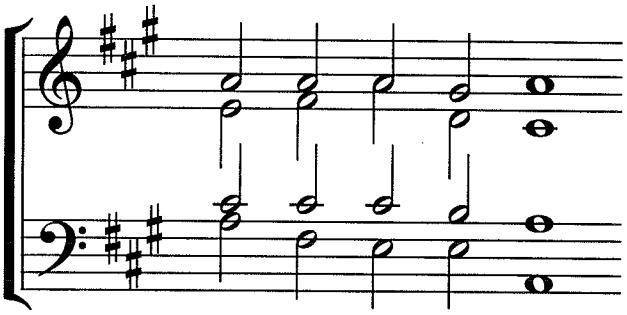
2. G: I IV i^6_4 V^7 i



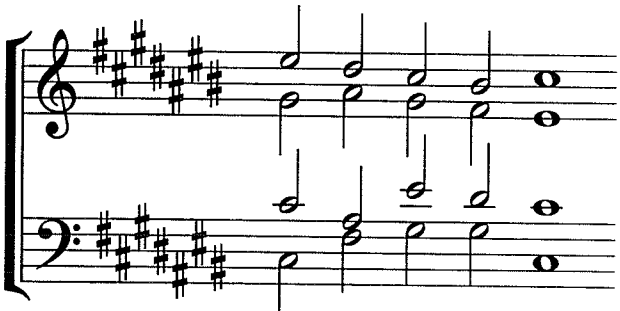
3. E^b: I IV I^6_4 V^7 I



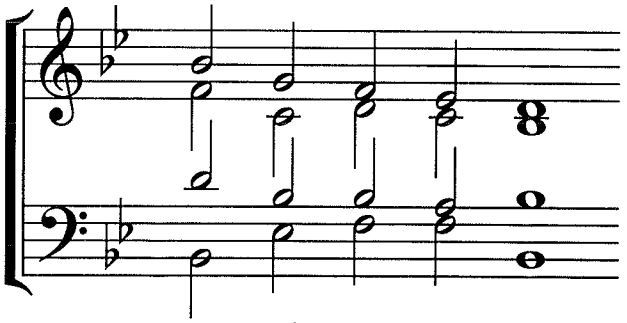
4. B: I vi I^6_4 V^7 I



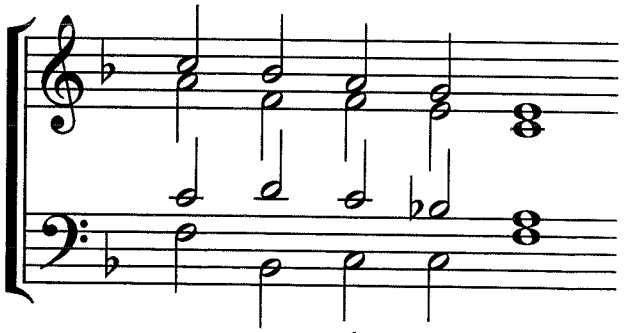
5. A: I vi I^6_4 V^7 I



6. $C^{\#}$: I ii^6 I^6_4 V^7 I



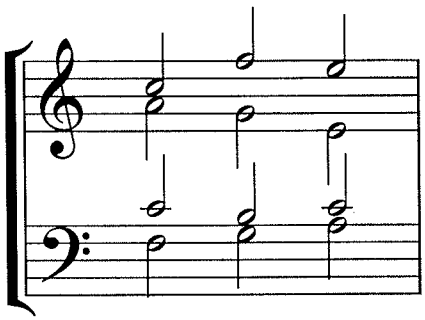
7. B^b: I ii^6_5 I^6_4 V^7 I



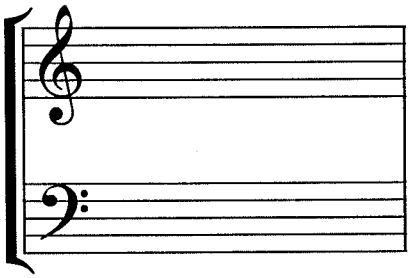
8. F: I IV I^6_4 V^7 I

The Major Mode Deceptive Cadence I

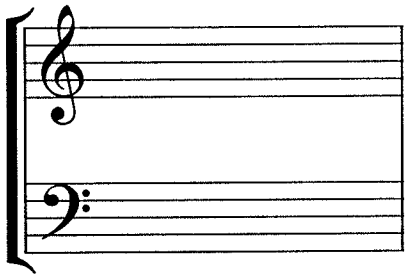
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



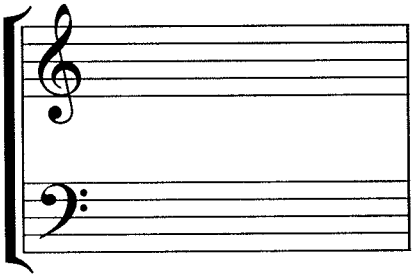
1. C: IV V^7 vi



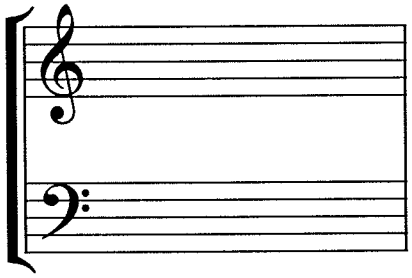
2. $D^{\flat}$: IV V^7 vi



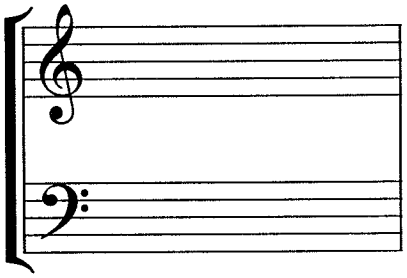
3. F: I V^7 vi



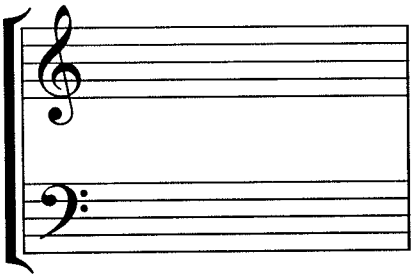
4. A: IV V^7 vi



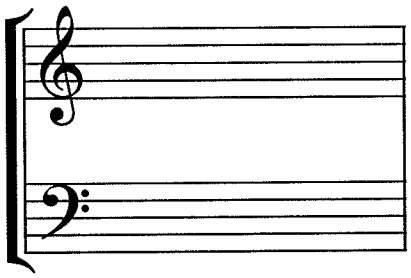
5. $E^{\flat}$: I V^7 vi



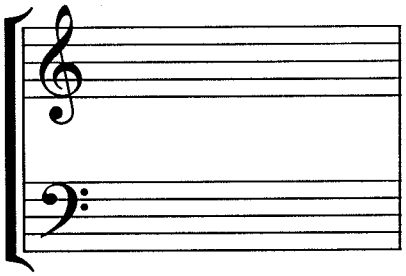
6. $F^{\#}$: I V^7 vi



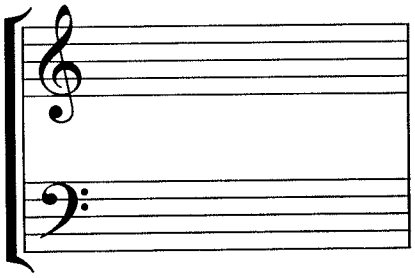
7. G: I V^7 vi



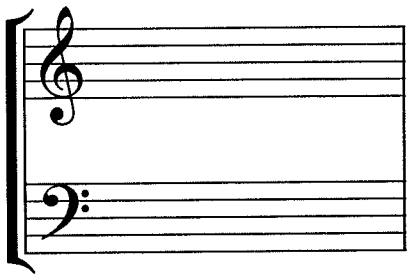
8. $C^{\#}$: I V^7 vi



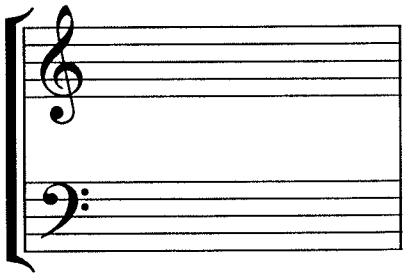
9. $A^{\flat}$: IV V^7 vi



10. B: IV V^7 vi

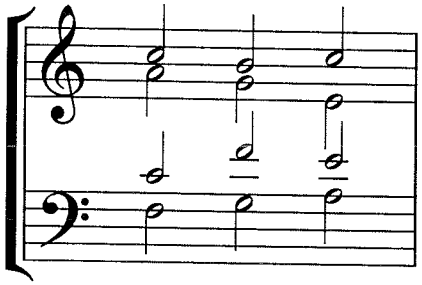


11. $A^{\flat}$: IV V^7 vi

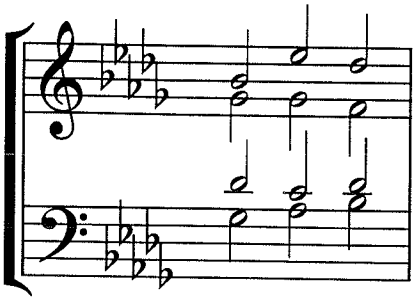


12. F: IV V^7 vi

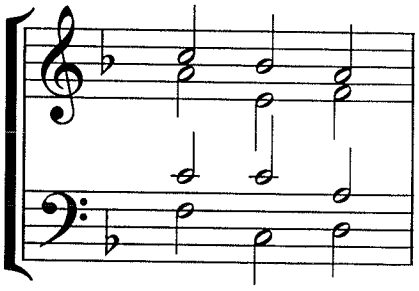
possible harmonizations:



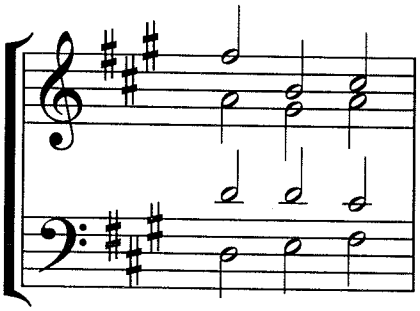
1. C: IV V^7 vi



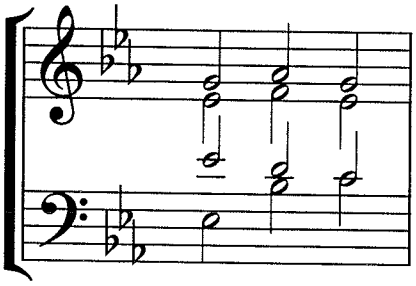
2. D^b: IV V^7 vi



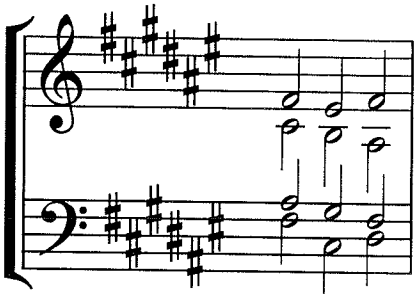
3. F: I V^7 vi



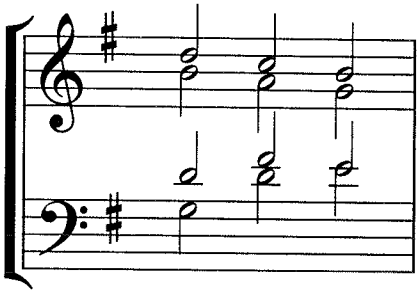
4. A: IV V^7 vi



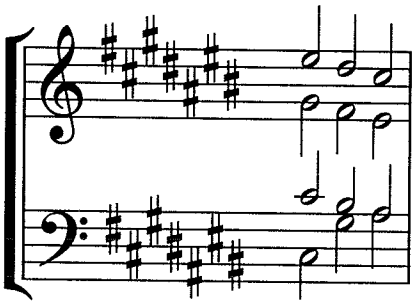
5. E^b: I V^7 vi



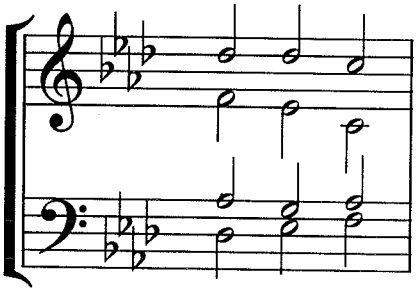
6. $F^\#$: I V^7 vi



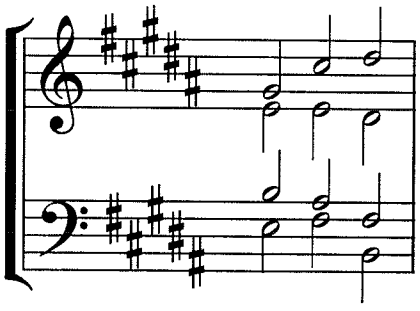
7. G: I V^7 vi



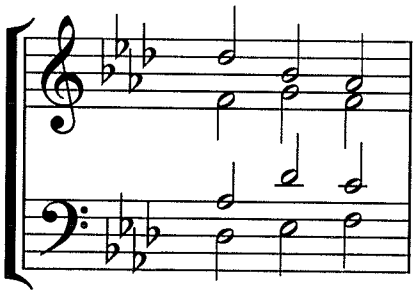
8. $C^\#$: I V^7 vi



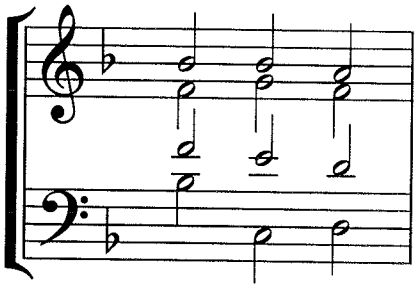
9. A^b: IV V^7 vi



10. B: IV V^7 vi



11. A^b: IV V^7 vi



12. F: IV V^7 vi

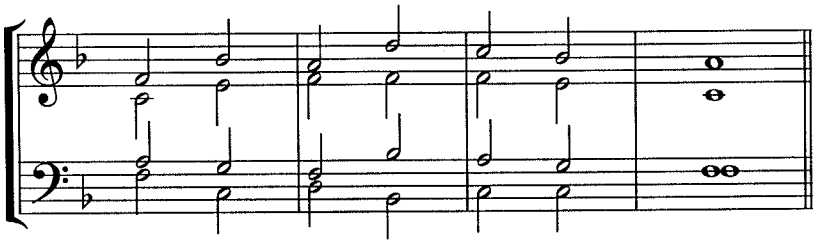
III

Diatonic Non-Chord Tones

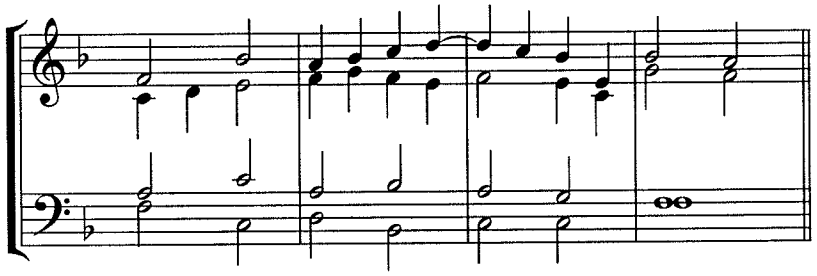
Harmonizations with Non-Chord Tones

Example I is a simple harmonization of a bass line. Note how it can be enhanced by non-chord tones and expanded into a presentable piece of music. Provide a Roman numeral analysis of each of the examples.

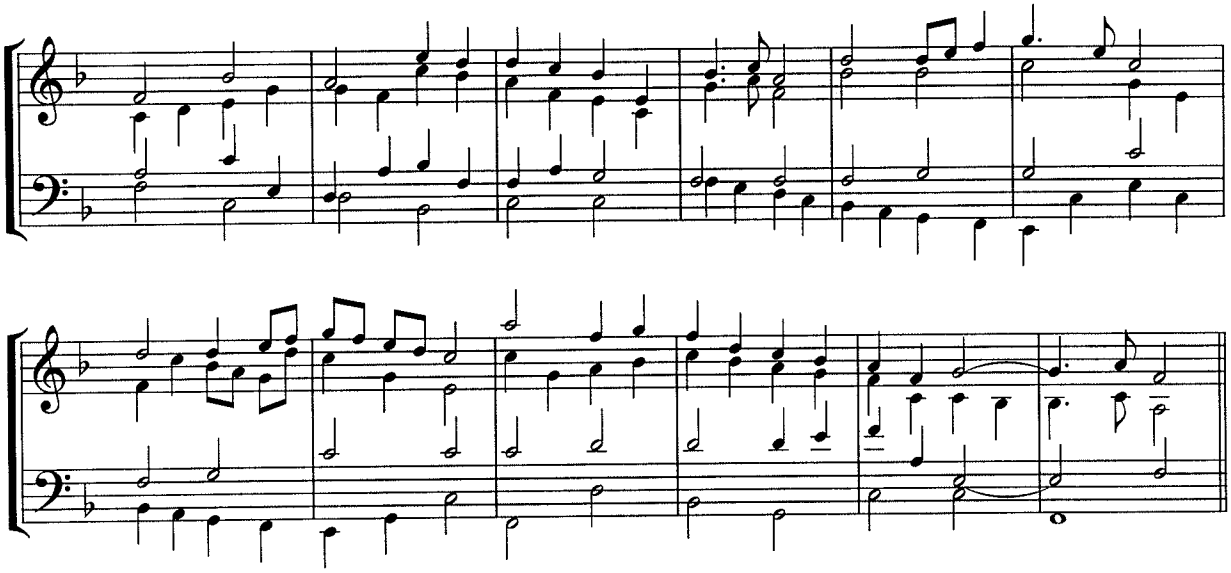
I



II

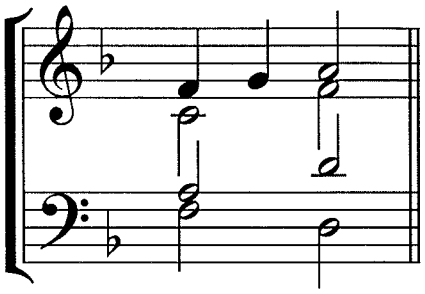


III

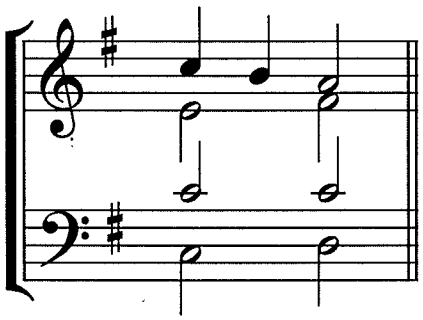


Diatonic Non-Chord Tones I

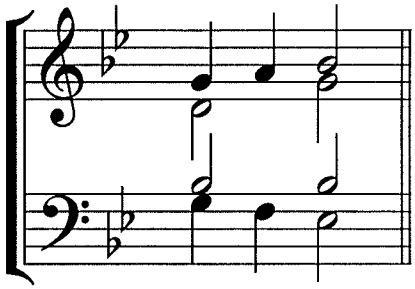
All of the harmonizations below are enhanced by simple, diatonic non-chord tones. Please complete a harmonic analysis of each example (this must include an identification of all non-chord tones).

1. 

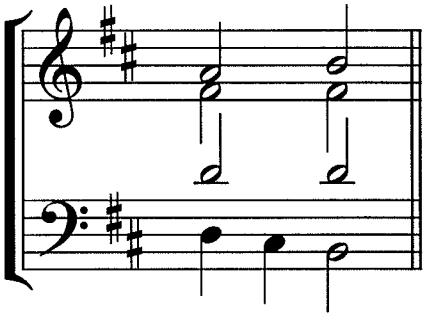
F:

2. 

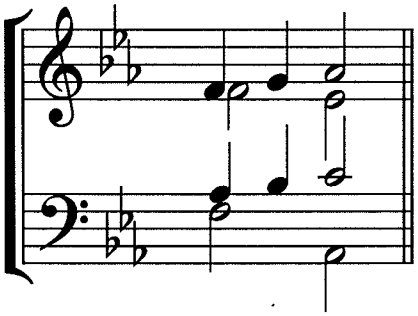
G:

3. 

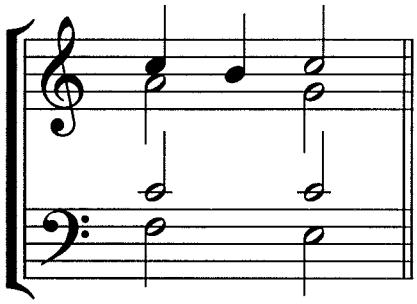
B♭:

4. 

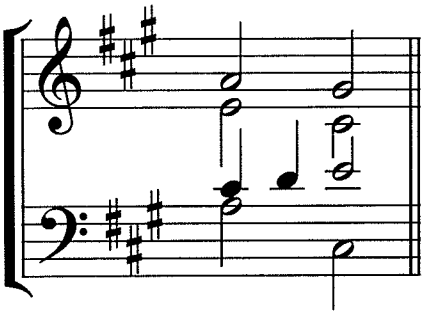
D:

5. 

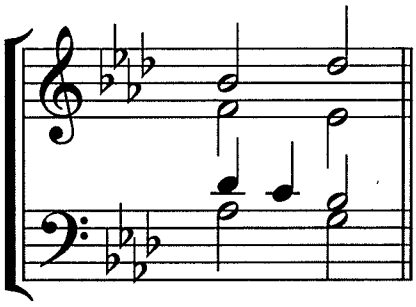
E♭:

6. 

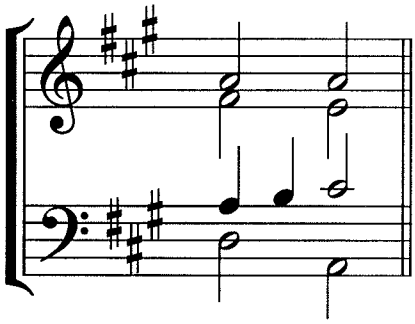
C:

7. 

A:

8. 

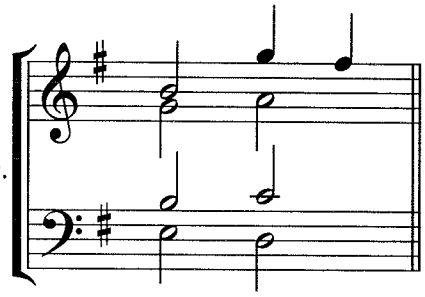
A♭:

9. 

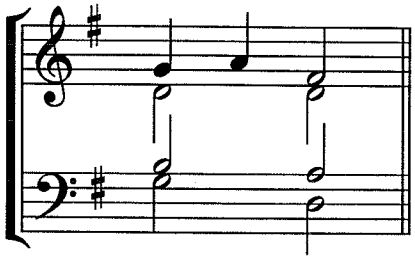
A:

Diatonic Non-Chord Tones I
(continued)

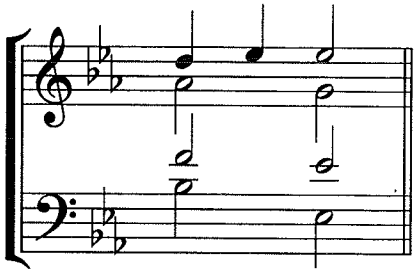
All of the harmonizations below are enhanced by simple, diatonic non-chord tones. Please complete a harmonic analysis of each example (this must include an identification of all non-chord tones).

10. 

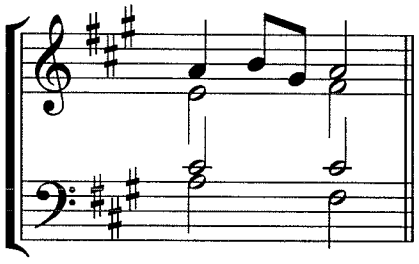
G:

11. 

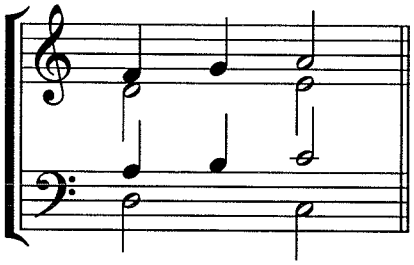
G:

12. 

E♭:

13. 

A:

14. 

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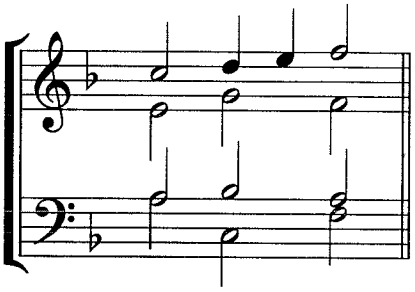
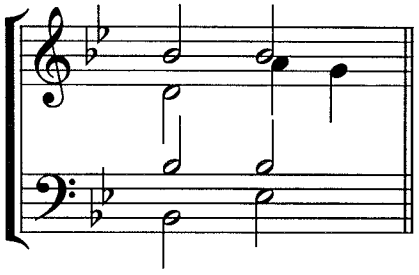
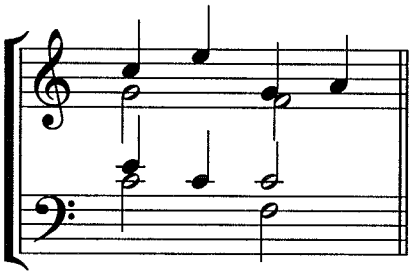
15. 

F:

16. 

B♭:

17. 

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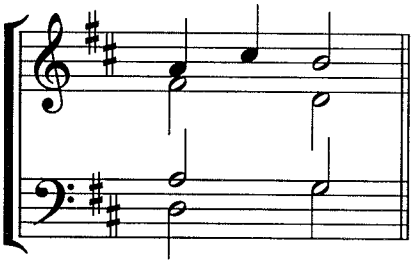
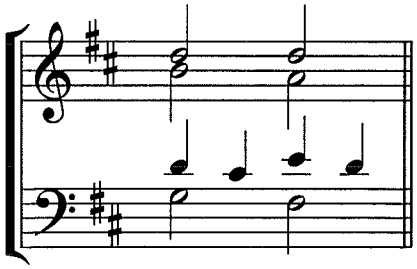
18. 

D:

19. 

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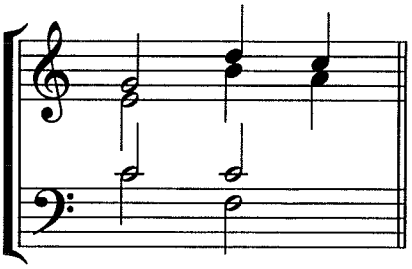
20. 

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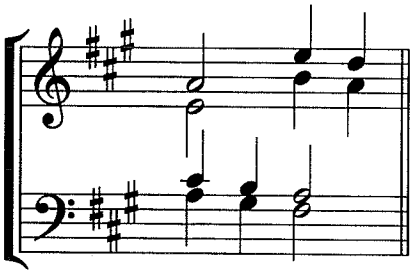
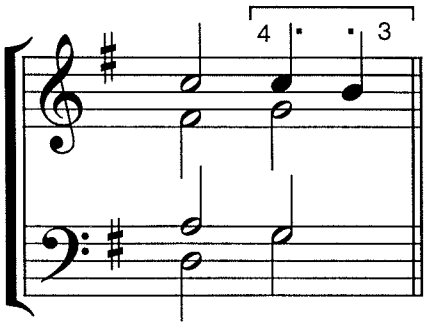
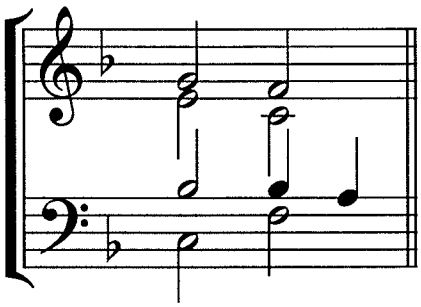
21. 

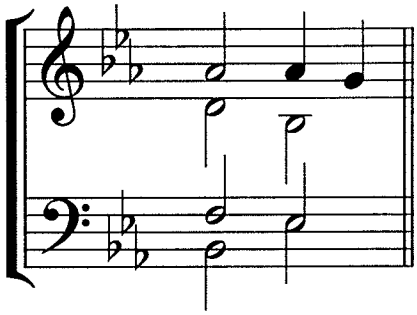
A:

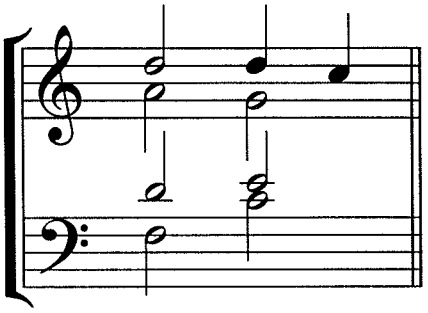
Suspensions

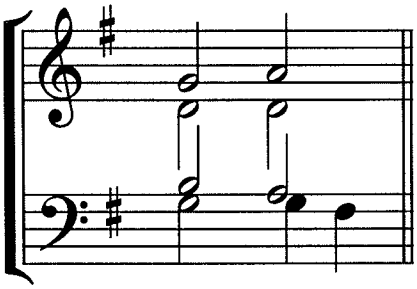
Please identify the following suspensions by marking the suspension with a bracket and labeling the interval of dissonance and the interval of consonance.

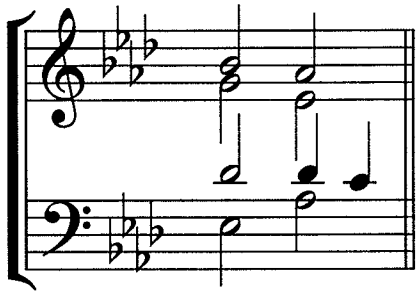
1. 

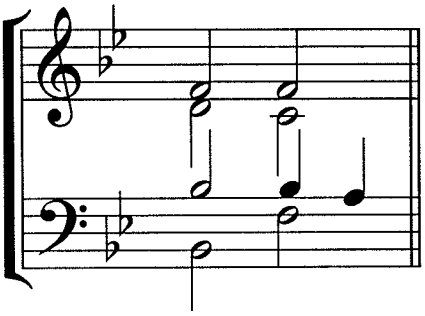
2. 

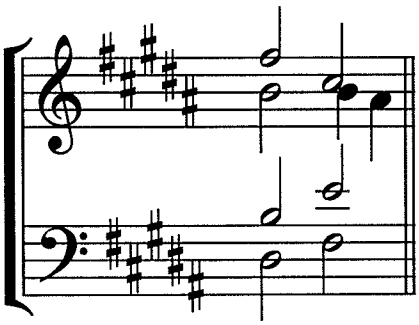
3. 

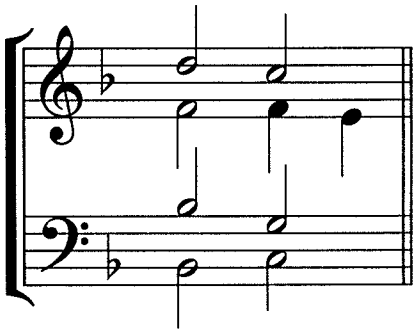
4. 

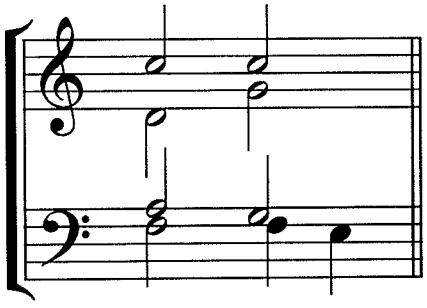
5. 

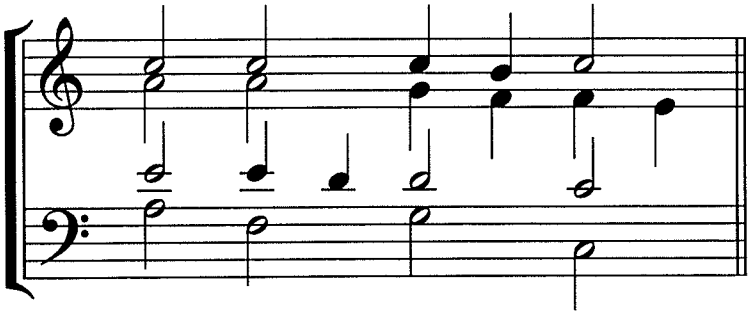
6. 

7. 

8. 

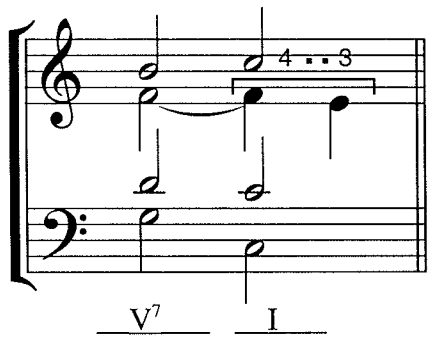
9. 

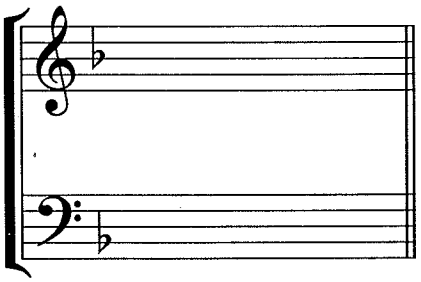
10. 

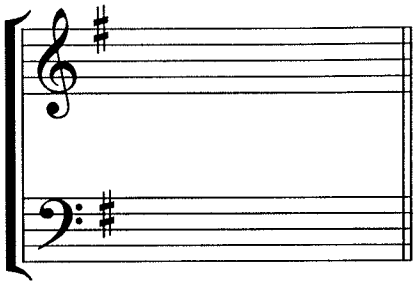
11. 

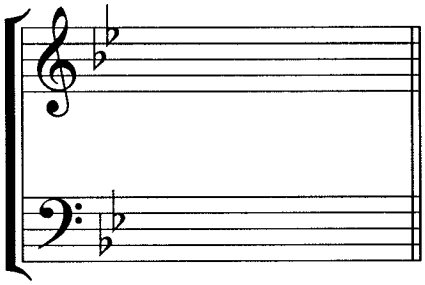
Suspensions with the V^7 in the Major Mode

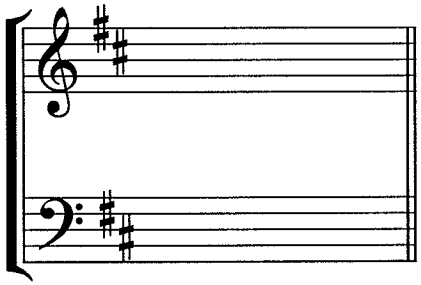
Include a suspension in the following resolutions of dominant sevenths.
Include a complete Roman numeral analysis of your work.

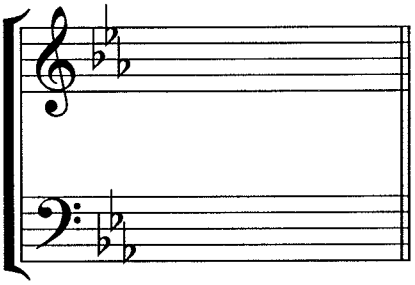
1. 

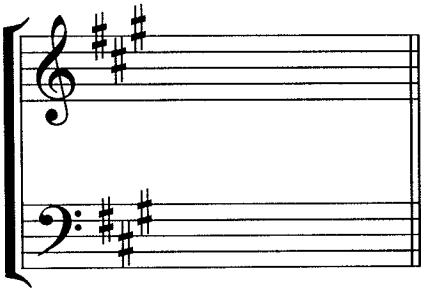
2. 

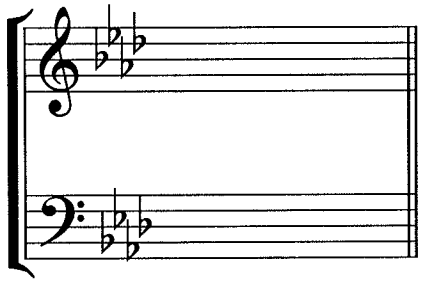
3. 

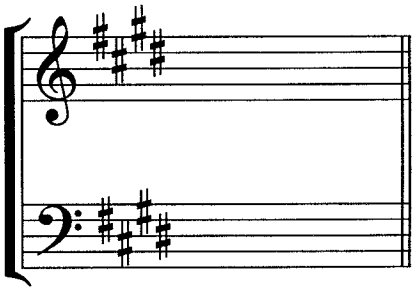
4. 

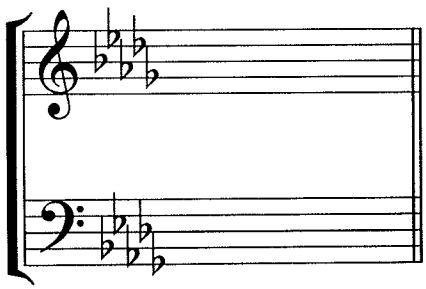
5. 

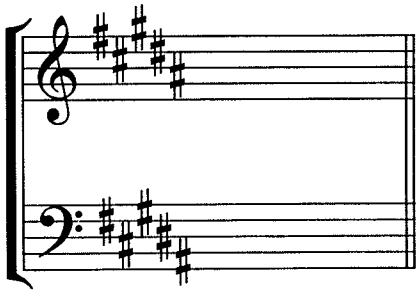
6. 

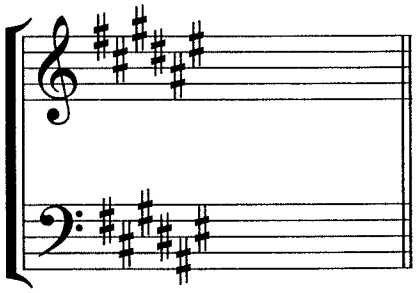
7. 

8. 

9. 

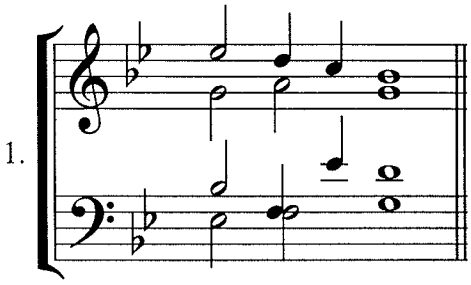
10. 

11. 

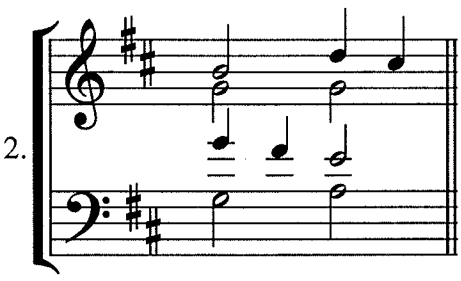
12. 

Diatonic Non-Chord Tones II

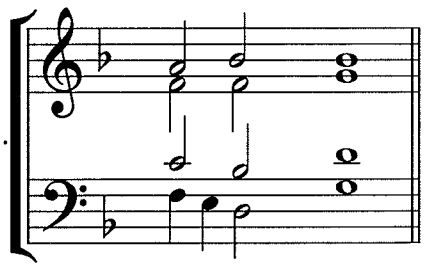
Please complete a harmonic analysis of each of the examples below (this must include an identification of all non-chord tones.)

1. 

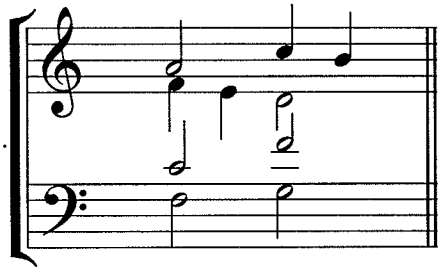
B♭:

2. 

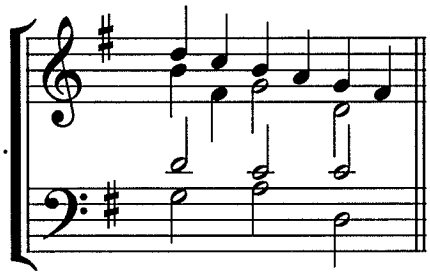
D:

3. 

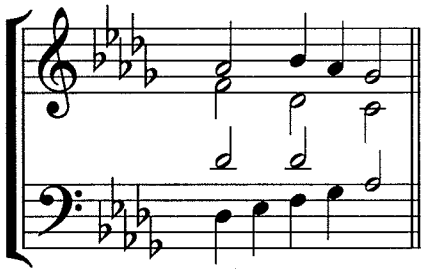
F:

4. 

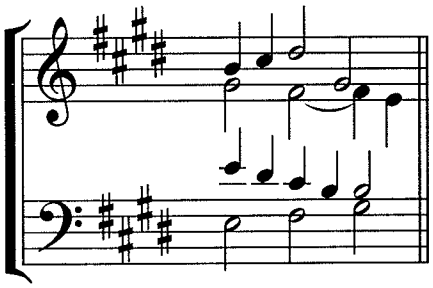
C:

5. 

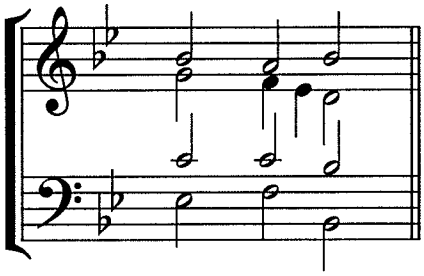
G:

6. 

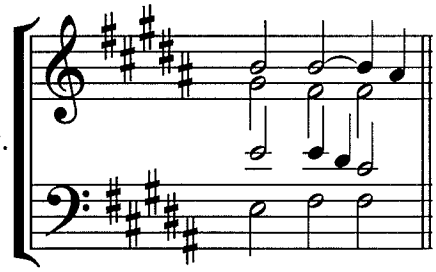
D♭:

7. 

E:

8. 

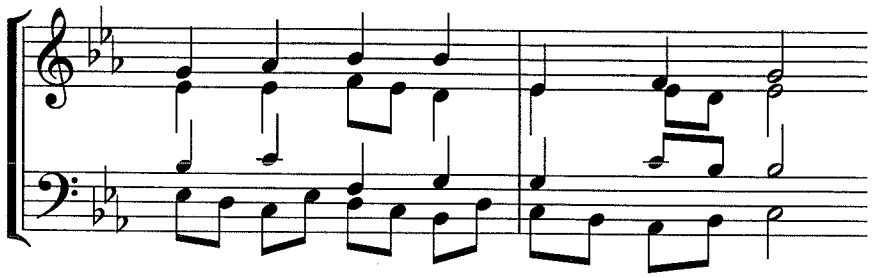
B♭:

9. 

B:

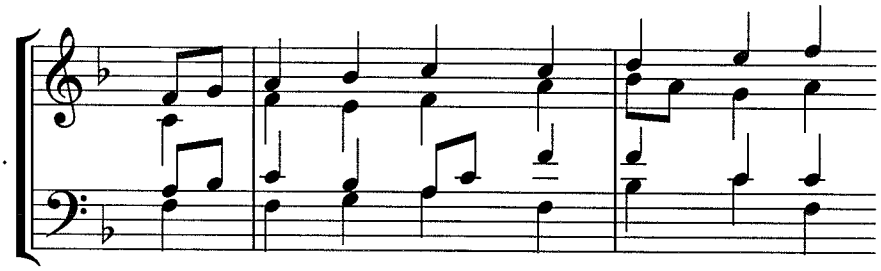
(Straf mich nicht, Riemenschnieder #38)

10.



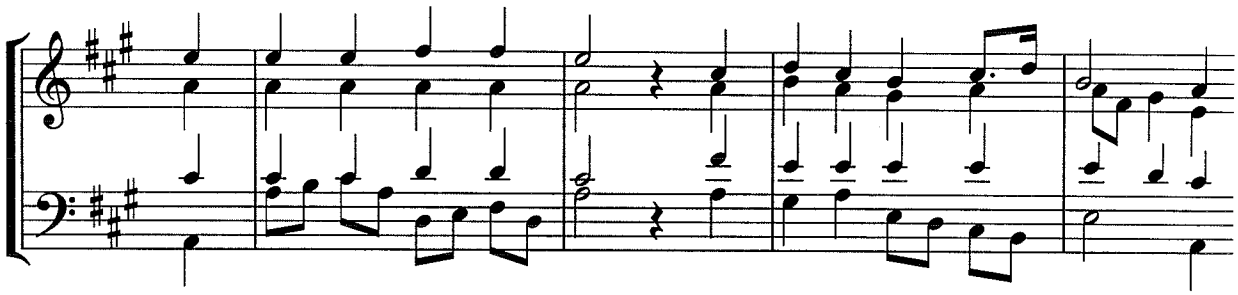
(O Ewigkeit, du Donnerwort, Riemenschnieder #26)

11.



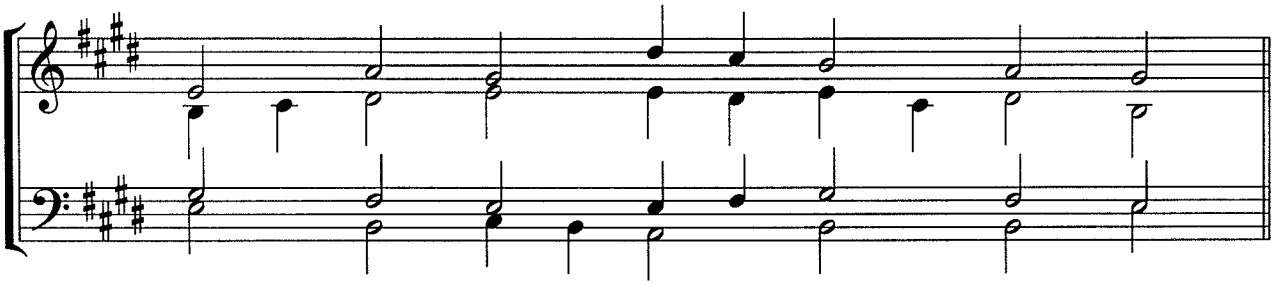
(Nun danket alle Gott, Riemenschnieder #32)

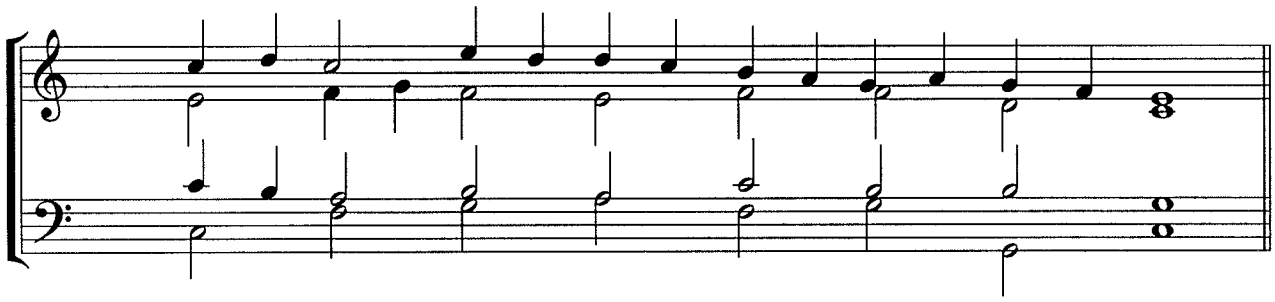
12.



Analysis of Harmonizations
With Diatonic Non-Chord Tones I

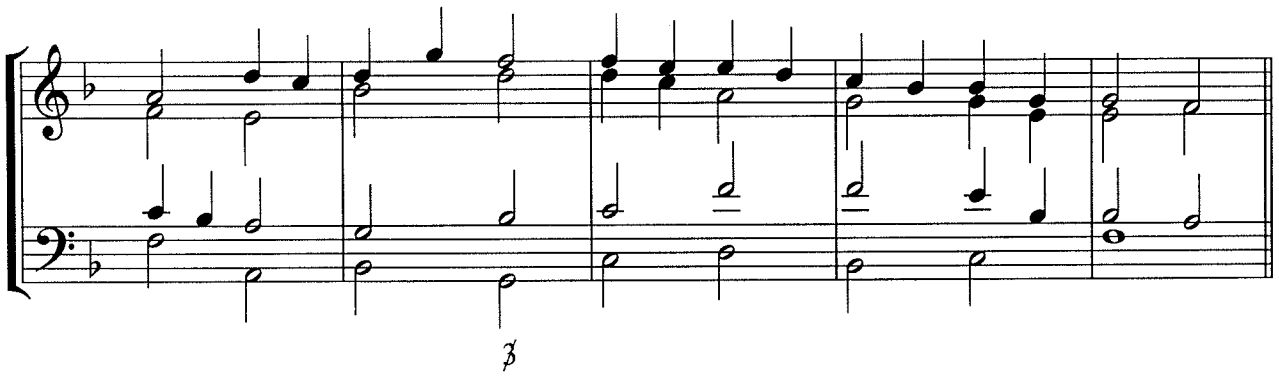
The harmonizations below are enriched by dissonances caused by diatonic non-chord tones. Please provide a complete Roman numeral analysis of each of these short pieces.

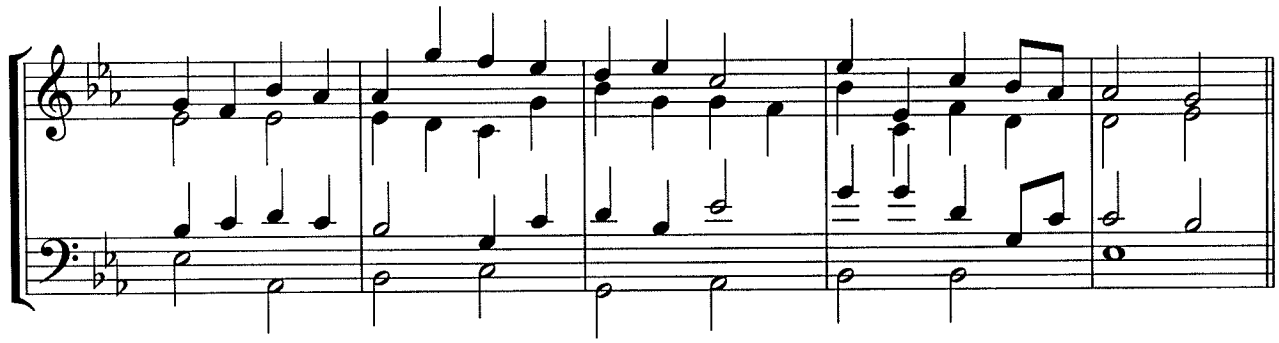




Analysis of Harmonizations
With Diatonic Non-Chord Tones II

The harmonizations below are enriched by dissonances caused by diatonic non-chord tones. Please provide a complete Roman numeral analysis of each of these short pieces.



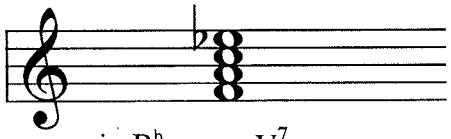


IV

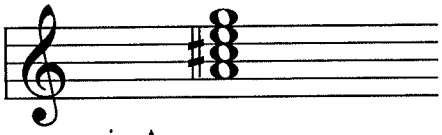
Introduction to Secondary Function & Modulation

Secondary Function I

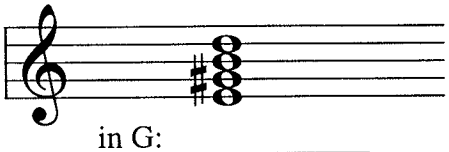
All of the chords below are dominant sevenths in root position. Please describe the function of these chords in the major keys listed with each example.

1. 

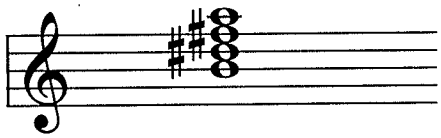
in B♭: V^7
in E♭: V^7/V
in D♭: V^7/vi
in A♭: V^7/ii

2. 

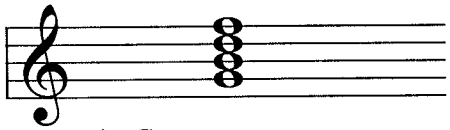
in A: _____
in C: _____
in F: _____
in B♭: _____

3. 

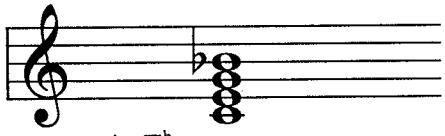
in G: _____
in C: _____
in F: _____
in D: _____

4. 

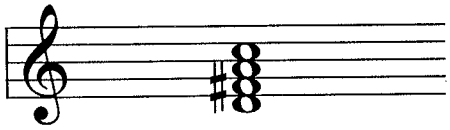
in D: _____
in E: _____
in C: _____
in B: _____

5. 

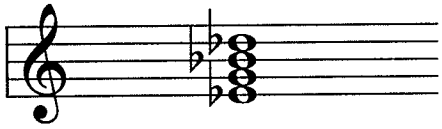
in G: _____
in A♭: _____
in F: _____
in B♭: _____

6. 

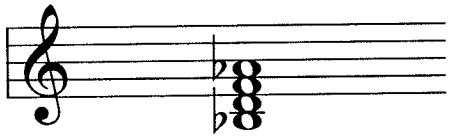
in E♭: _____
in B♭: _____
in F: _____
in D♭: _____

7. 

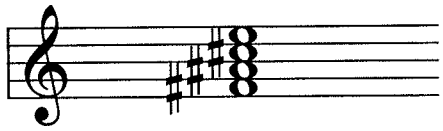
in D: _____
in G: _____
in C: _____
in E♭: _____

8. 

in A♭: _____
in G♭: _____
in D♭: _____
in E♭: _____

9. 

in B♭: _____
in E♭: _____
in A♭: _____
in D♭: _____

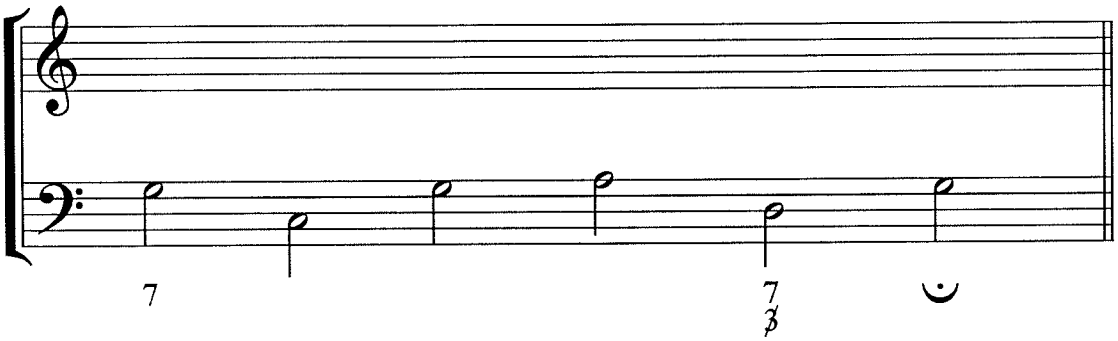
10. 

in B: _____
in G: _____
in C: _____
in E: _____

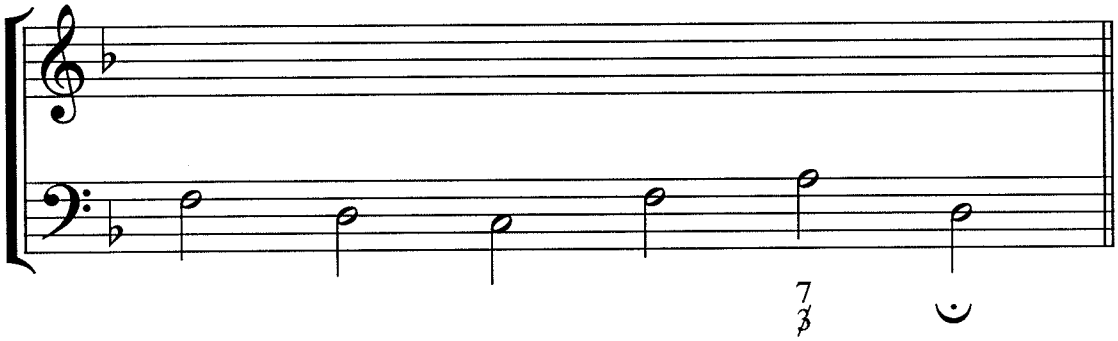
Secondary Function II

Please harmonize the following bass lines. Do not use non-chord tones. Provide a complete Roman numeral analysis of your work.

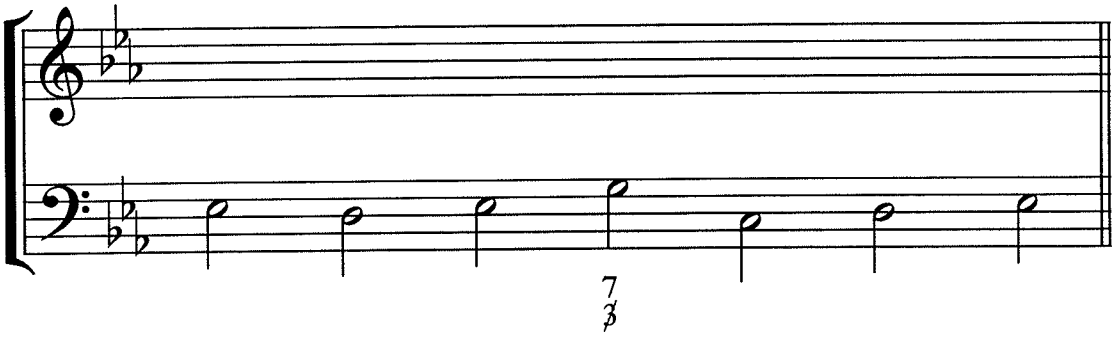
1.

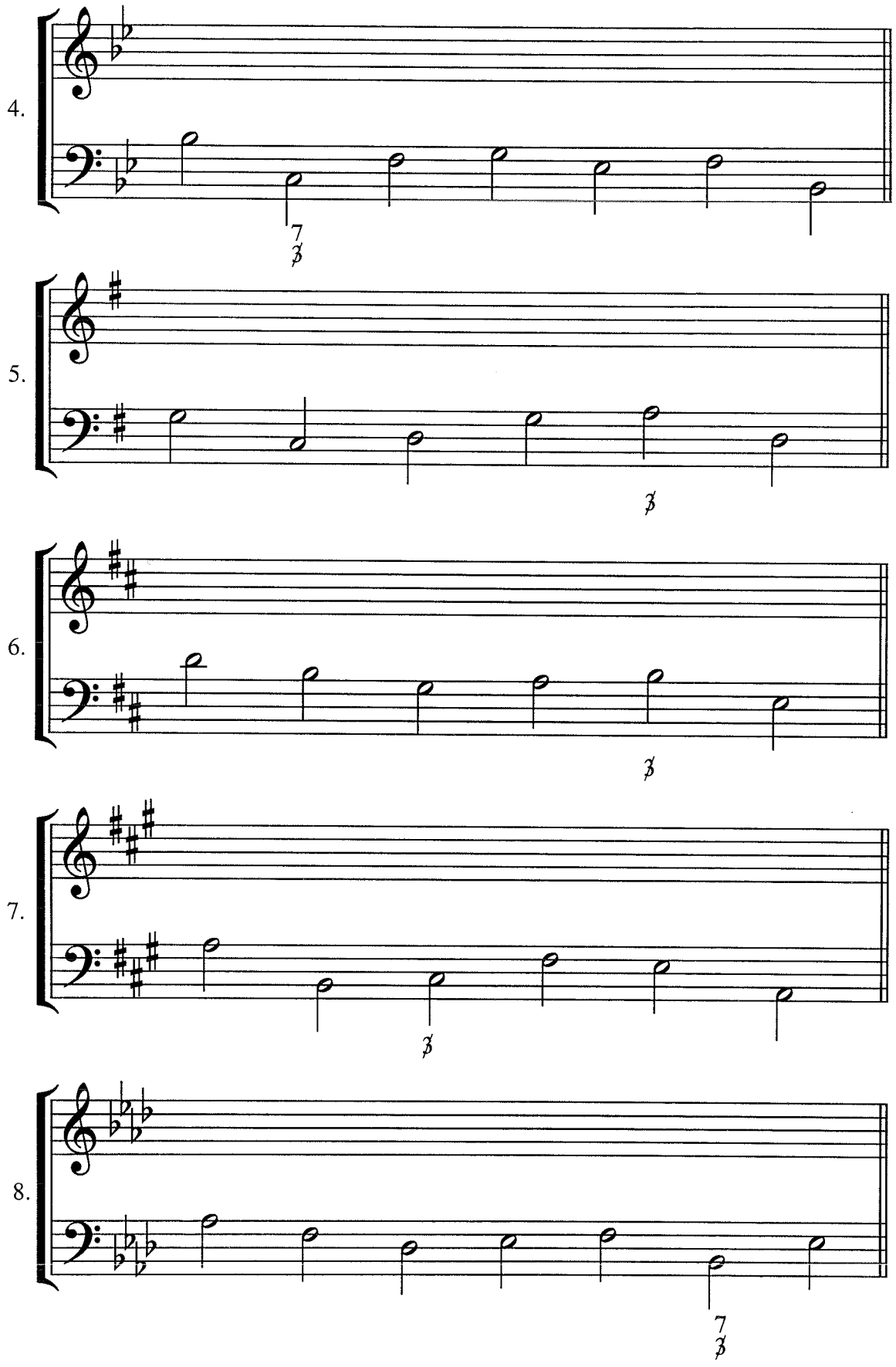


2.



3.

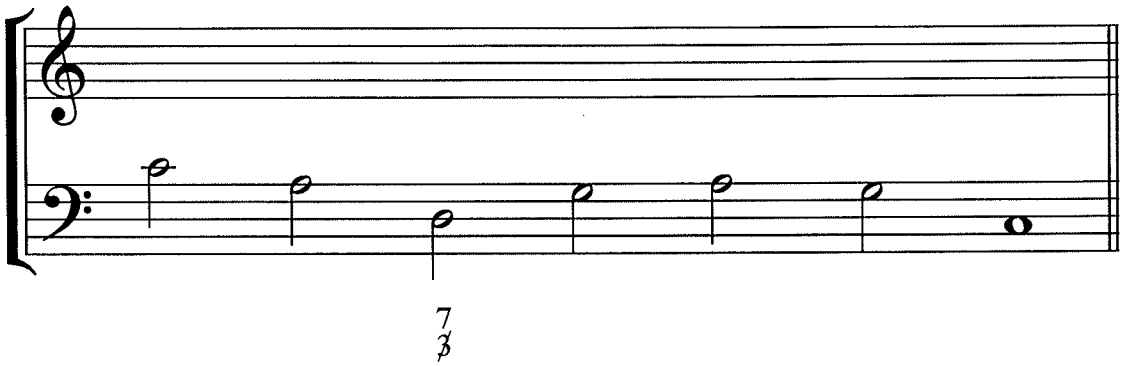



4.
7
3
5.
3
6.
3
7.
3
8.
7
3

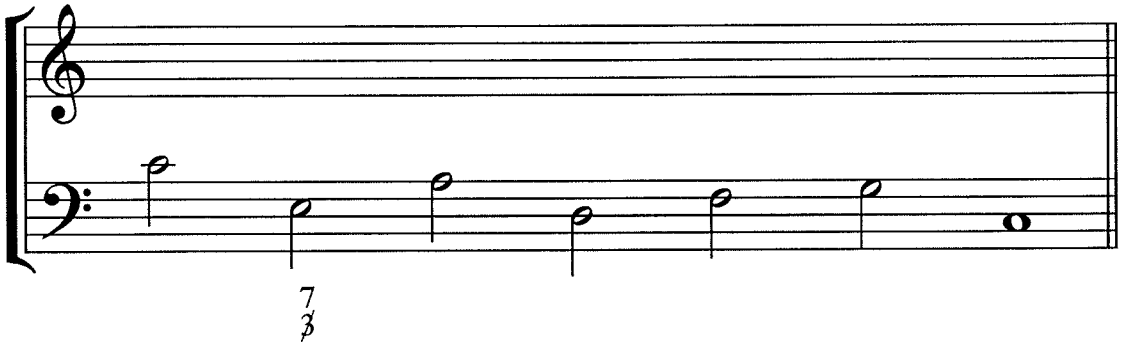
Secondary Function III

Please harmonize the following bass lines. Do not use non-chord tones. Provide a complete Roman numeral analysis of your work.

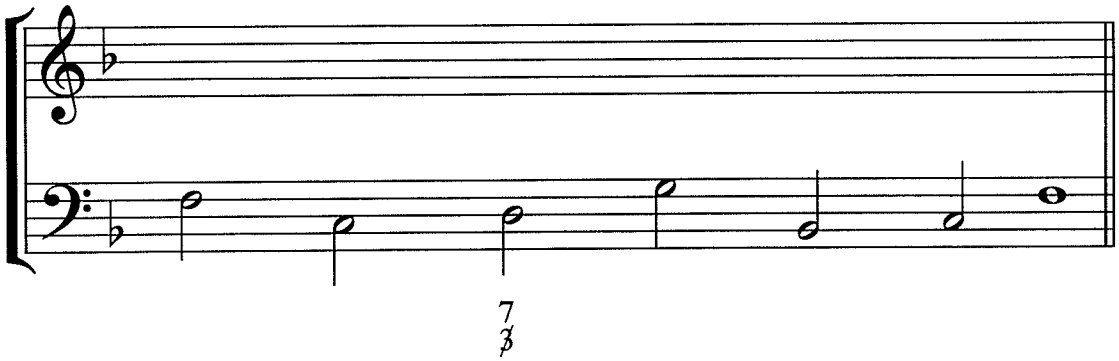
1.



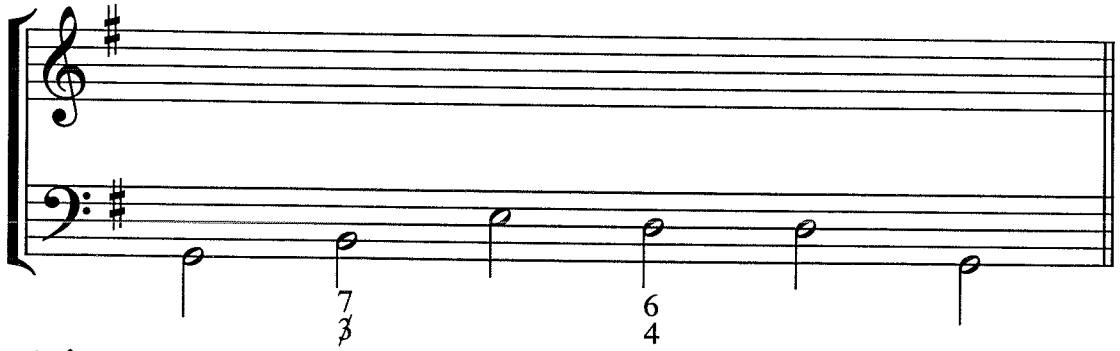
2.



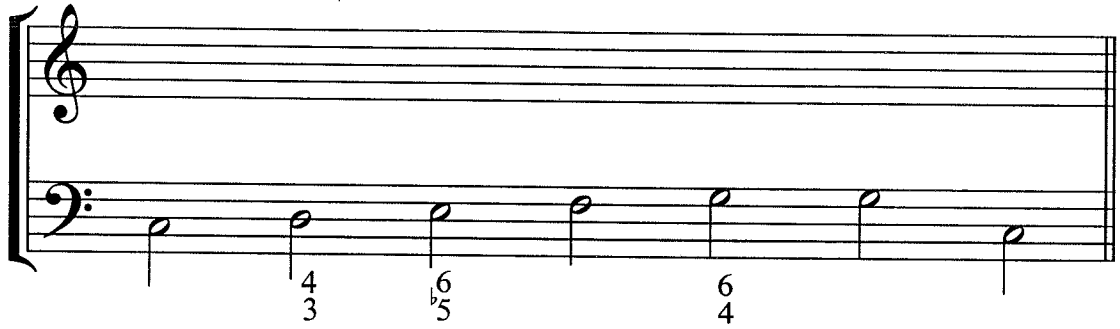
3.



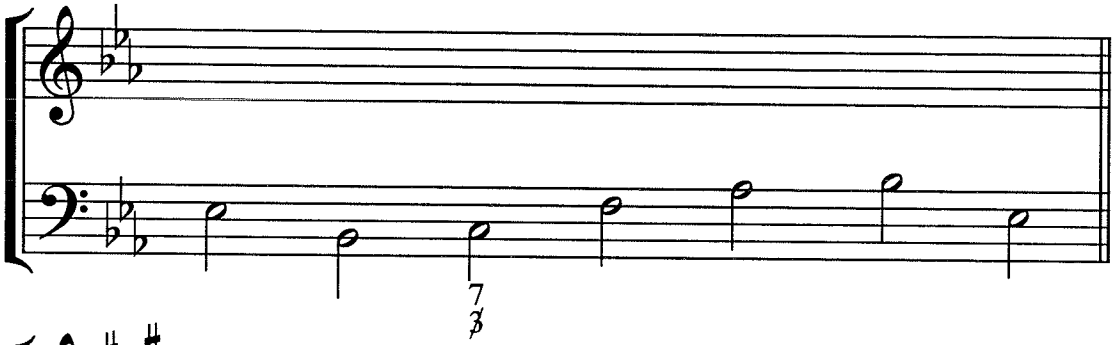
4.



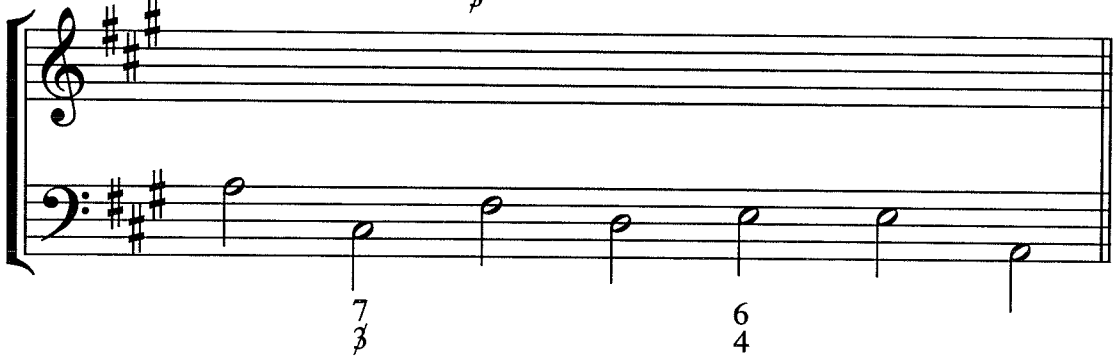
5.



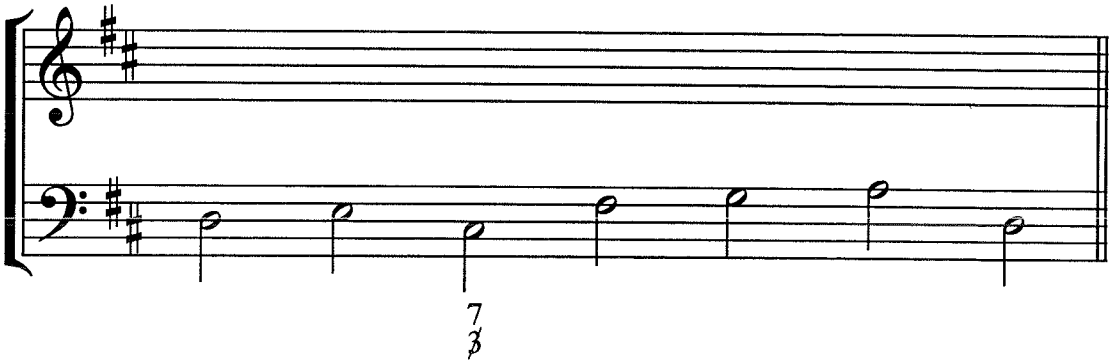
6.



7.

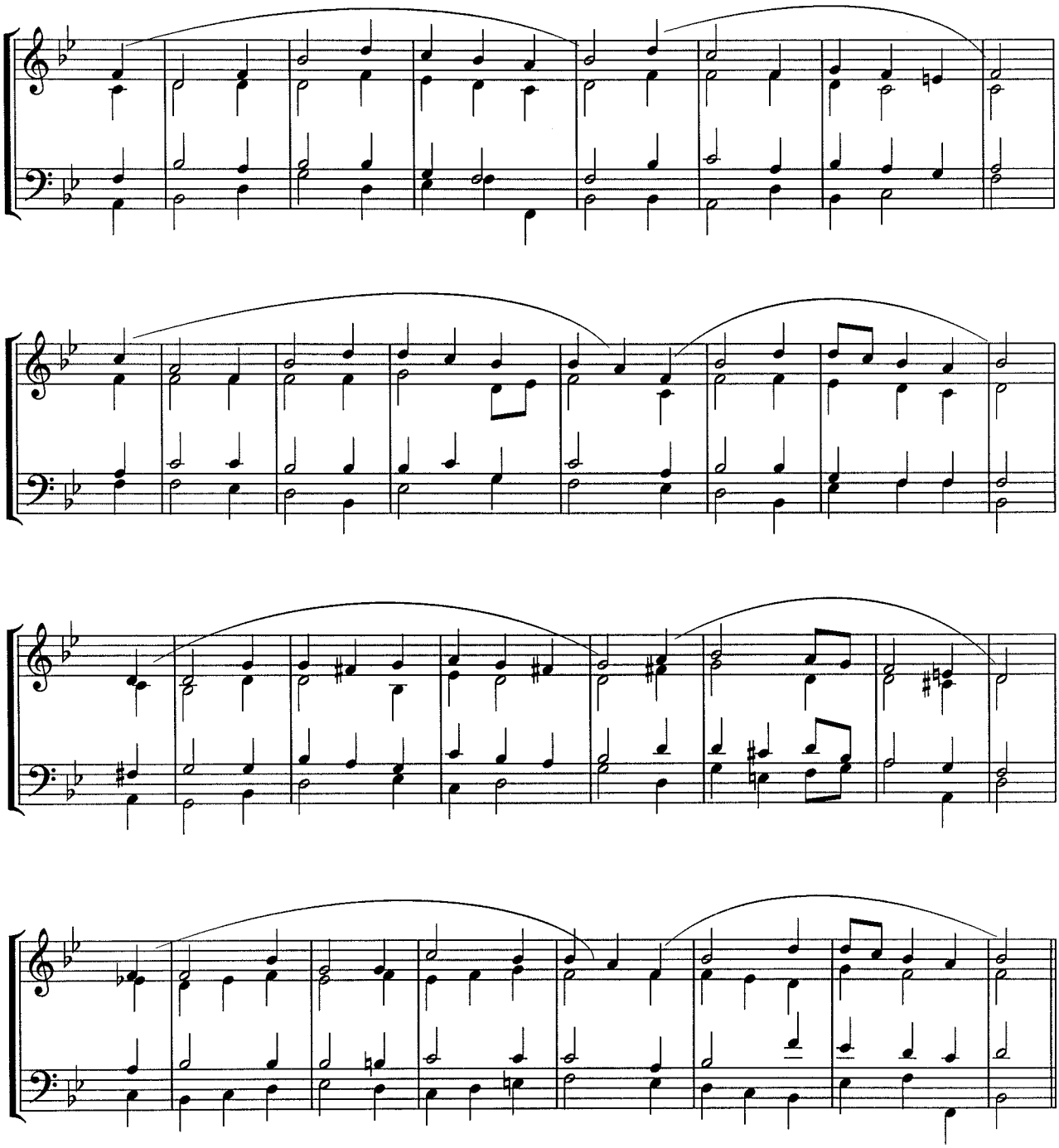


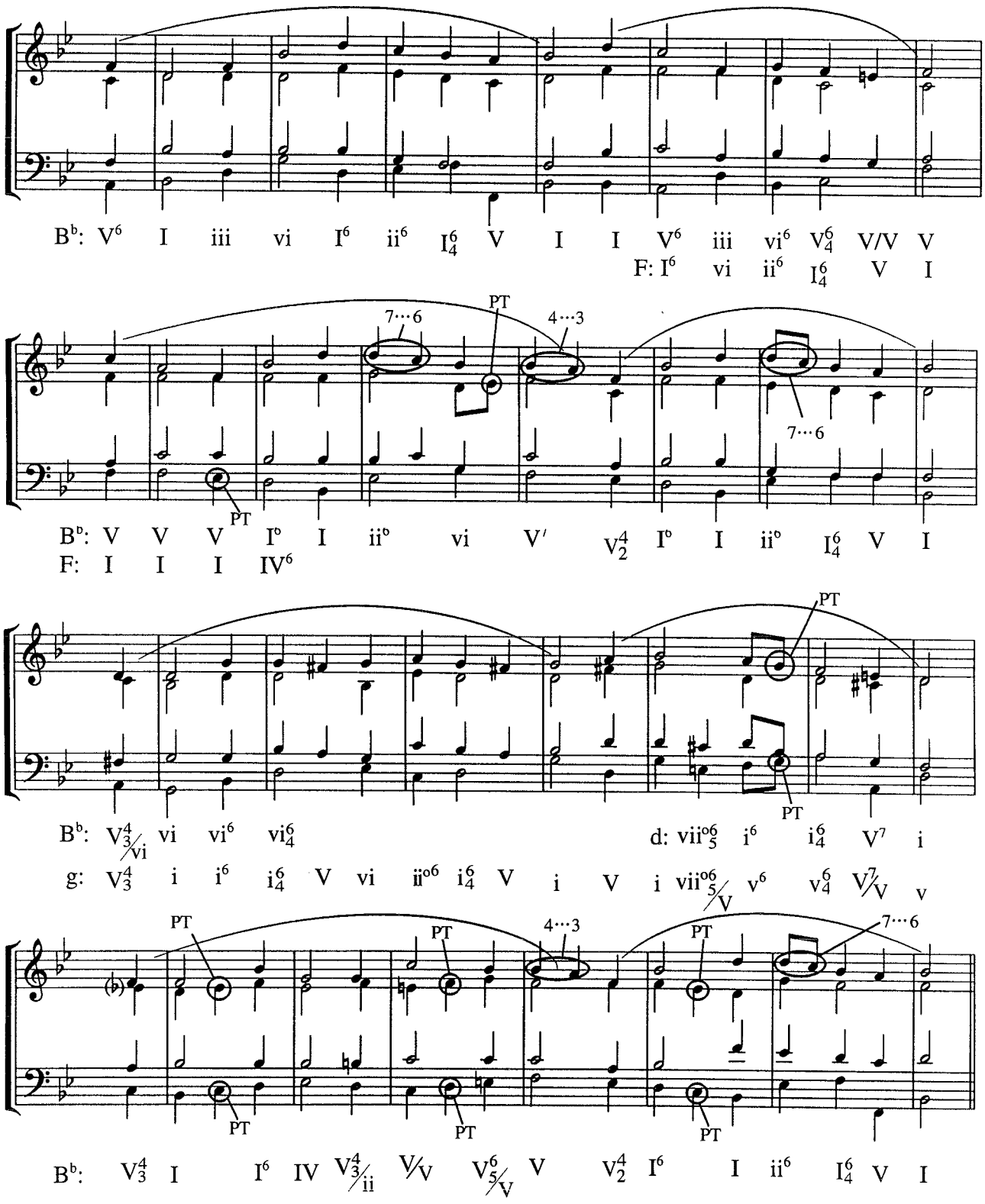
8.



Harmonic Analysis: Modulation I

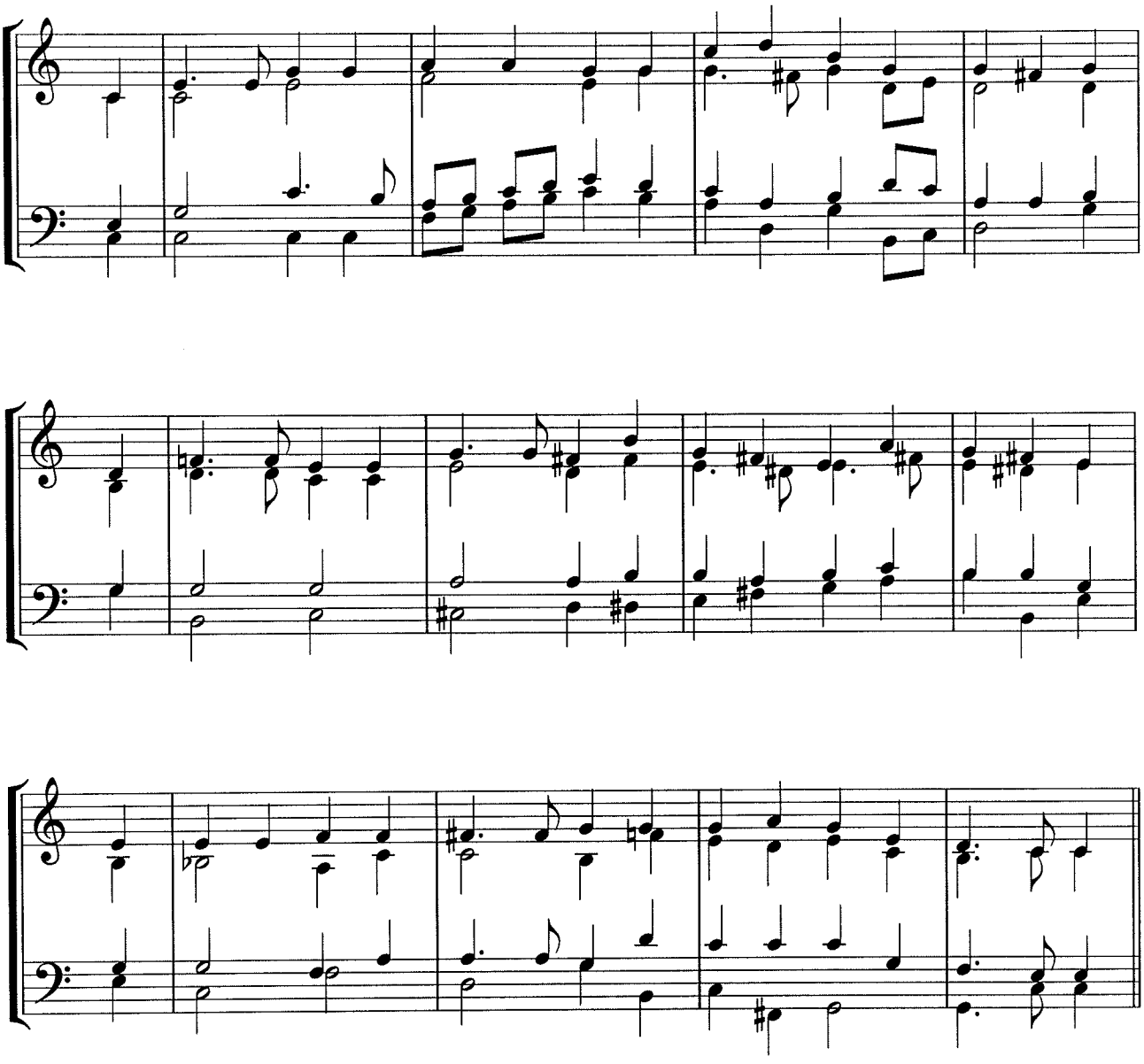
Reproduced below is hymn tune "St. Matthew" attributed to the English Composer William Croft (1678-1727). Provide a complete harmonic analysis of the hymn, paying particular attention to Croft's modulations.

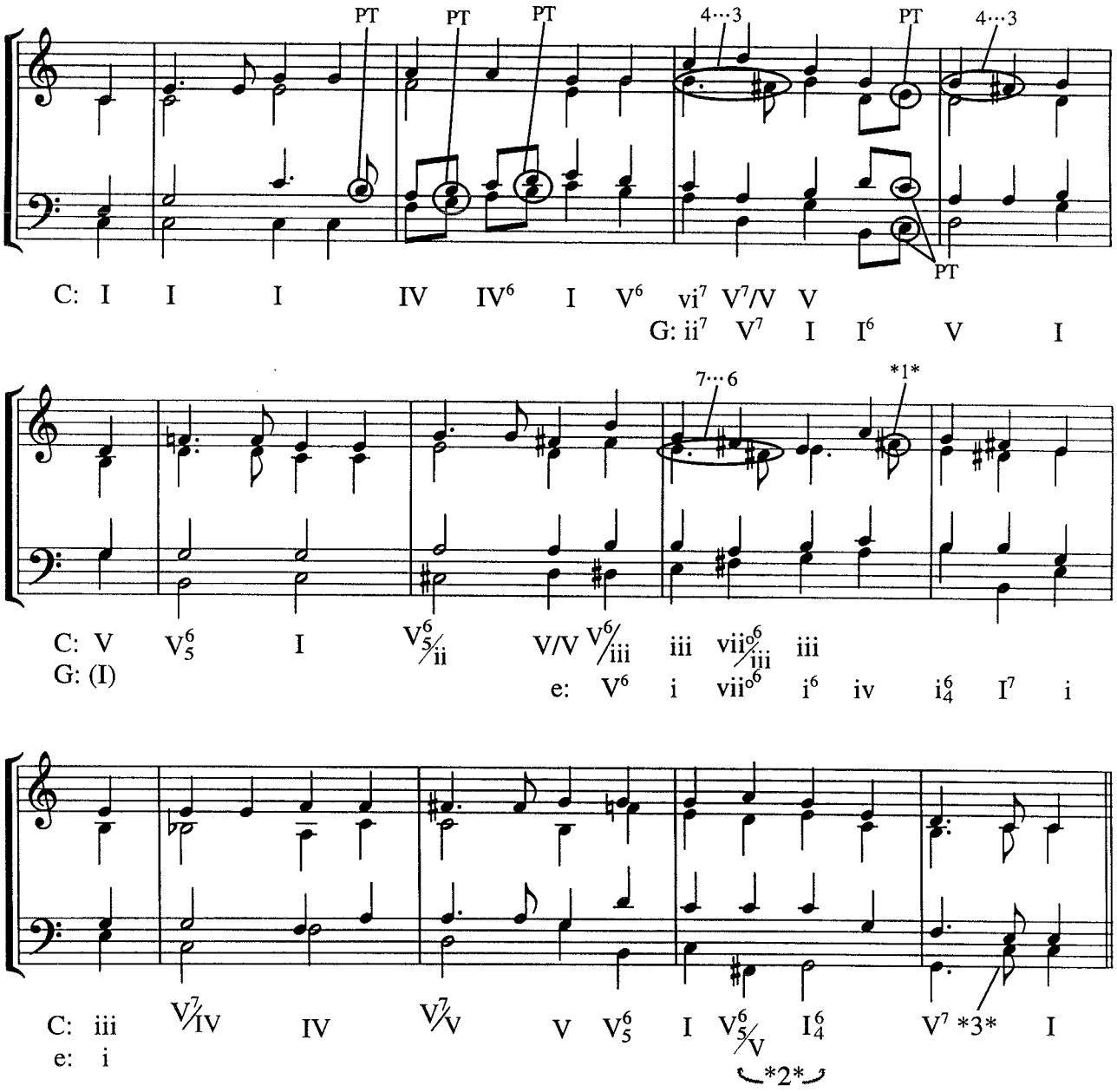



B♭: V6 I iii vi I6 ii6 I64 V I I V6 iii vi6 V64 V/V V
F: I6 vi ii6 I64 V I
7···6
PT
4···3
7···6
PT
B♭: V V V I° I ii° vi V′ V42 I° I ii° I64 V I
F: I I I IV6
PT
PT
B♭: V43/vi vi vi6 vi64
d: vii°65 i6 i64 V7 i
g: V43 i i6 i64 V vi ii°6 i64 V i V i vii°65/V v6 v64 V7/V v
PT
PT
4···3
PT
7···6
PT
PT
PT
PT
B♭: V43 I I6 IV V43/ii V/V V65/V V V42 I6 I ii6 I64 V I

Harmonic Analysis: Modulation II

Reproduced below is 1861 hymn tune "Melita" by the English Composer John Dykes (1825-1878). Provide a complete harmonic analysis of the hymn, paying particular attention to Dykes' modulations.





1 While an upper neighbor (the f sharp is diatonic to the key of e minor), this pitch also creates the sonority F#-A-C (the vii^{o7} of G, which is the dominant of the hymn's (C) and the ii^{o} of e).

2 Notice the unusual resolution of a 1st class chord (dominant six-five of the dominant to the tonic six-four *instead* of the expected resolution to the dominant). Here the tonic six-four "substitutes" for the expected dominant although the bass movement (F# to G) is the expected voice leading. Notice how this substitution strenghthens the listener's sense of closure at the final cadence.

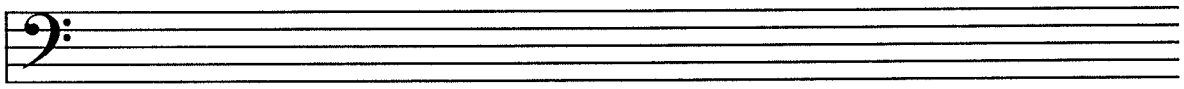
3 The second half of beat two is really a harmonized anticipation.

V

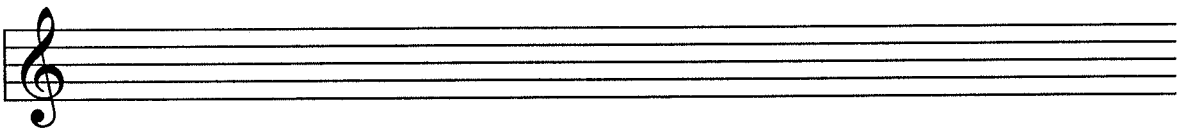
Introduction to The Minor Mode

"Harmonic" Minor Scales

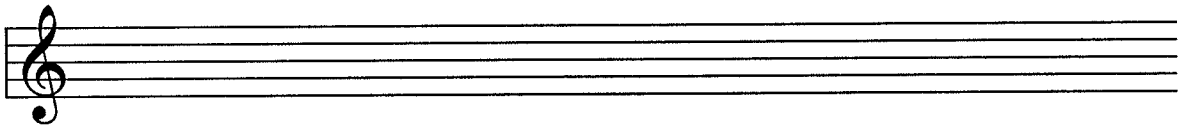
Please write out the harmonic minor scale requested. Do not use key signatures.



a^{b} minor

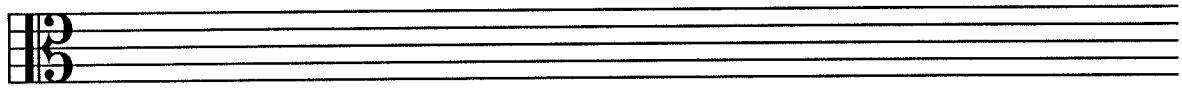


b minor



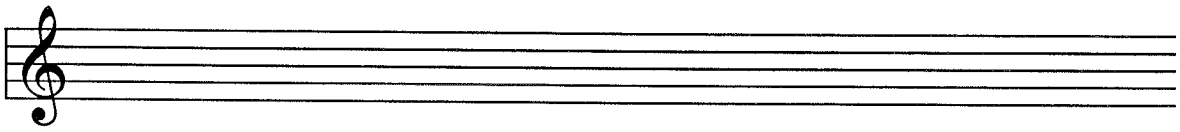
$f^{\#}$ minor

$c^{\#}$ minor

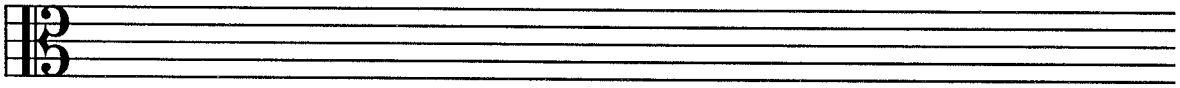


g minor

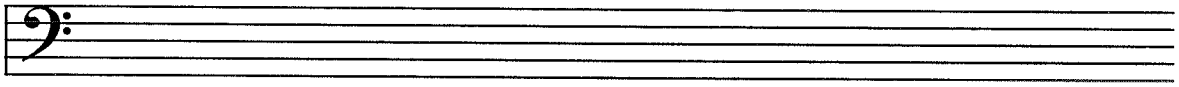
a minor



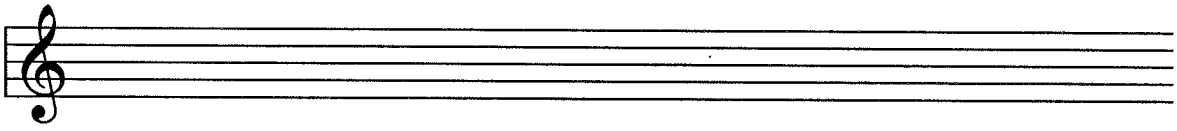
d minor



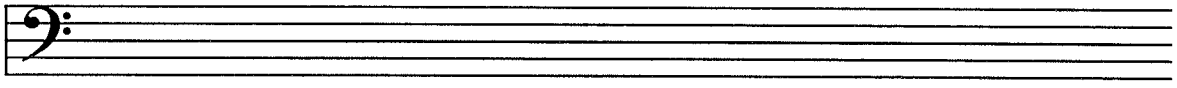
$g^{\#}$ minor



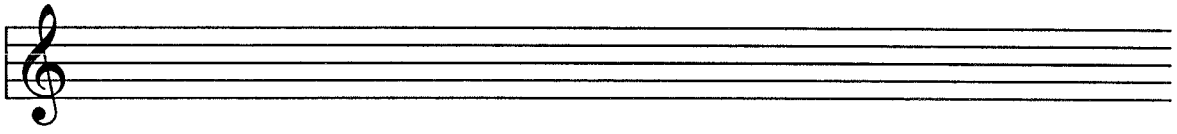
c minor



b^{b} minor



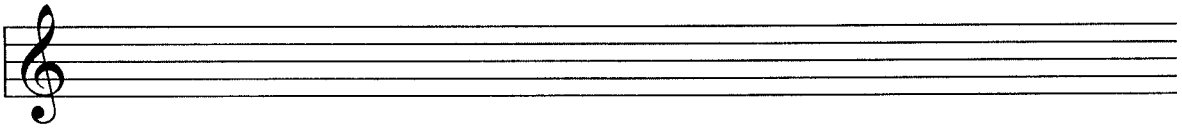
$a^{\#}$ minor



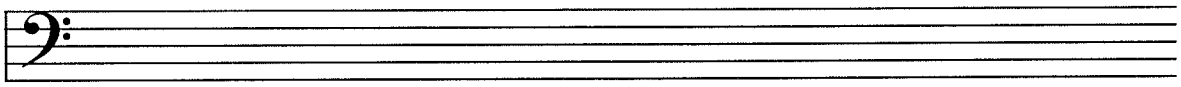
e^{b} minor

"Melodic" Minor Scales

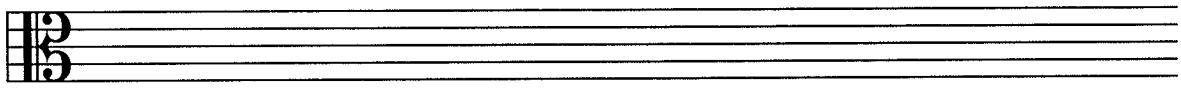
Please write out the melodic minor scale requested. Do not use key signatures.



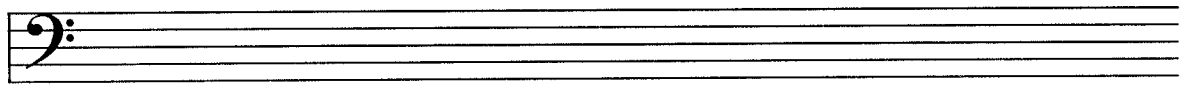
a minor



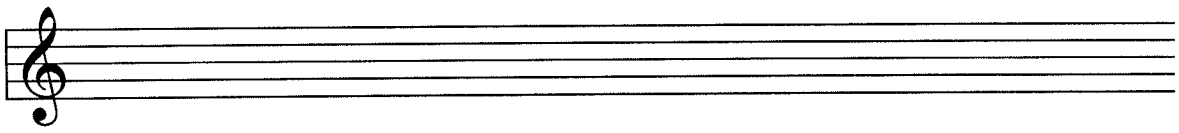
e minor



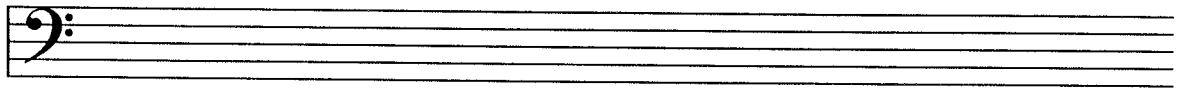
f# minor



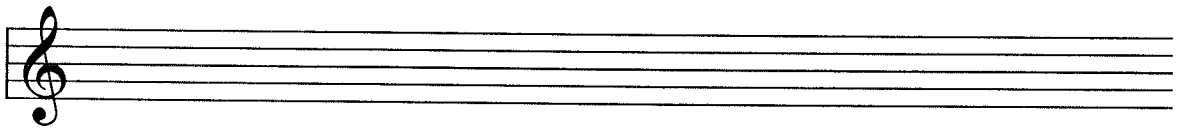
c# minor



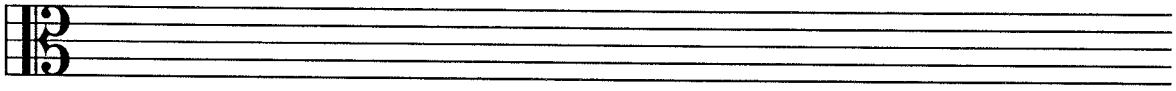
g# minor



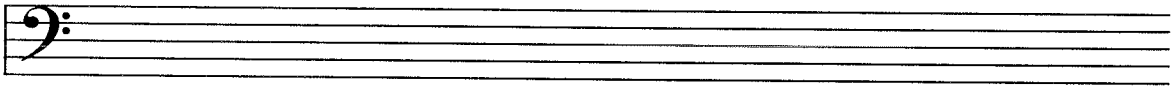
a minor



d minor



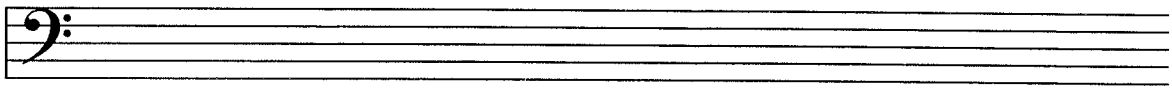
a minor



$c^{\#}$ minor

d^{b} minor

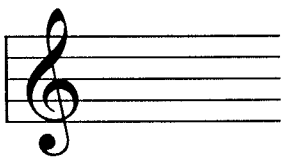
$g^{\#}$ minor



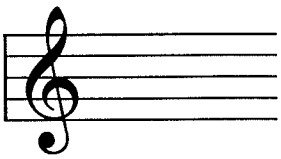
e^{b} minor

Key Signatures in the Minor Mode

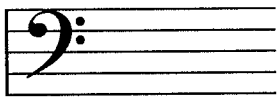
Please write out the appropriate key signatures for the minor keys requested. Make certain that your calligraphy is clear and neat, and that the accidentals are in their customary order.



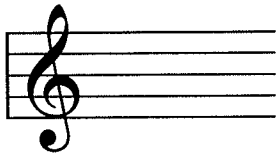
1. d minor



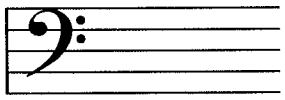
6. f# minor



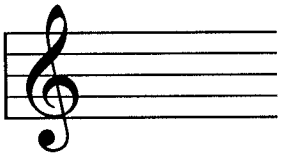
11. c# minor



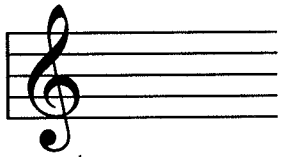
16. e minor



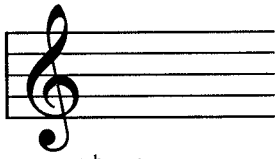
2. eb minor



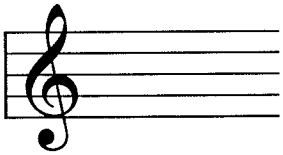
7. c# minor



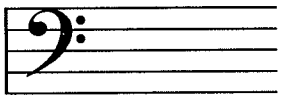
12. eb minor



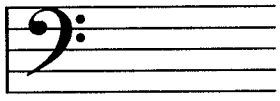
17. bb minor



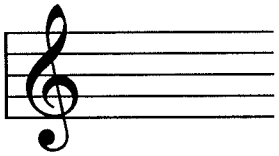
3. g minor



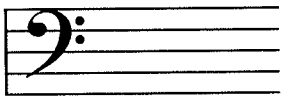
8. d minor



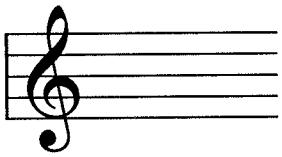
13. e minor



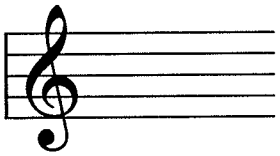
18. f minor



4. ab minor

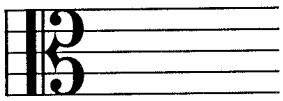


9. b minor

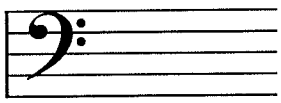


14. g# minor

19. b minor

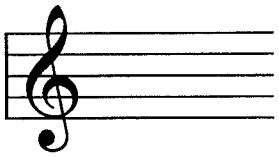


5. c minor



10. f# minor

15. c# minor

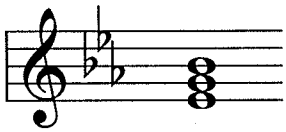


20. a minor

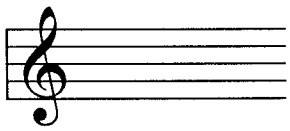
Minor Mode Tertian Chords in Root Position

Please write out the tertian chords requested. Use key signatures. Assume harmonic minor.

Example:

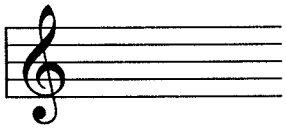


c: III

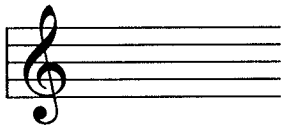


c: iv

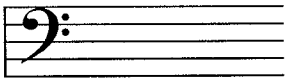
f: V



f: VI



$c^{\#}$: vii°

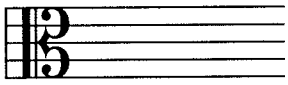


g: vii°

b^{b}: V

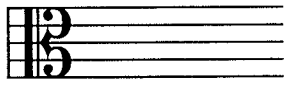
e: III

e^{b}: vii°



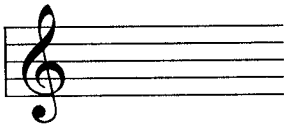
d: VI

a^{b}: V

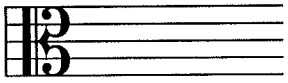


b: iv

g: ii°



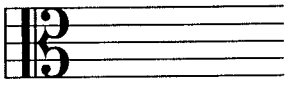
e: V



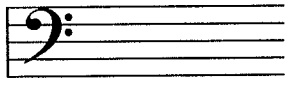
b: vii°

$f^{\#}$: VI

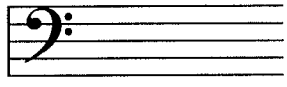
f: III^{+}



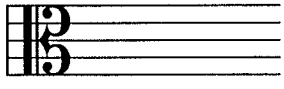
c: III



d: VI



e^{b}: VI



a: vii°

Tertian Chords in Minor Keys

Please write out the solutions to the questions below. All questions refer to the *harmonic* minor.

c: e^{b}
is the root of the III+
is the third of the i
is the fifth of the VI

f#: $e^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

g: b^{b}
is the root of the _____
is the third of the _____
is the fifth of the _____

d: e
is the root of the _____
is the third of the _____
is the fifth of the _____

a: $g^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

b: g
is the root of the _____
is the third of the _____
is the fifth of the _____

f#: $g^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

g#: b
is the root of the _____
is the third of the _____
is the fifth of the _____

g: d
is the root of the _____
is the third of the _____
is the fifth of the _____

c#: $d^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

b♭: d^{b}
is the root of the _____
is the third of the _____
is the fifth of the _____

f: d^{b}
is the root of the _____
is the third of the _____
is the fifth of the _____

c: b
is the root of the _____
is the third of the _____
is the fifth of the _____

e: $f^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

b: e
is the root of the _____
is the third of the _____
is the fifth of the _____

c#: $g^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

a: $g^{\#}$
is the root of the _____
is the third of the _____
is the fifth of the _____

d: g
is the root of the _____
is the third of the _____
is the fifth of the _____

c: f is the root of the_____
is the third of the_____
is the fifth of the_____

$g^{\#}$: e is the root of the_____
is the third of the_____
is the fifth of the_____

e^{b}: d is the root of the_____
is the third of the_____
is the fifth of the_____

d: b^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

$g^{\#}$: f^{x} is the root of the_____
is the third of the_____
is the fifth of the_____

b^{b}: c is the root of the_____
is the third of the_____
is the fifth of the_____

$c^{\#}$: a is the root of the_____
is the third of the_____
is the fifth of the_____

a: $g^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

g: c is the root of the_____
is the third of the_____
is the fifth of the_____

d: f is the root of the_____
is the third of the_____
is the fifth of the_____

$f^{\#}$: b is the root of the_____
is the third of the_____
is the fifth of the_____

f: a^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

e: $d^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

b^{b}: a is the root of the_____
is the third of the_____
is the fifth of the_____

f: g is the root of the_____
is the third of the_____
is the fifth of the_____

d^{b}: b^{bb} is the root of the_____
is the third of the_____
is the fifth of the_____

a^{b}: c^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

d: g is the root of the_____
is the third of the_____
is the fifth of the_____

d: f is the root of the_____
is the third of the_____
is the fifth of the_____

b: $c^{\#}$ is the root of the_____
is the third of the_____
is the fifth of the_____

d^{b}: e^{b} is the root of the_____
is the third of the_____
is the fifth of the_____

b: g is the root of the_____
is the third of the_____
is the fifth of the_____

Tertian Chords with Sevenths in Minor Keys

Please write out the solutions to the questions below. All questions refer to the *harmonic* minor.

d: *d*
is the root of the__i__
is the third of the__VI__
is the fifth of the__iv__
is the seventh of the__ii^{o7}__

f$^{\#}$: *e*$^{\#}$
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

g: *d*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

d: *f*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

a: *c*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

b: *c*$^{\#}$
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

f$^{\#}$: *g*$^{\#}$
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

a^{b}: *c*^{b}
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

g: *b*^{b}
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

g$^{\#}$: *a*$^{\#}$
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

b^{b}: *g*^{b}
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

f: *e*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

c: *a*^{b}
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

e: *c*
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

b: *f*$^{\#}$
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

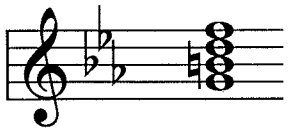
e^{b}: *b*^{b}
is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____

a^{b}:	d^{b}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
d:	$c^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
c:	d	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
$g^{\#}$:	f^{x}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
e:	$d^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
b:	$c^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
g:	e^{b}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
b^{b}:	f	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
$c^{\#}$:	$f^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
f:	a^{b}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
g:	$f^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
d:	e	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
$f^{\#}$:	$e^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
f:	g	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
e:	b	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
b^{b}:	c	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
f:	b^{b}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
d:	e	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
d:	b^{b}	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
f:	c	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
e:	$d^{\#}$	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____
b:	e	is the root of the_____ is the third of the_____ is the fifth of the_____ is the seventh of the_____

Minor Mode Dominant Seventh and Leading Tone Seventh Chords in Root Position

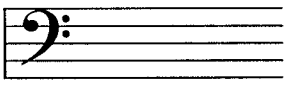
Please write out the tertian chords requested. Use key signatures.

Example:

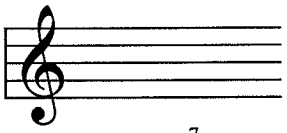


c: V^7

c: vii^{o7}

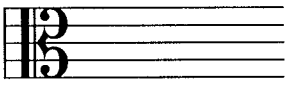


f: V^7

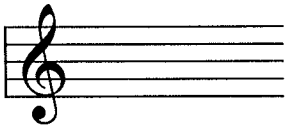


a: vii^{o7}

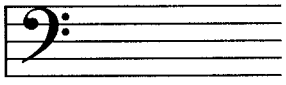
$c^{\#}$: vii^{o7}



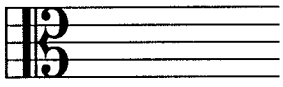
g: vii^{o7}



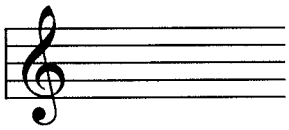
b^{b}: V^7



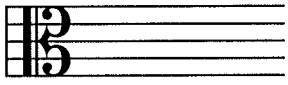
e: vii^{o7}



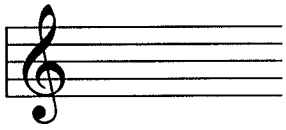
e^{b}: vii^{o7}



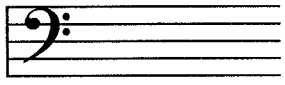
d: V^7



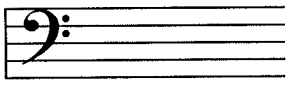
a^{b}: V^7



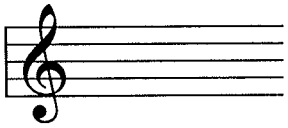
b: iv



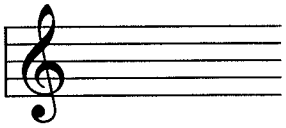
g: V^7



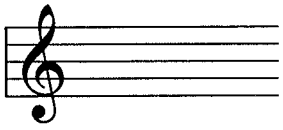
e: V^7



b: vii^{o7}



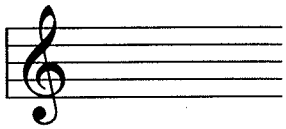
$f^{\#}$: vii^{o7}



f: vii^{o7}

c: vii^{o7}

d^{b}: V^7

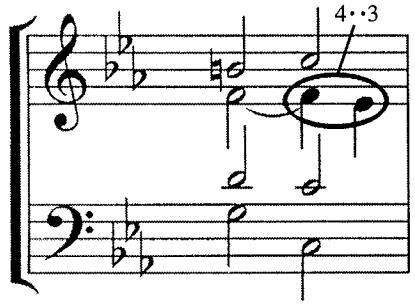


e^{b}: vii^{o7}

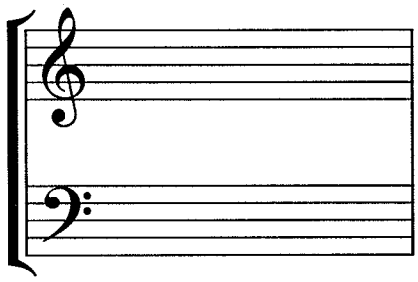
a: vii^{o7}

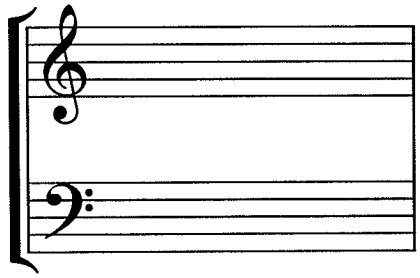
Minor Mode Resolutions of Dominant Sevenths

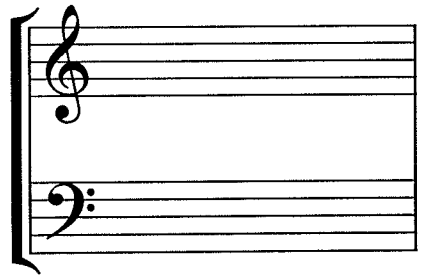
Please resolve the following dominant seventh chords as instructed. Use standard four voice chorale style and key signatures. Include a 4-3 suspension in your resolutions.

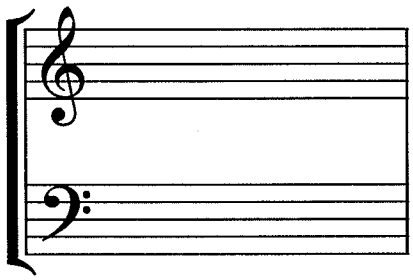
1. 

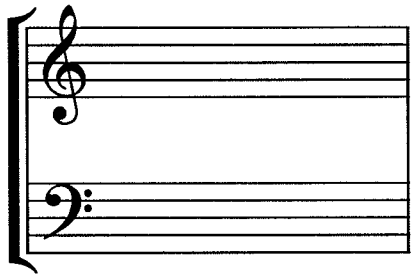
c: V^7 i

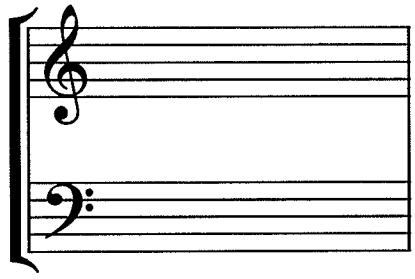
2. 
d: V^7 i

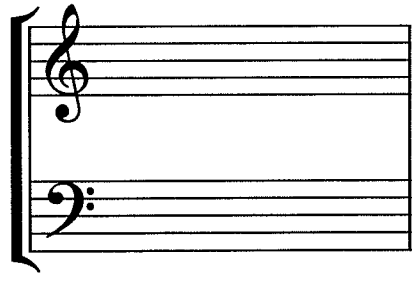
3. 
a: V^7 i

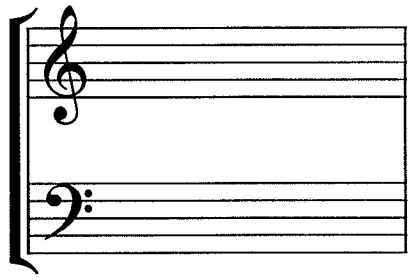
4. 
b: V^7 i

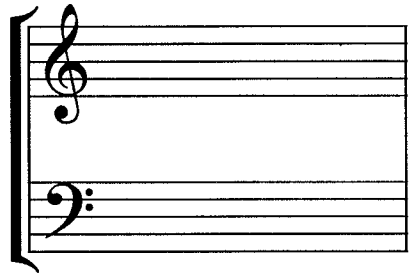
5. 
a^b: V^7 i

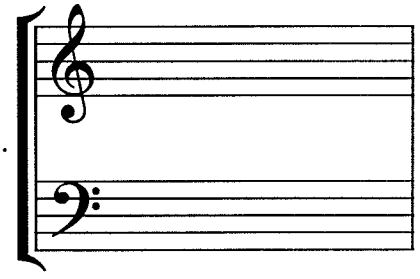
6. 
$c^\#$: V^7 i

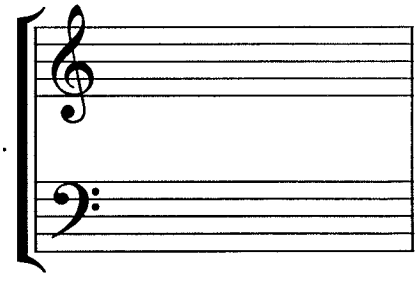
7. 
e^b: V^7 i

8. 
$g^\#$: V^7 i

9. 
f: V^7 i

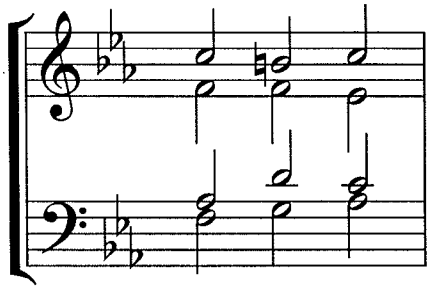
10. 
$f^\#$: V^7 i

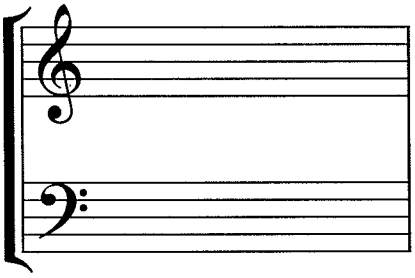
11. 
e: V^7 i

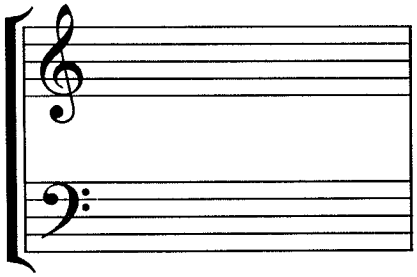
12. 
g: V^7 i

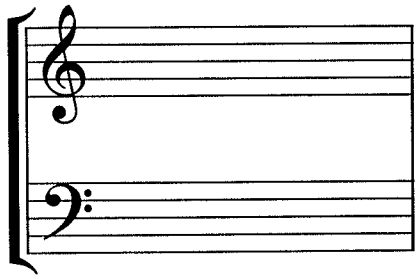
The Deceptive Resolution of the Dominant Seventh in the Minor Mode

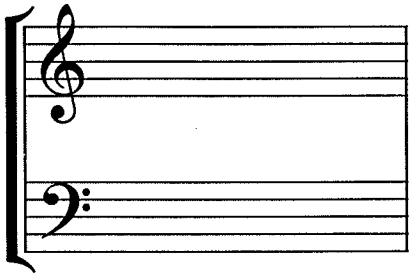
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.

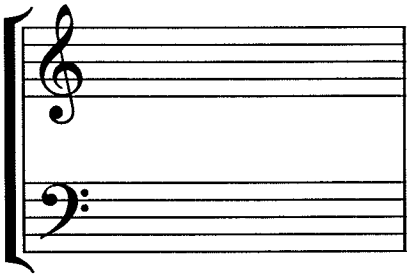
1. 
c: iv V^7 VI

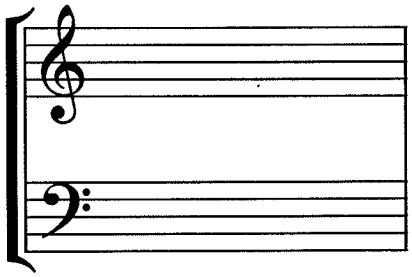
2. 
a: iv V^7 VI

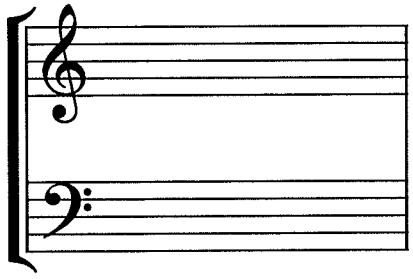
3. 
g: i V^7 VI

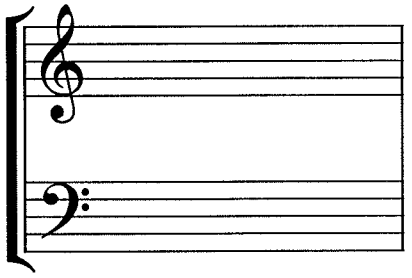
4. 
b: iv V^7 VI

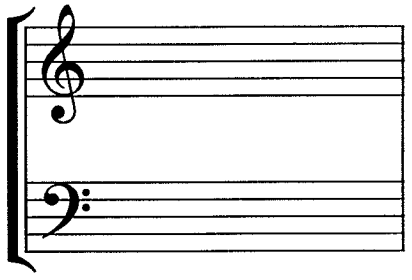
5. 
$c^{\#}$: iv V^7 VI

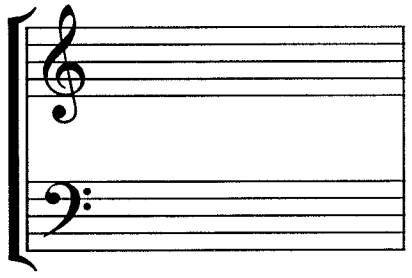
6. 
e^{b}: i V^7 VI

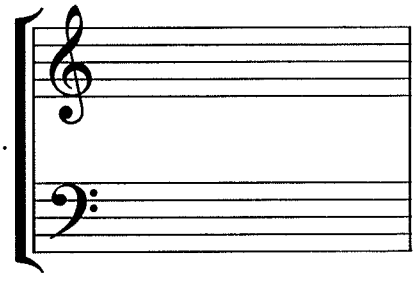
7. 
$c^{\#}$: i V^7 VI

8. 
a^{b}: iv V^7 VI

9. 
f: i V^7 VI

10. 
$f^{\#}$: i V^7 VI

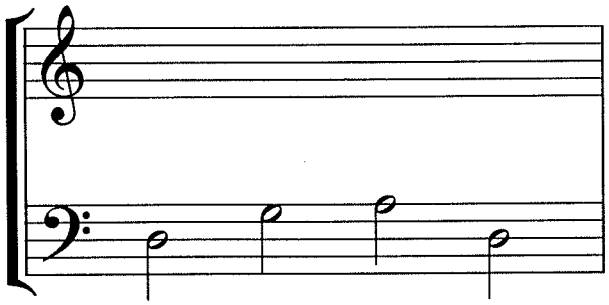
11. 
$g^{\#}$: iv V^7 VI

12. 
b^{b}: iv V^7 VI

The Minor Mode Cadence II

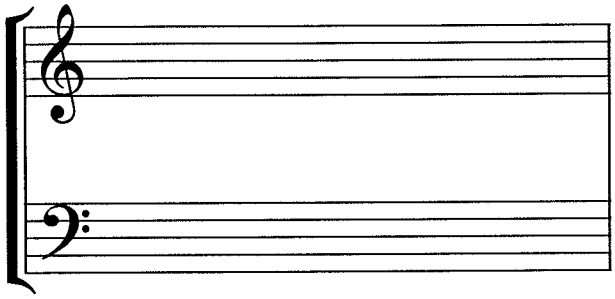
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.

1.



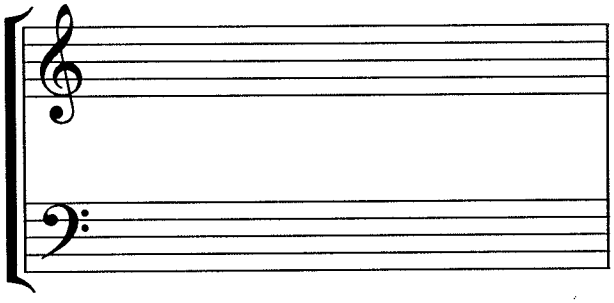
d: i $ii^{\phi 6}_{5}$ V^7 i

2.



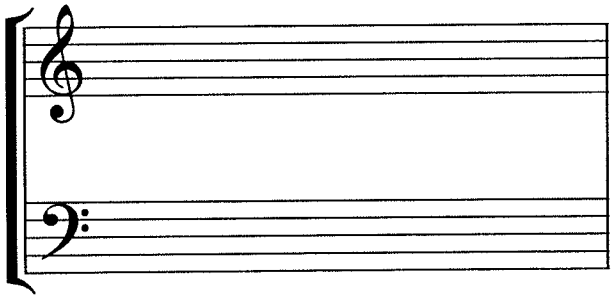
e^{b}: i iv V^7 i

3.



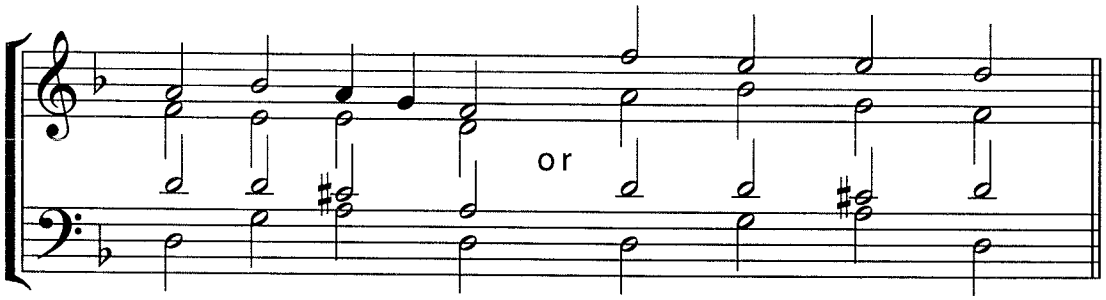
a: i VI V^7 i

4.

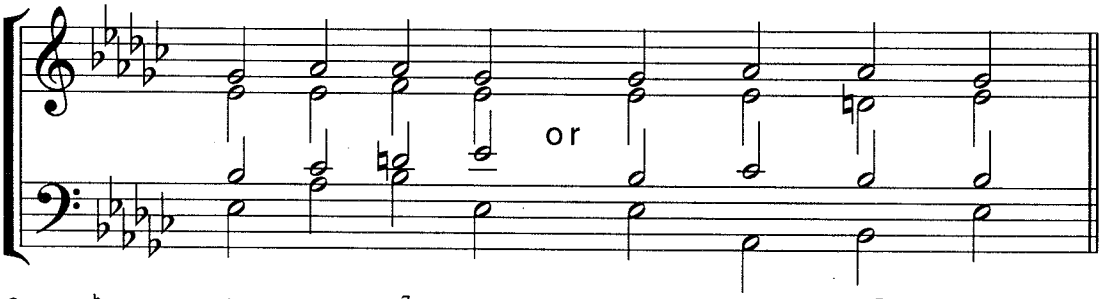


b^{b}: i $ii^{\phi 6}_{5}$ V^7 i

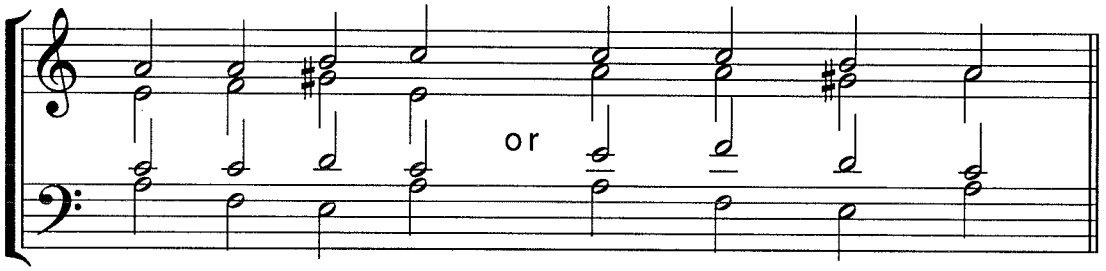
some possible harmonizations:



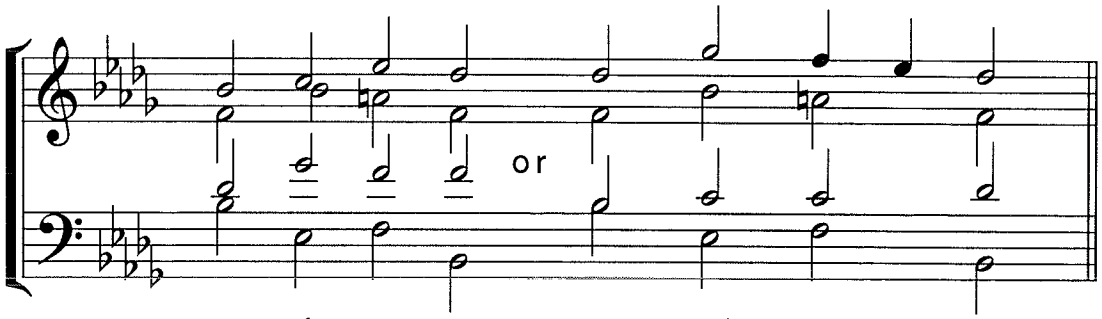
1. d: i $ii^{\phi 6}_{5}$ V^7 i i $ii^{\phi 6}_{5}$ V^7 i



2. e^{b}: i iv V^7 i i iv V^7 i



3. a: i VI V^7 i i VI V^7 i

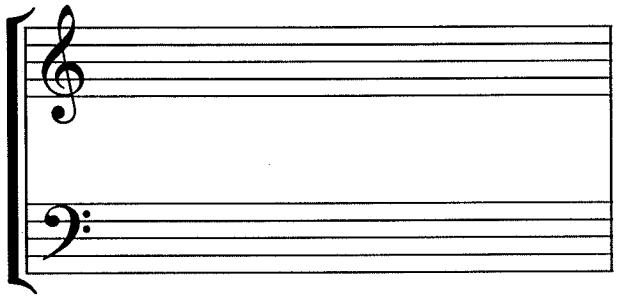


4. b^{b}: i $ii^{\phi 6}_{5}$ V^7 i i $ii^{\phi 6}_{5}$ V^7 i

The Minor Mode Cadence III

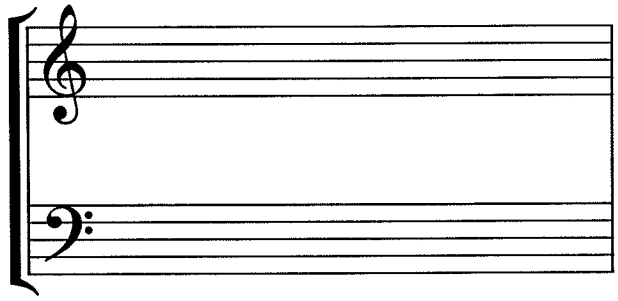
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.

5.



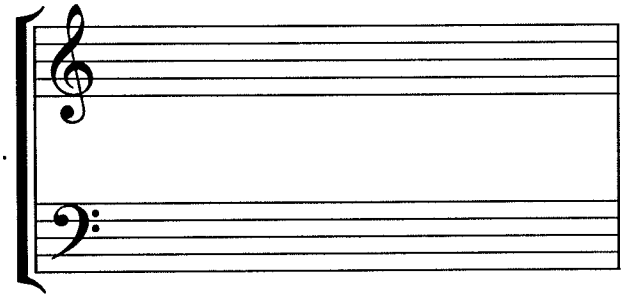
g: i iv V^7 i

6.



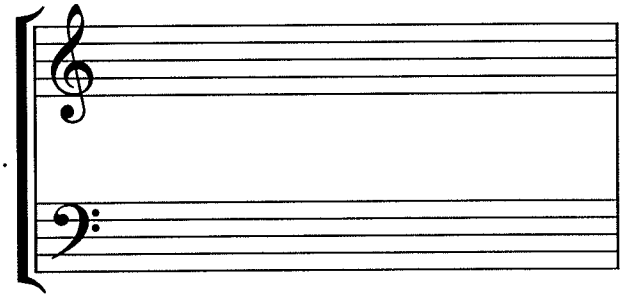
b: i VI V^7 i

7.



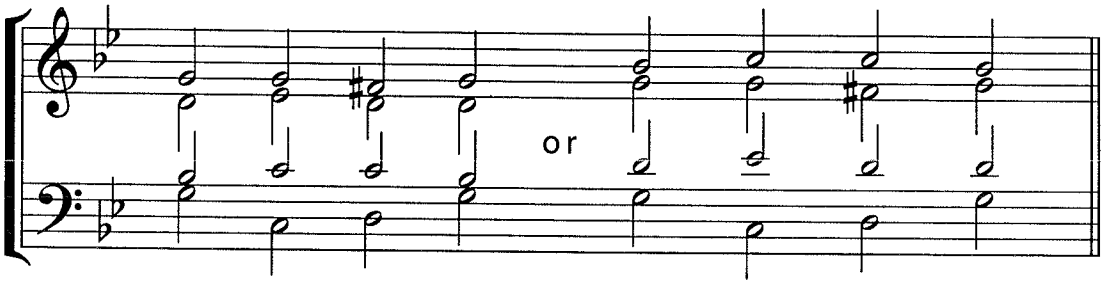
c: $ii^{\phi 7}$ III^+ V^7 i

8.

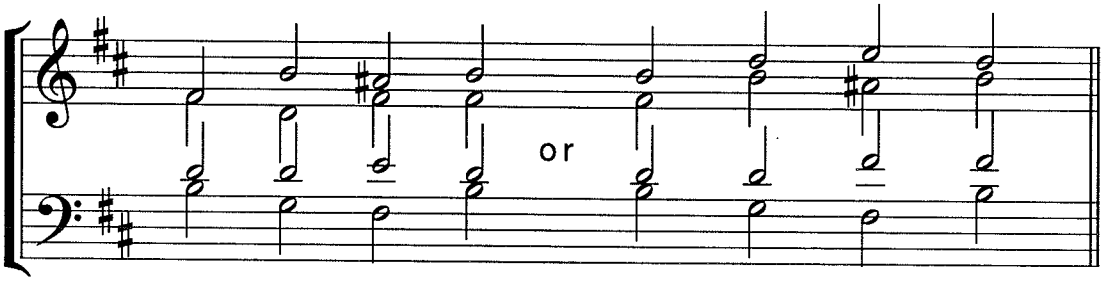


c: $ii^{\phi}{}_5^6$ III^+ V_3^4 i

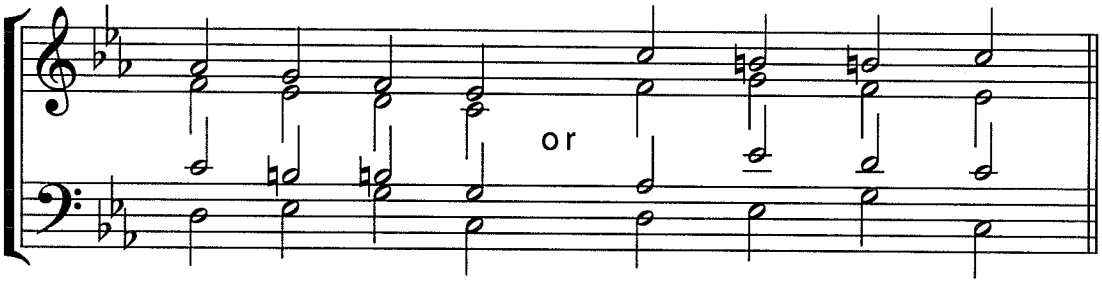
some possible harmonizations:



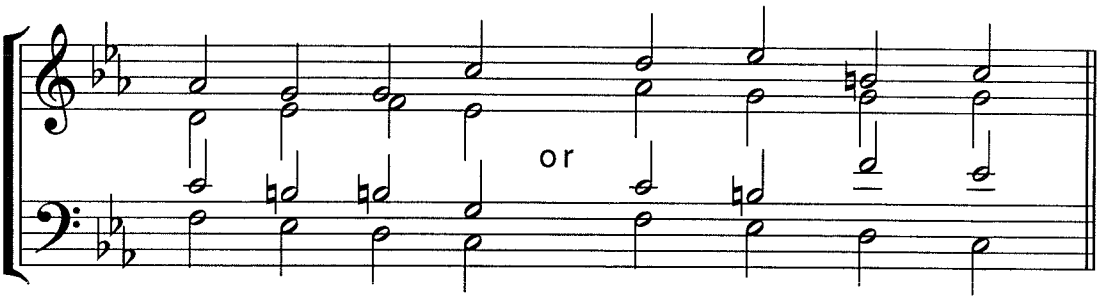
1. g: i iv V^7 i i iv V^7 i



2. b: i VI V^7 i i VI V^7 i



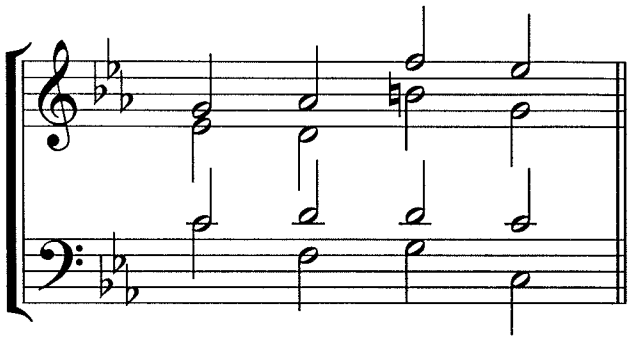
3. c: $ii^{\emptyset 7}$ III^{+} V^7 i $ii^{\emptyset 7}$ III^{+} V^7 i

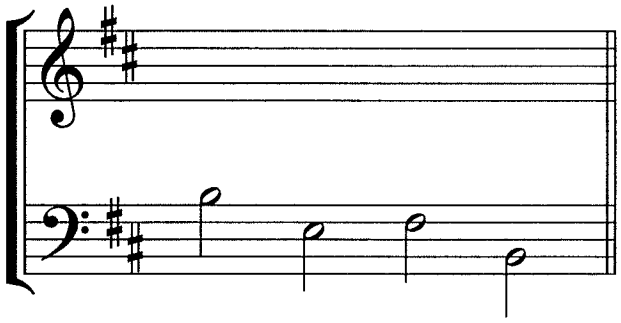


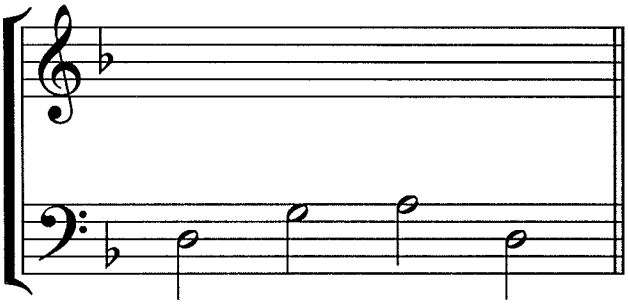
4. c: $ii^{\emptyset 6}_{5}$ III^{+} V^{4}_{3} i $ii^{\emptyset 6}_{5}$ III^{+} V^{4}_{3} i

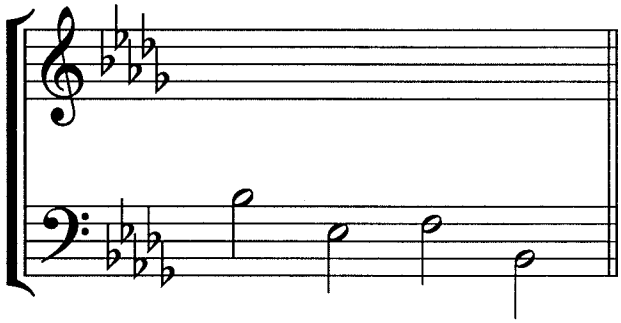
The Minor Mode Cadence IV

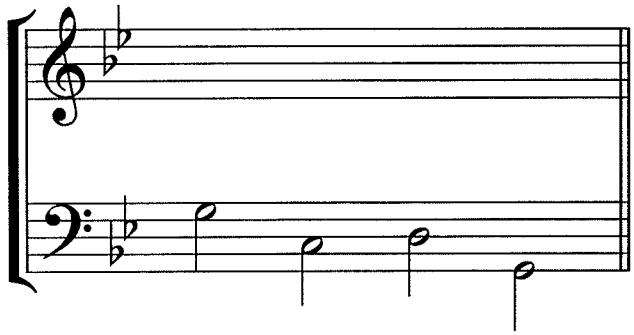
Please harmonize the following bass lines. Do not include any non-chord tones. Include a complete Roman numeral analysis of your work.

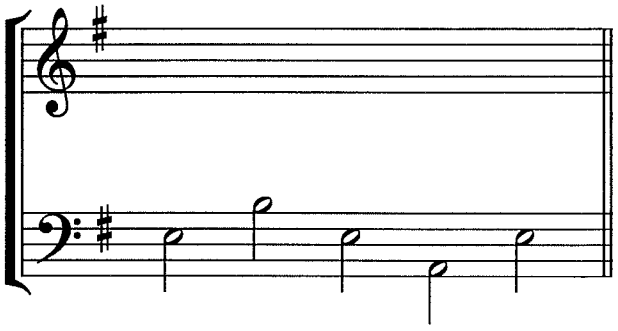
1. 

2. 

3. 

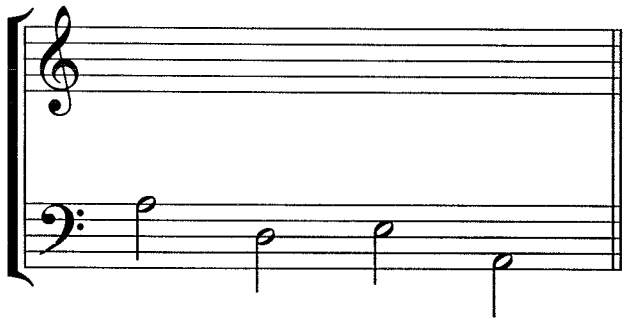
4. 

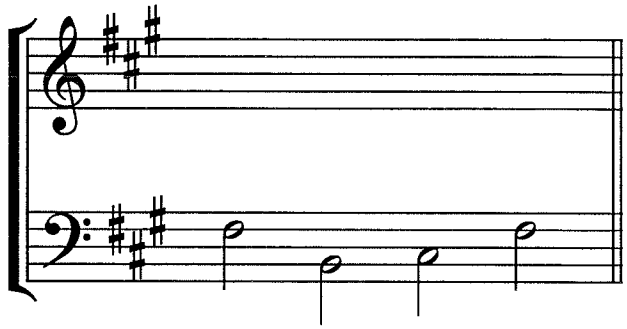
5. 

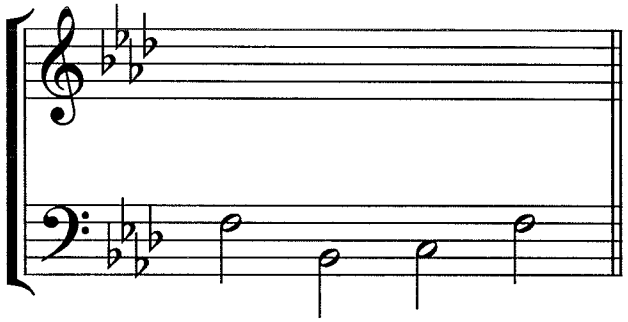
6. 

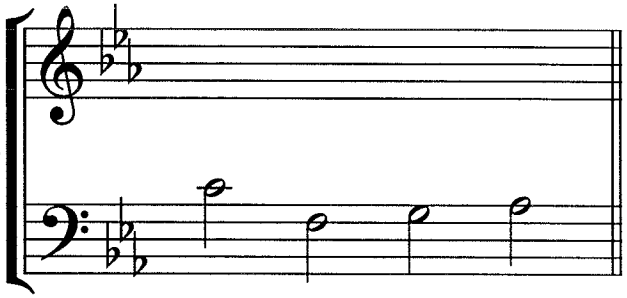
The Minor Mode Cadence IV
(continued)

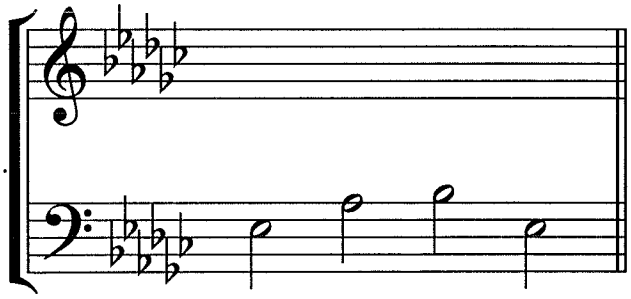
Please harmonize the following bass lines. Do not include any non-chord tones. Include a complete Roman numeral analysis of your work.

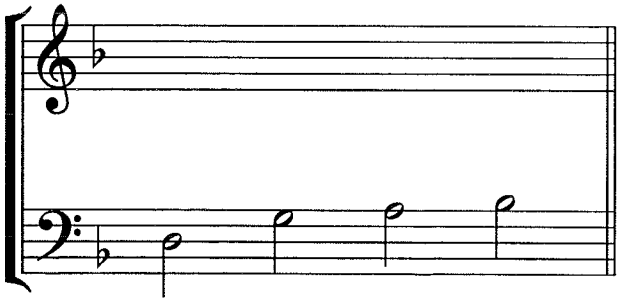
7. 

8. 

9. 

10. 

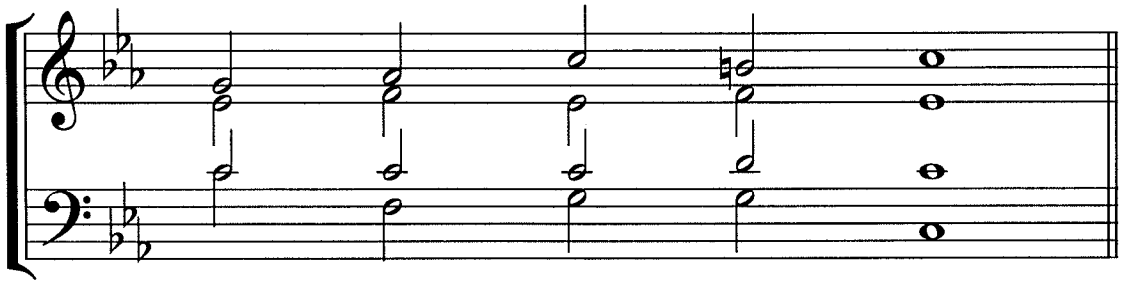
11. 

12. 

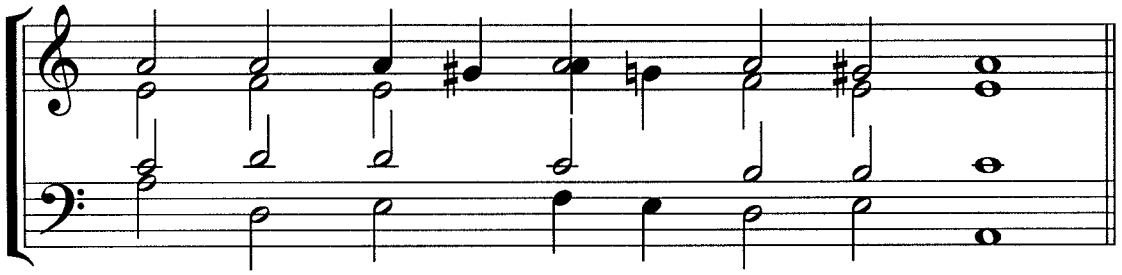
Analysis in the Minor Mode

Please provide a harmonic analysis of the following examples. They are all in the minor mode and do not modulate beyond the III. Identify all non-chord tones.

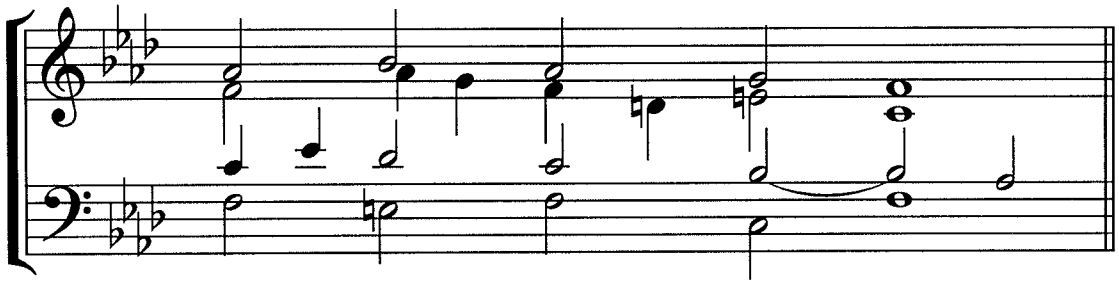
1.



2.



3.



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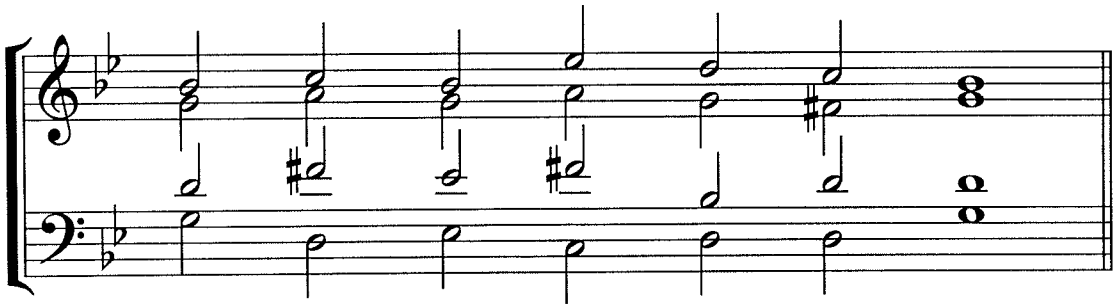

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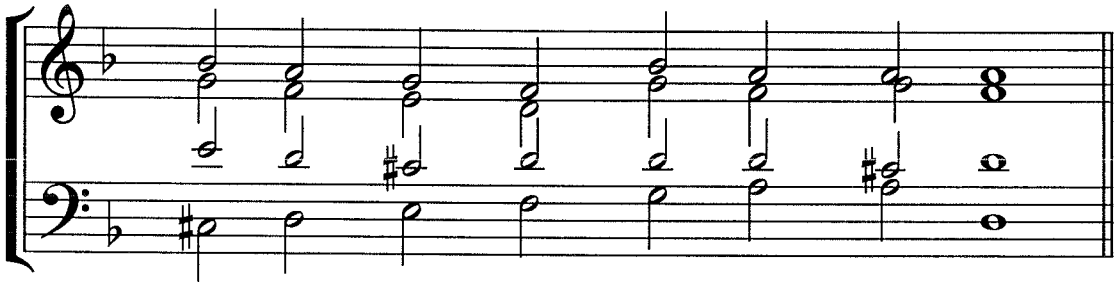

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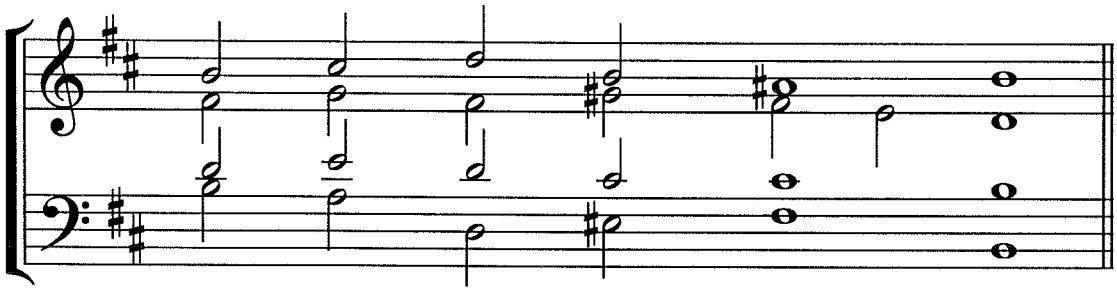

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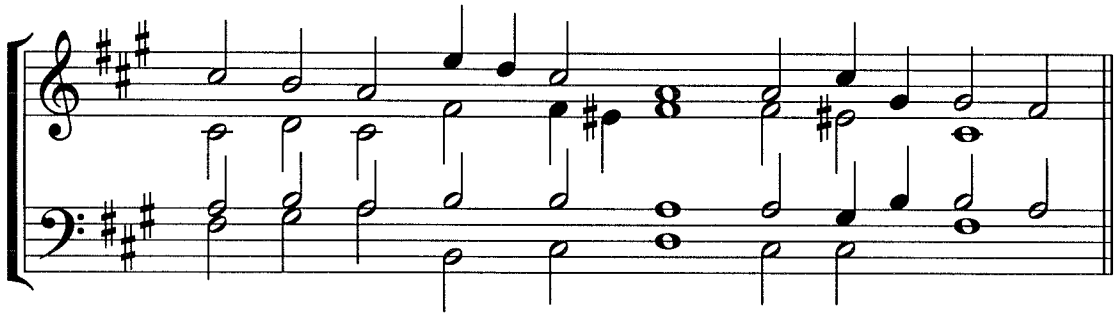

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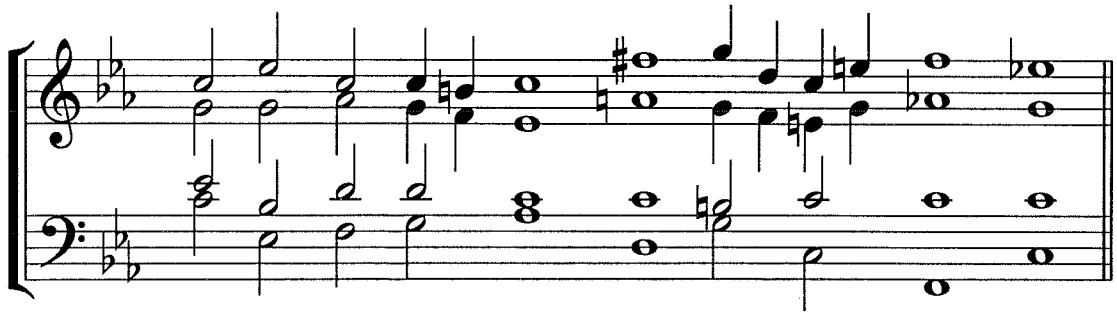
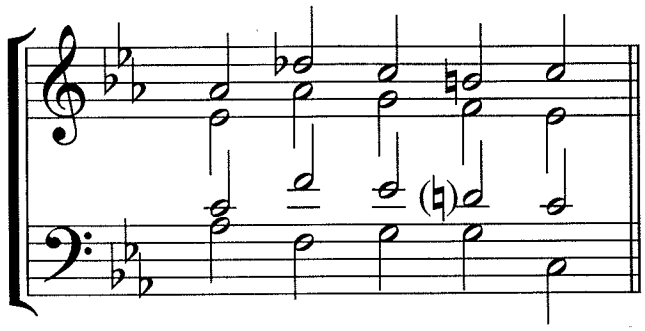


VI

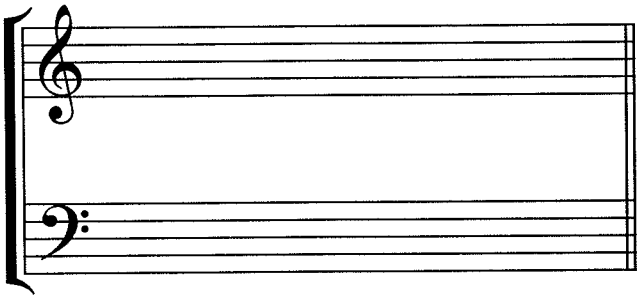
Further Chromaticism: The Neapolitan And Augmented Sixth Chords

The Neapolitan

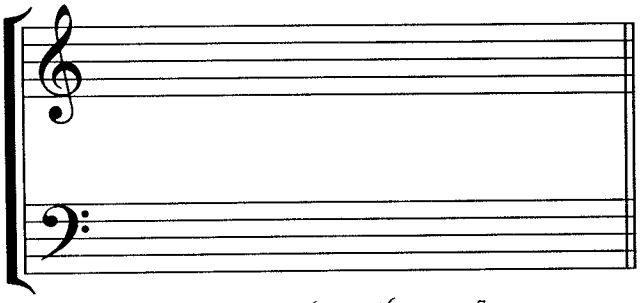
Please complete the following harmonizations, all of which are typical examples of the use of the Neapolitan in harmonic tonality. Supply the required key signatures.

1. 

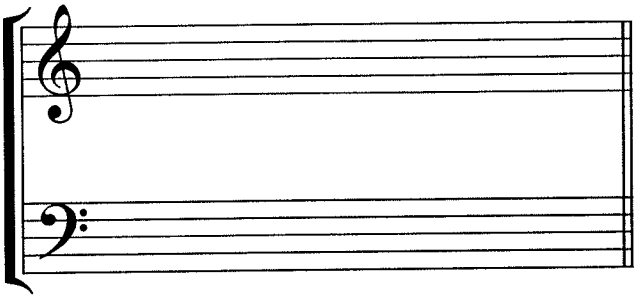
cm: VI N^6 i^6_4 V^7 i

2. 

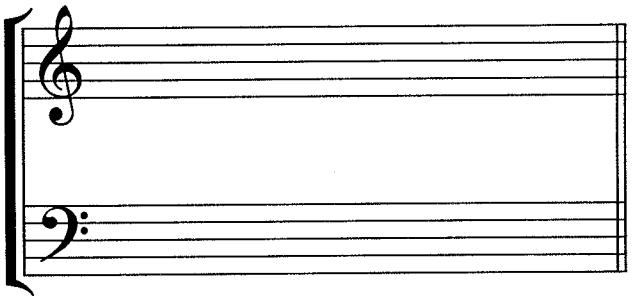
dm: iv^6 N^6 i^6_4 V^7 i

3. 

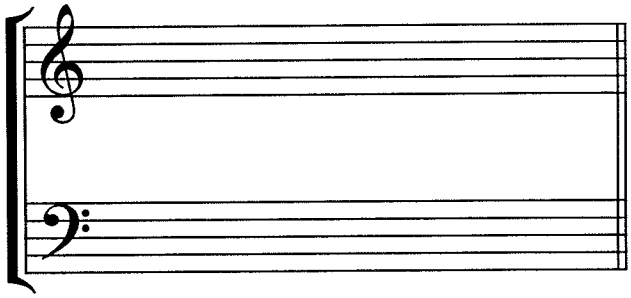
bm: iv N^6 i^6_4 V^7 VI

4. 

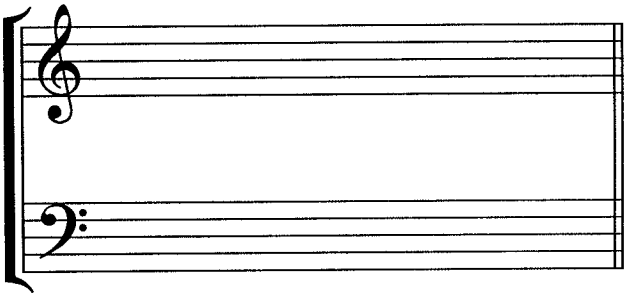
am: V^7 VI V^7_N N V^7 i

5. 

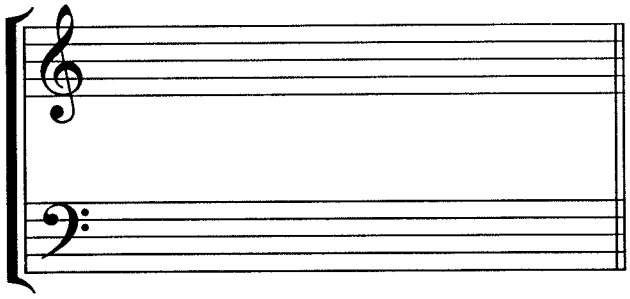
fm: VI N^6 V^7 i

6. 

em: i^6 N^6 V^7_V V i

7. 

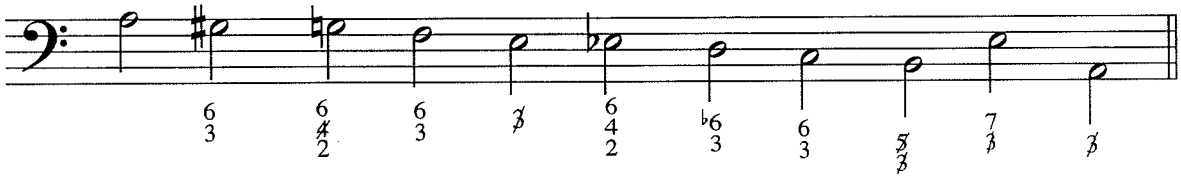
gm: i^6 N^6 V^7 i

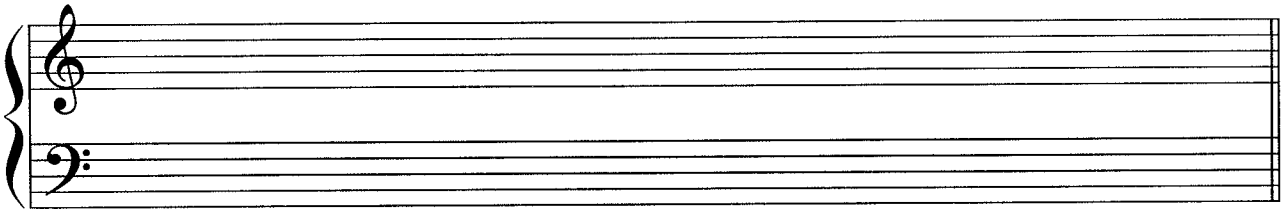
8. 

f #m: iv^6 N^6 i^6_4 V^7 i

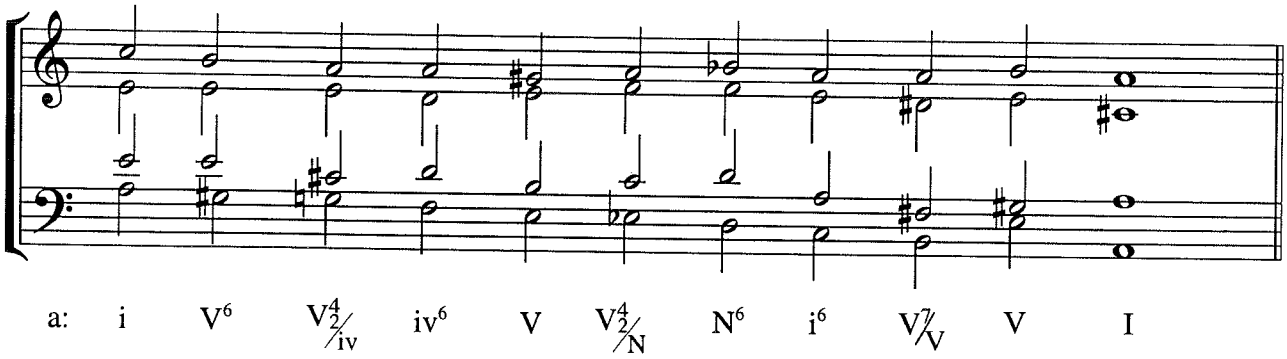
The Neapolitan II

Please realize the bass line below, which contains a modulation to the Neapolitan. Provide a complete Roman numeral analysis of your realization.



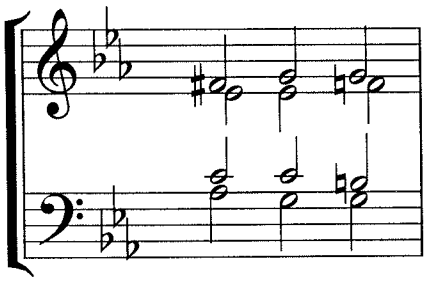


One possible realization of the figured bass:

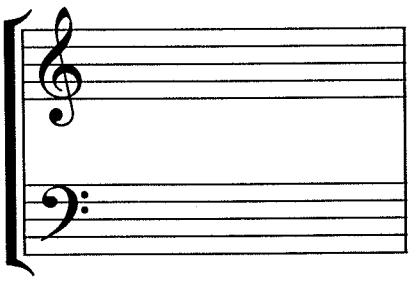


Chords of the Augmented Sixth I

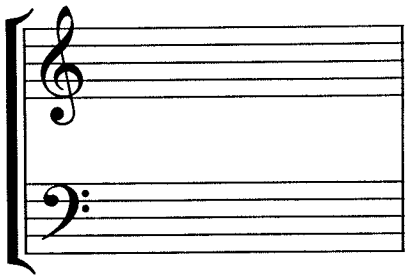
Please complete the harmonizations below.



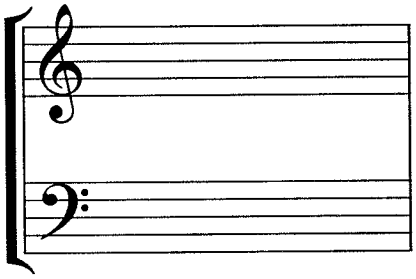
1. cm: Gr^{+6} i_4^6 V^7



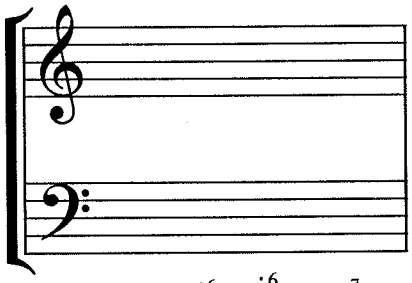
2. $E^{\flat}$: It^{+6} I_4^6 V



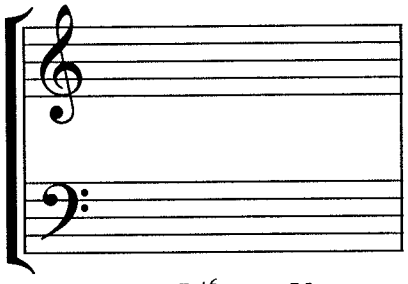
3. $c^{\#}$m: Fr^{+6} i_4^6



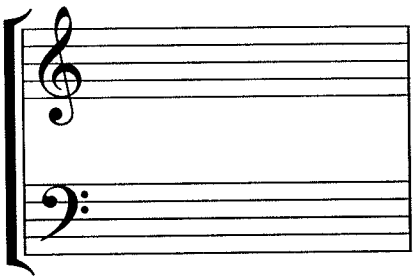
4. $e^{\flat}$m: It^{+6} i_4^6 V^7



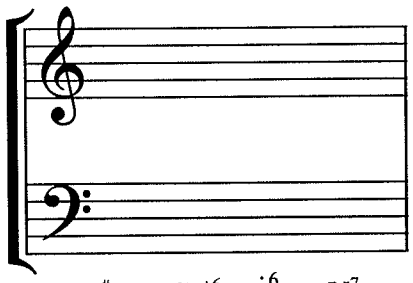
5. gm: Gr^{+6} i_4^6 V^7



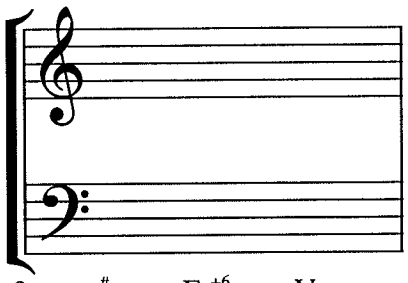
6. G: It^{+6} V



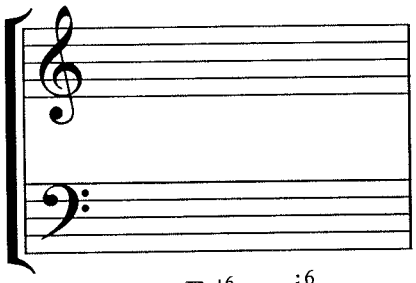
7. $A^{\flat}$: Gr^{+6} I_4^6



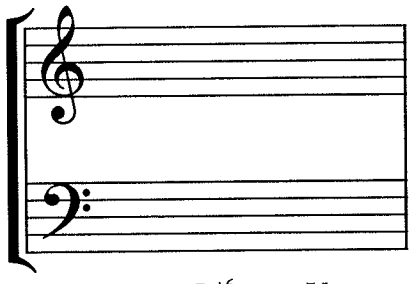
8. f $^{\#}$m: Gr^{+6} i_4^6 V^7



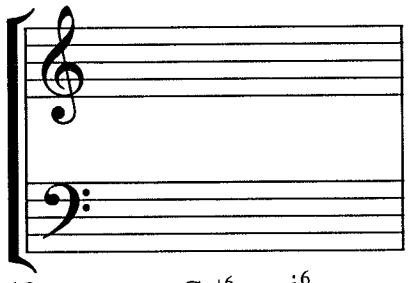
9. $g^{\#}$m: Fr^{+6} V



10. cm: Fr^{+6} i_4^6



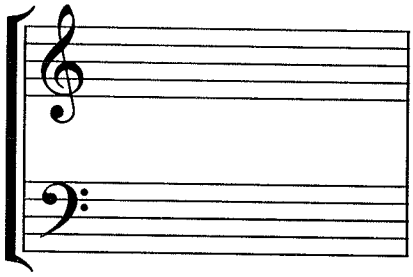
11. dm: It^{+6} V



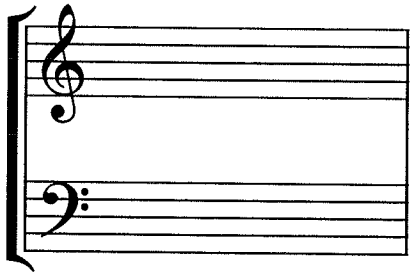
12. am: Gr^{+6} i_4^6

Chords of the Augmented Sixth I
(continued)

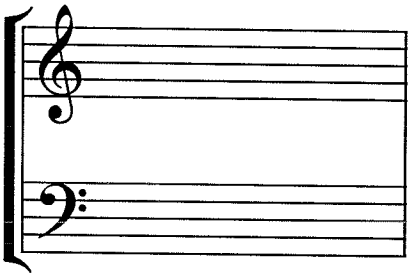
Please complete the harmonizations below.



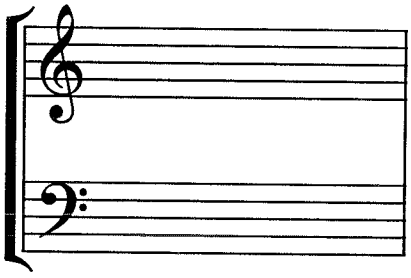
13. dm: It^{+6} i^6_4 V^7



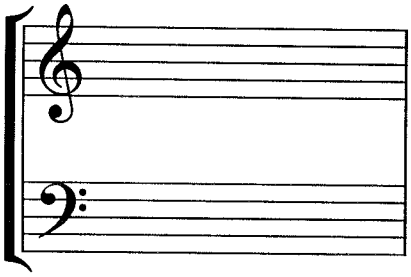
14. bm: Gr^{+6} V



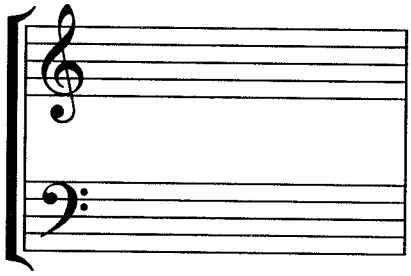
15. fm: It^{+6} i^6_4



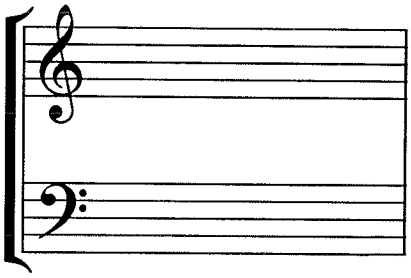
16. am: Fr^{+6} V



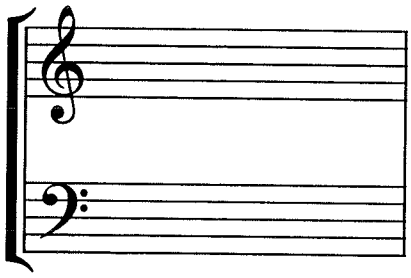
17. em: Gr^{+6} V



18. bm: It^{+6} i^6_4



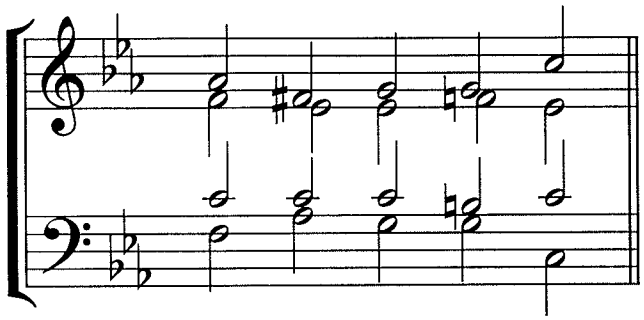
19. f#m: It^{+6} i^6_4



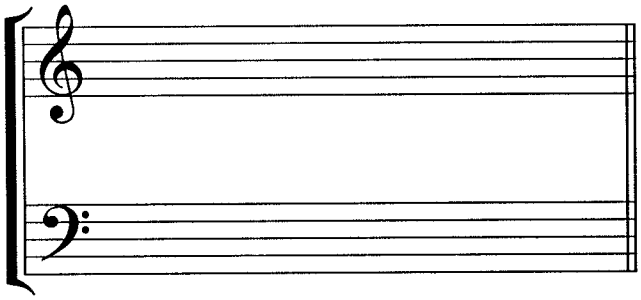
20. bbm: Gr^{+6} i^6_4 V^7

Chords of the Augmented Sixth II

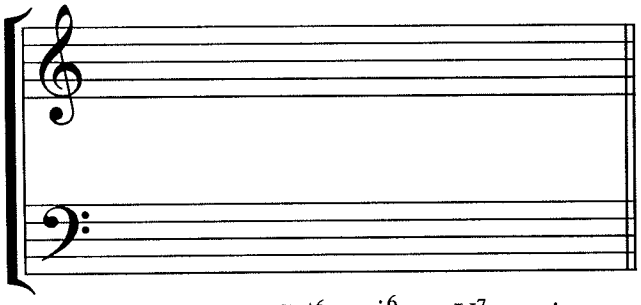
Please realize the following harmonizations. Do not use non-chord tones.

1. 

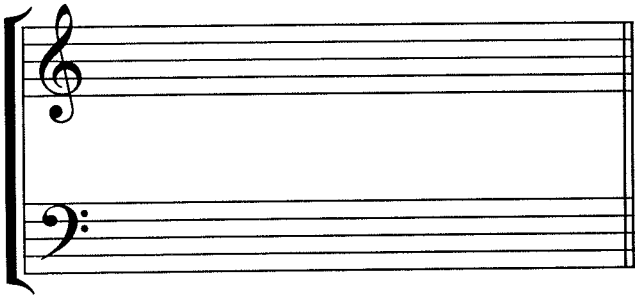
cm: iv Gr^{+6} i^6_4 V^7 i

2. 

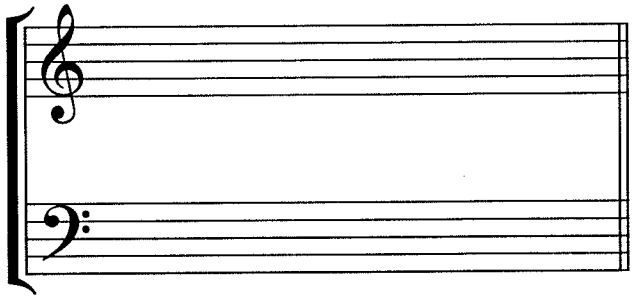
dm: ii^{o6} It^{+6} V i V^7_V

3. 

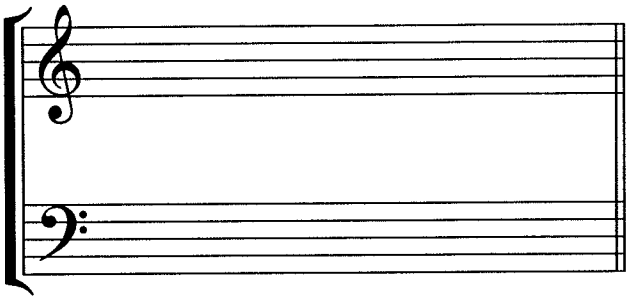
gm: i Gr^{+6} i^6_4 V^7 i

4. 

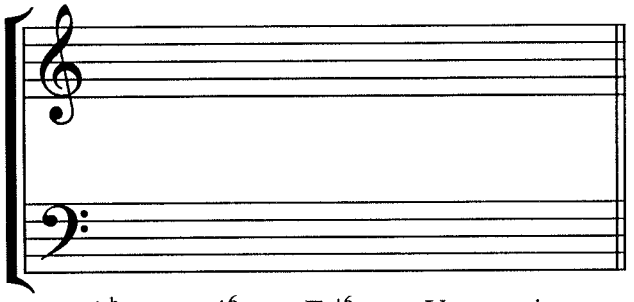
bm: iv Fr^{+6} V VI i

5. 

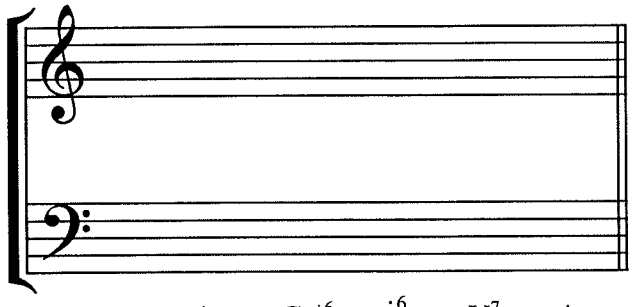
fm: i^6 Fr^{+6} i^6_4 V^7 i

6. 

$e^{\flat}$m: iv Gr^{+6} i^6_4 V^7 i

7. 

$b^{\flat}$m: i^6_4 Fr^{+6} V i

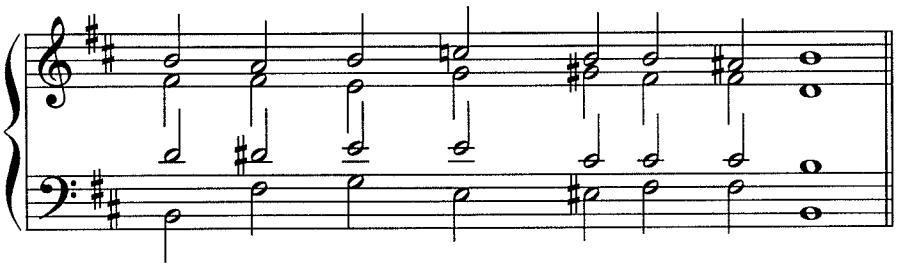
8. 

am: iv Gr^{+6} i^6_4 V^7 i

Chords of the Augmented-Sixth and Neapolitan

Please provide a complete harmonic analysis of the examples below.

1.



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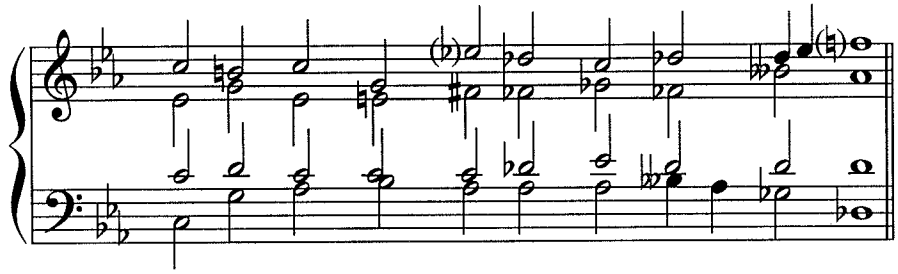
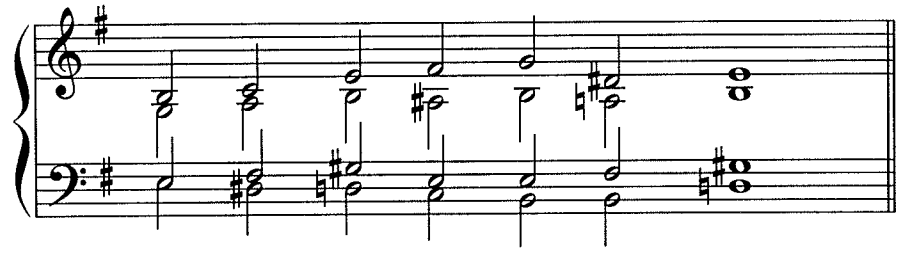
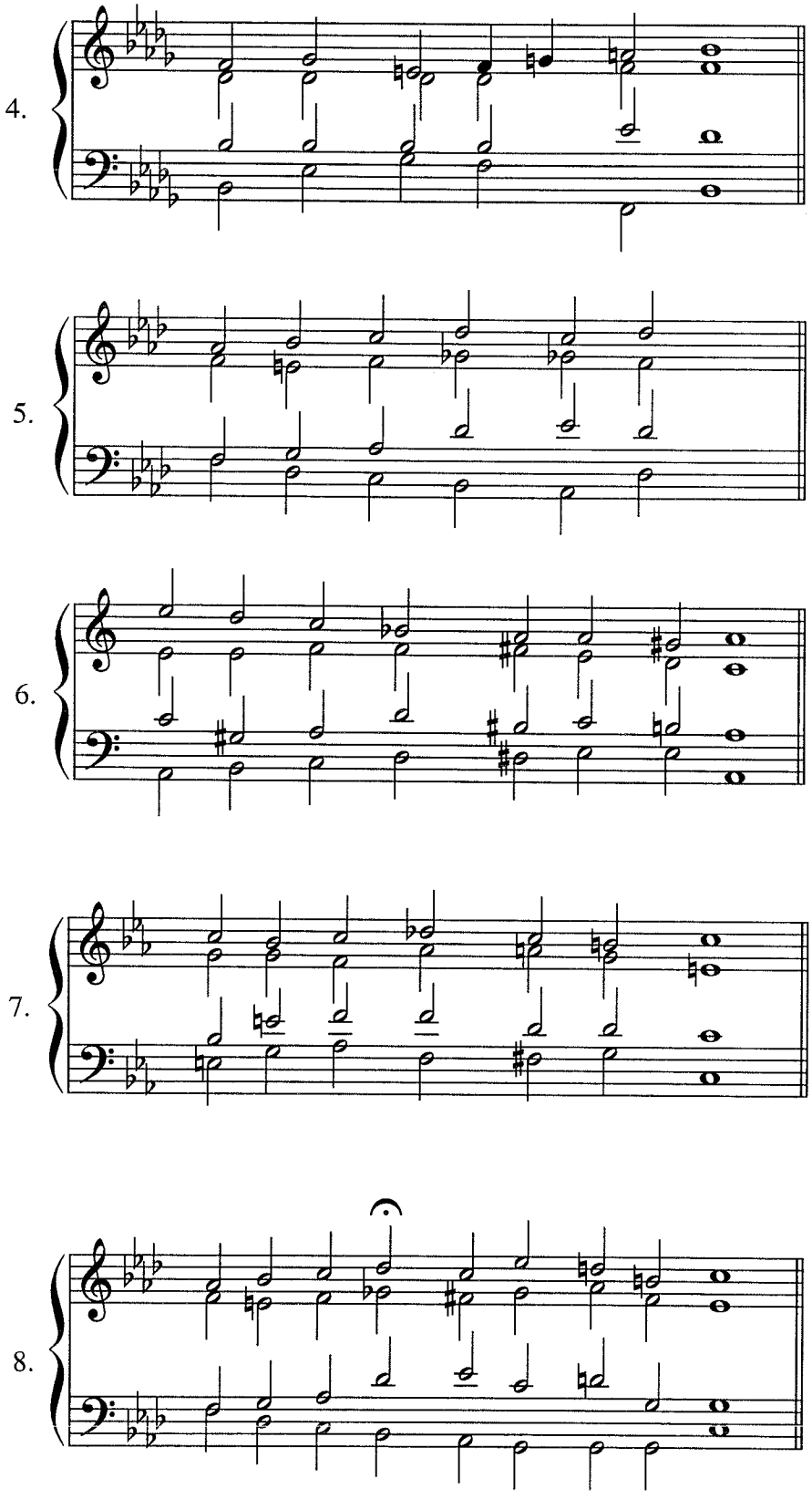


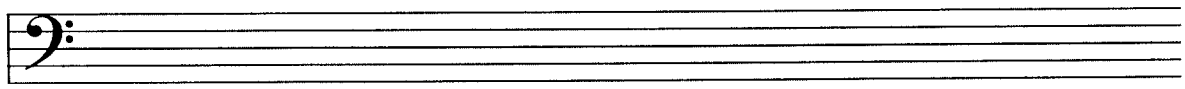
3.



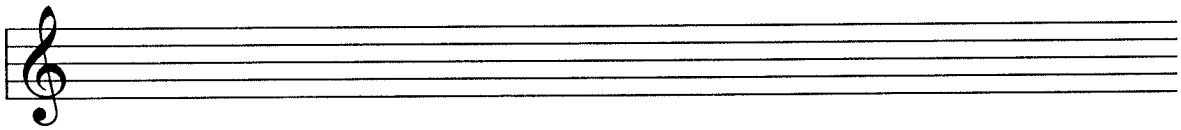

4.
5.
6.
7.
8.

Modal & "Blues" Scales

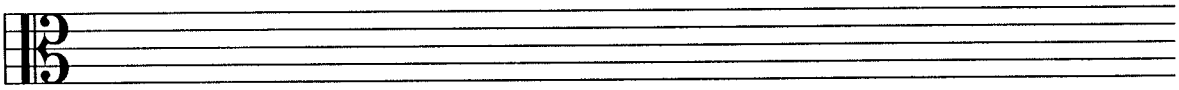
Please write-out the modal or "blues" scale requested. Do not use key signatures.



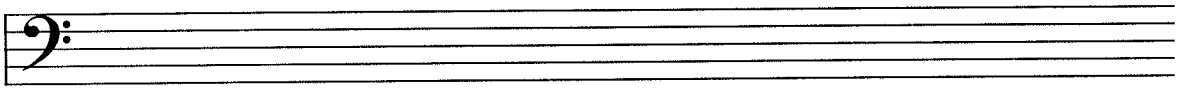
dorian on B



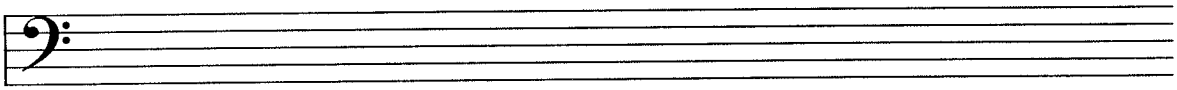
phrygian on $C^{\#}$



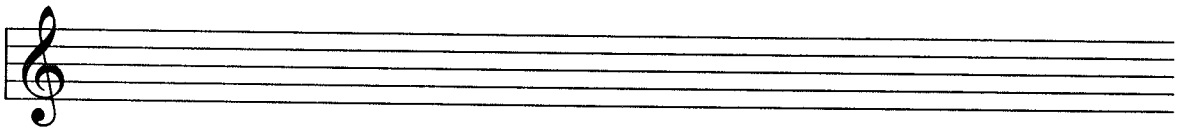
mixolydian on A^{b}



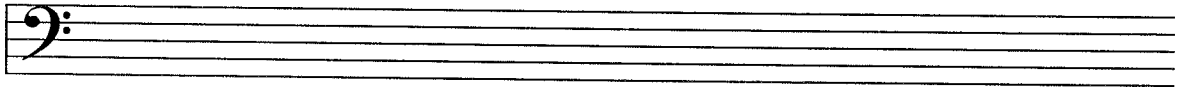
lydian on C



phrygian on B^{b}



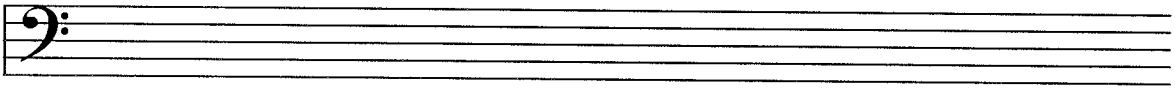
dorian on G



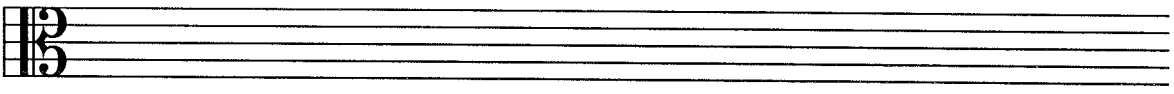
aeolian on G

locrian on $F^{\#}$

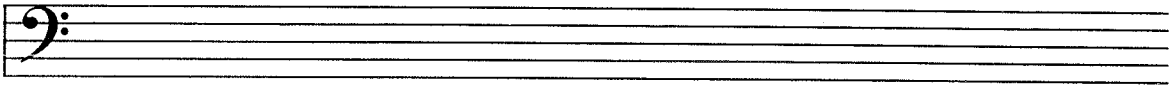
"blues" on D



mixolydian on E^{b}



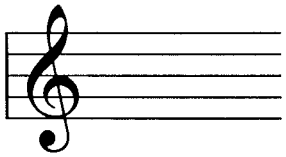
"blues" on F



aeolian on B^{b}

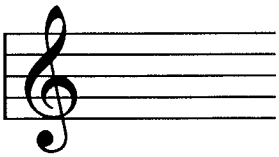
Accidental Signatures

Please write-out the appropriate accidental signatures for the modes and keys requested. Make certain that your calligraphy is clear and neat, and that the accidentals are in their customary order.



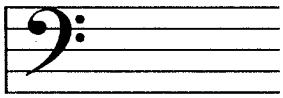
1. aeolian on D

6. C Maj / a min

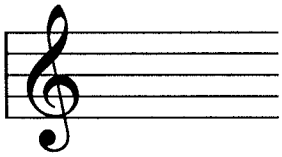


11. phrygian on c

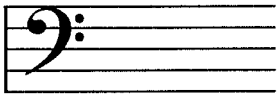
16. G Maj / e min



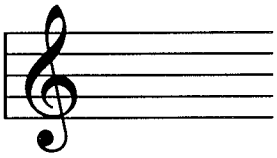
2. B Maj / g$^{\#}$ min



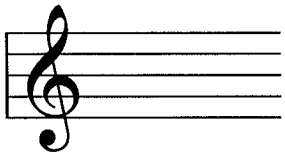
7. mixolydian on B



12. dorian on G

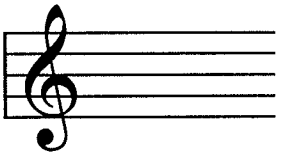


17. E Maj / c$^{\#}$ min



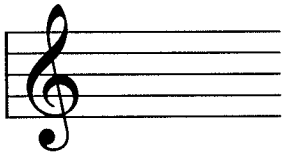
3. F Maj / d min

8. lydian on C$^{\#}$

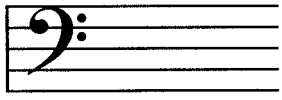


13. aeolian on B

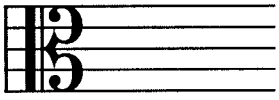
18. A^{b} Maj / f min



4. phrygian on A

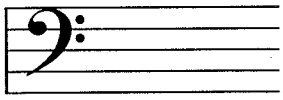


9. E^{b} Maj / c min

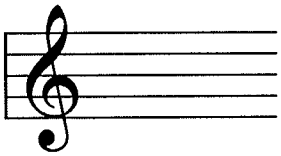


14. dorian on g$^{\#}$

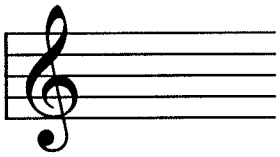
19. phrygian on E^{b}



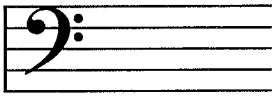
5. locrian on D



10. dorian on B



15. aeolian on C$^{\#}$



20. lydian on F

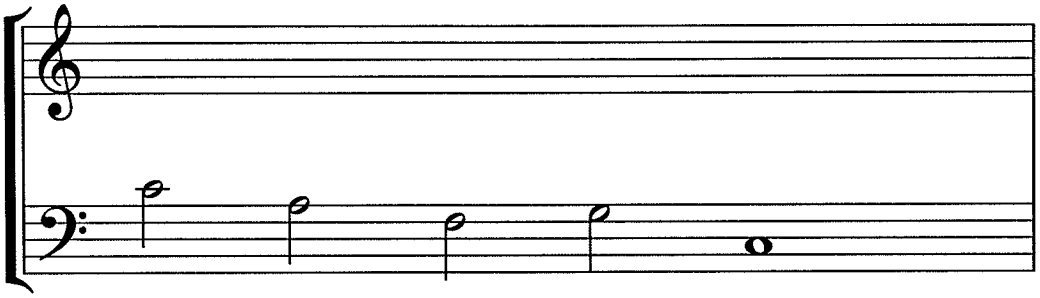
VII

Bass Lines for Harmonization

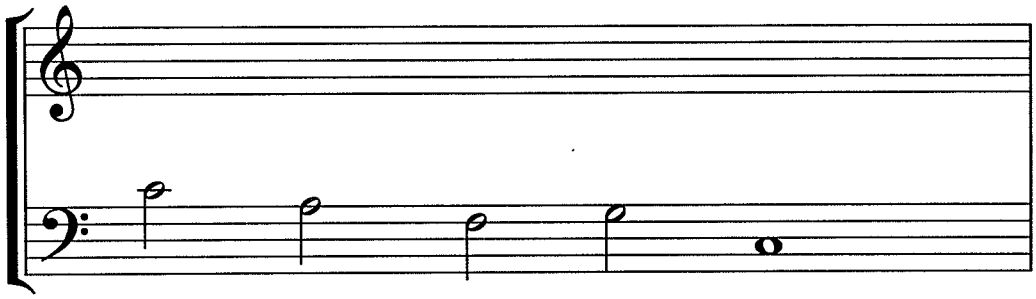
Bass Line No. 1

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

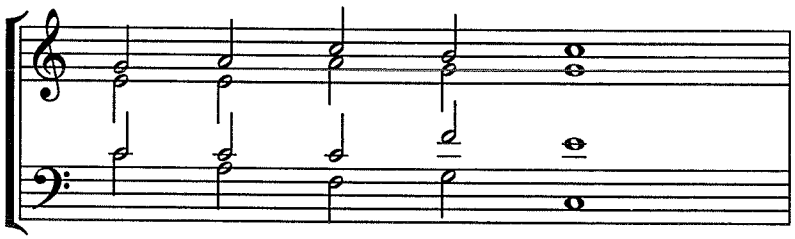


2.



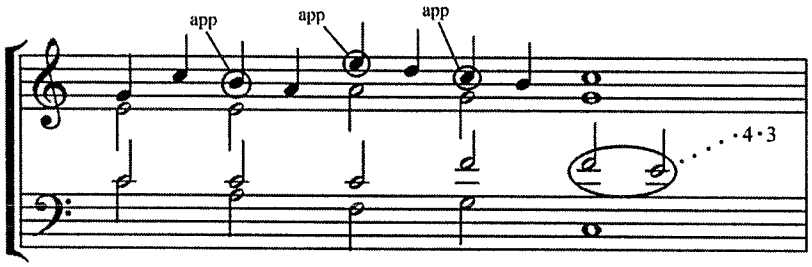
possible harmonizations:

1.



C: I vi IV V^7 I

2.



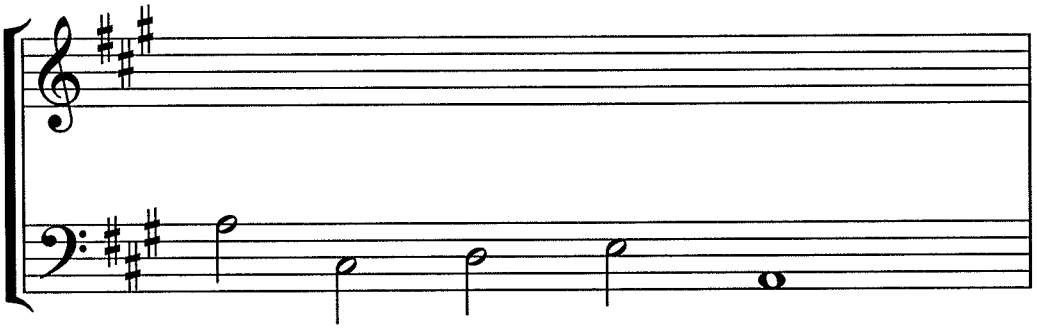
C: I vi ii^6_5 V^7 I

(or IV^7)

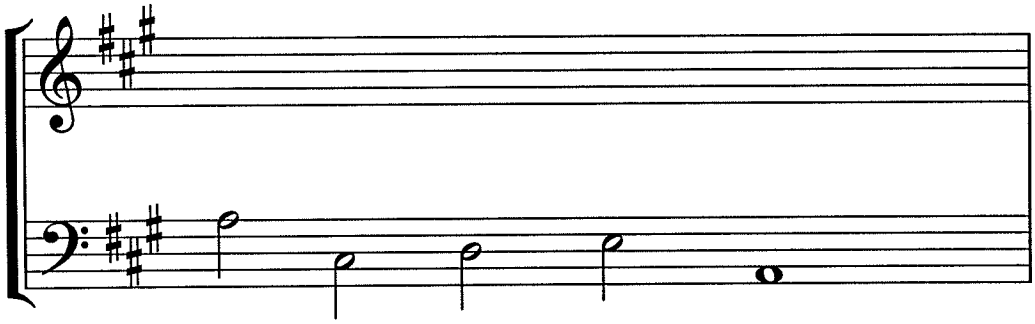
Bass Line No. 2

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

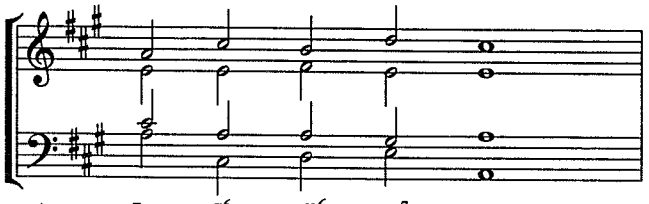


2.

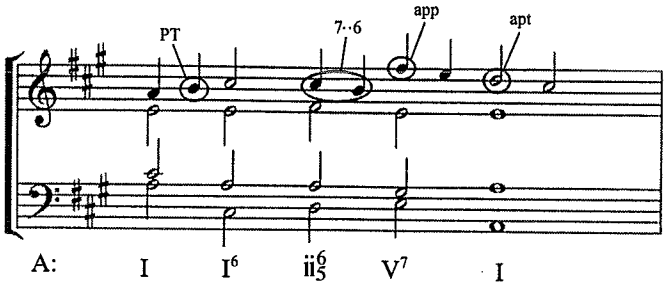


possible harmonizations:

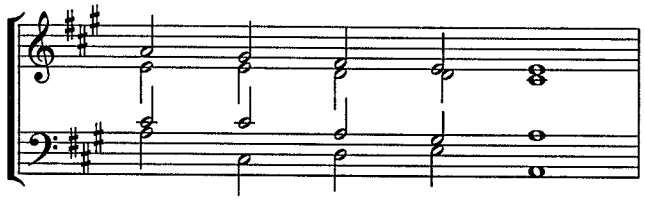
1.



2.



3.



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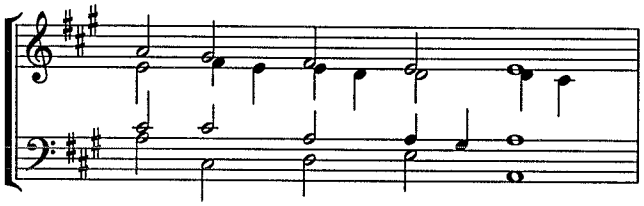
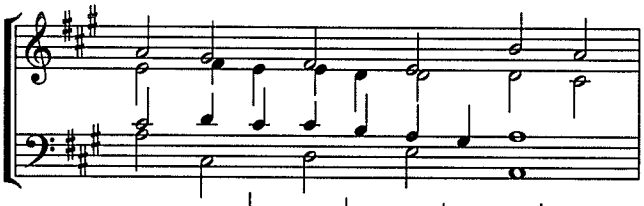
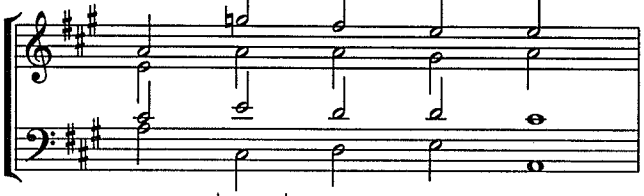


5.



6.



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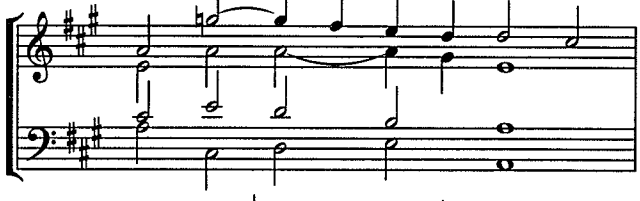

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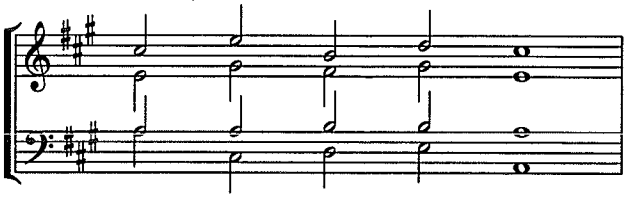
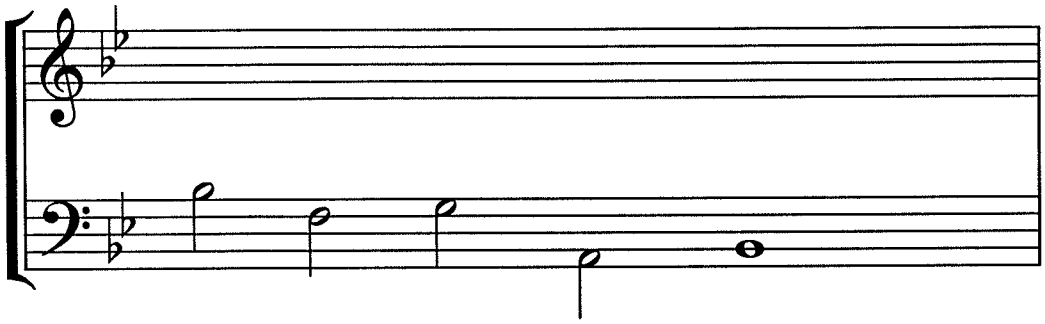


Bass Line No. 3

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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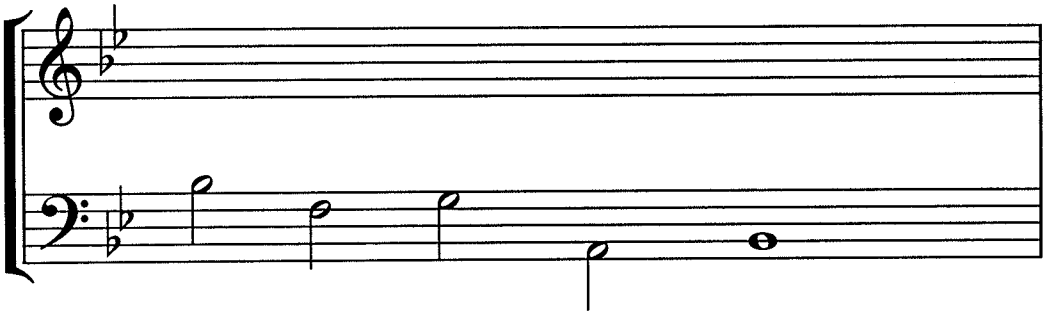

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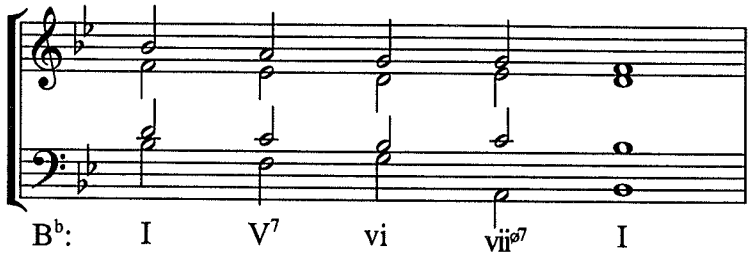

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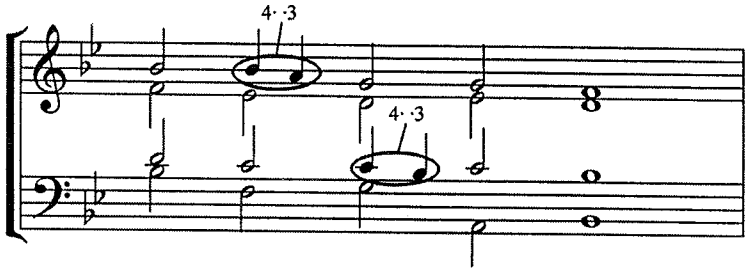

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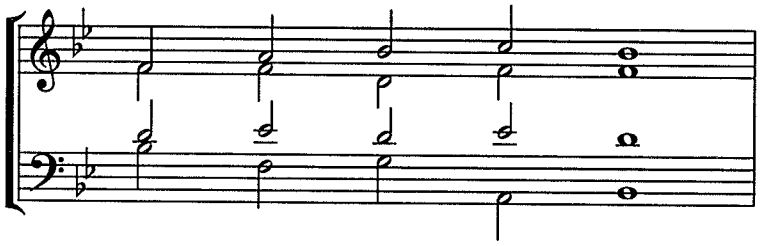

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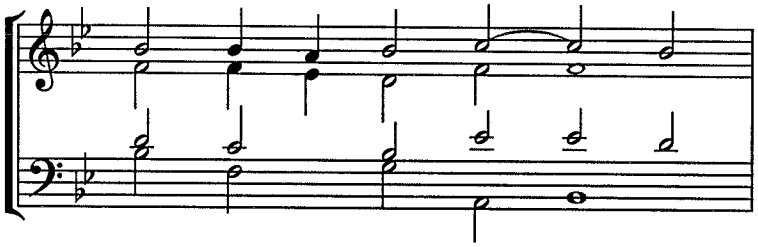

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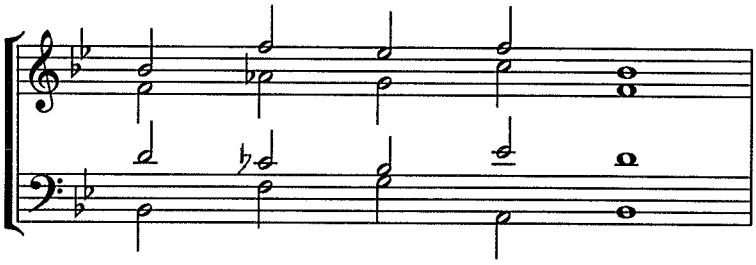

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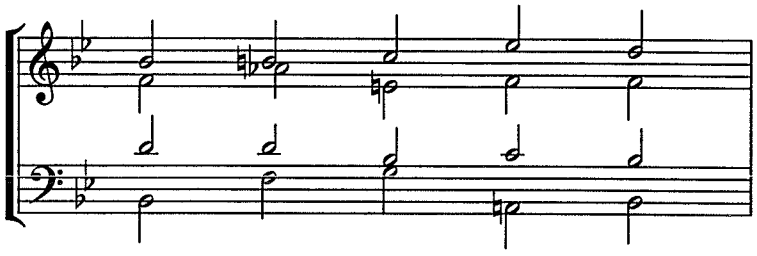
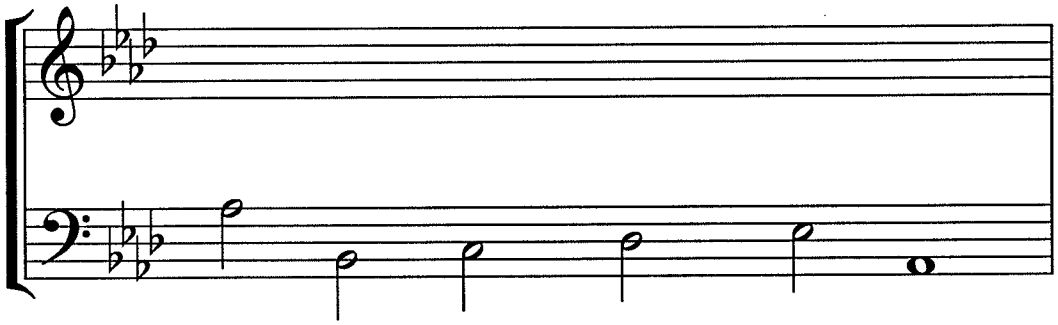


Bass Line No. 4

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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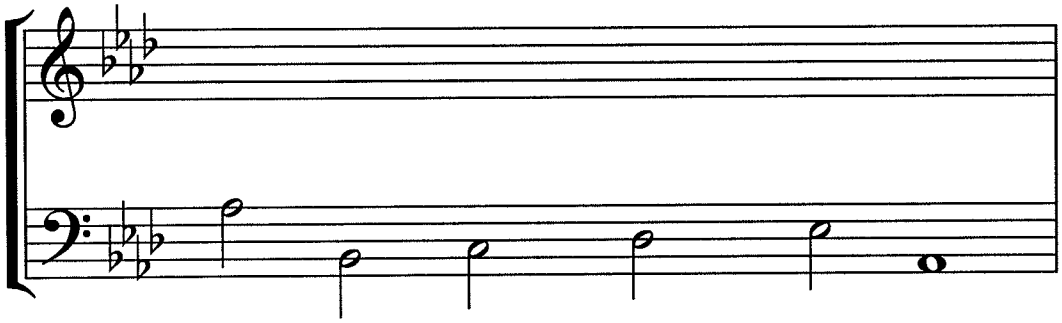

possible harmonizations:

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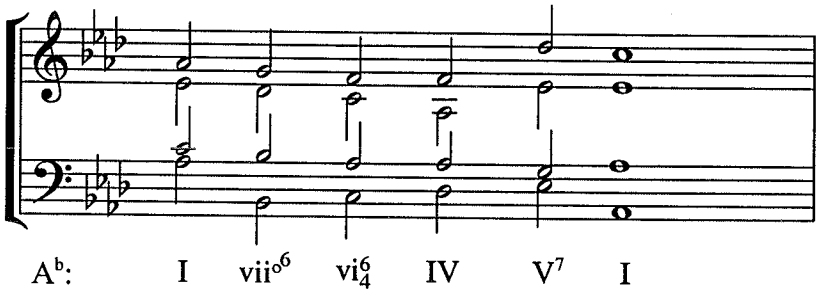

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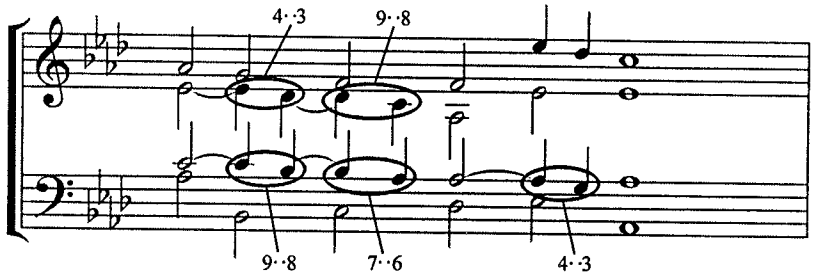

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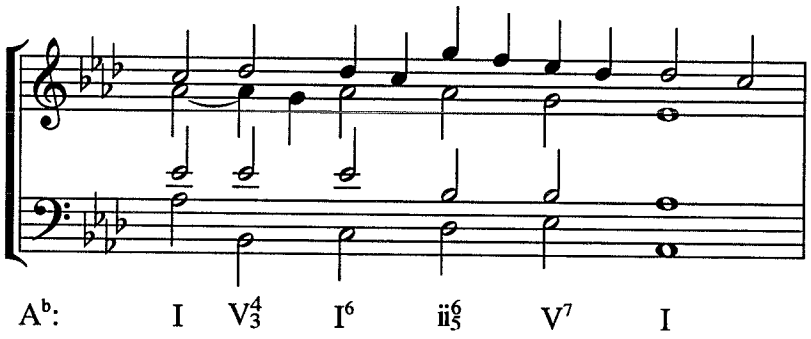

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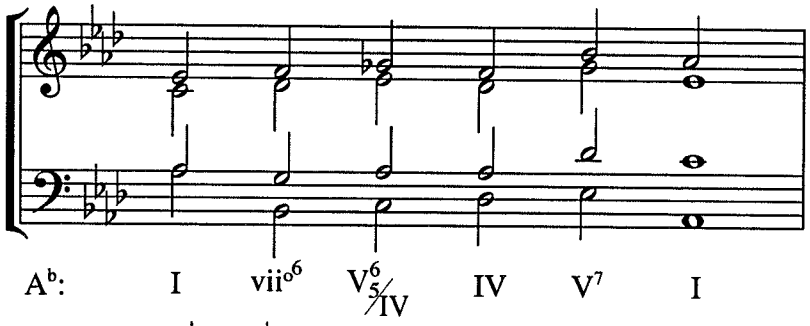

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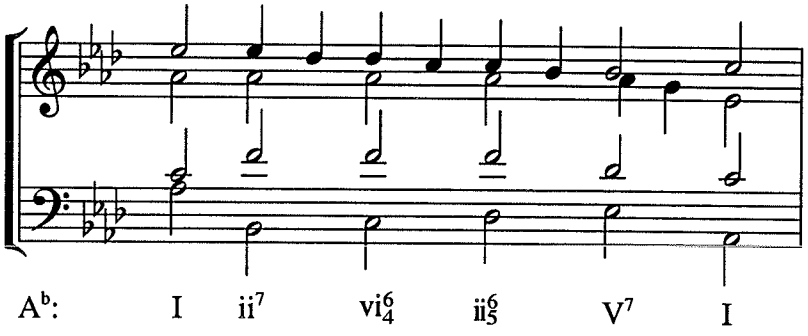
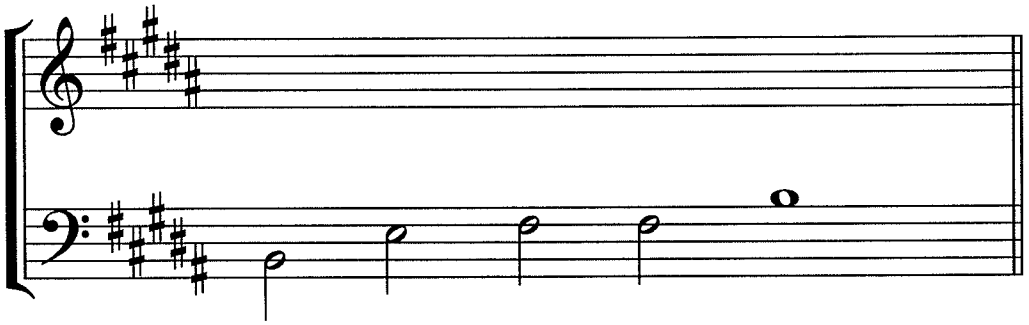


Bass Line No. 5

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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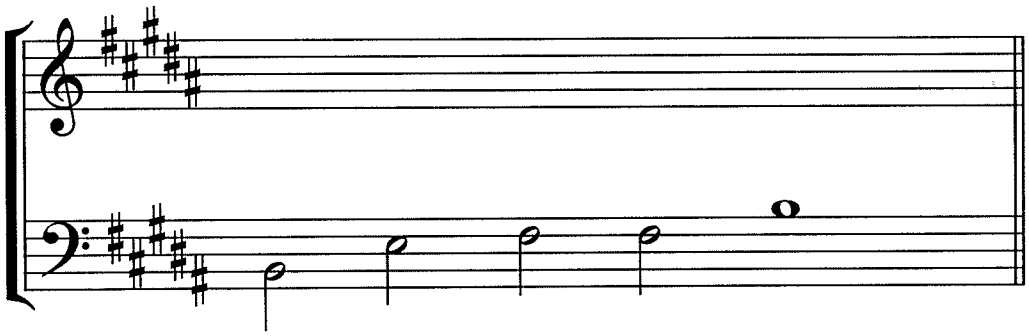

possible harmonizations:

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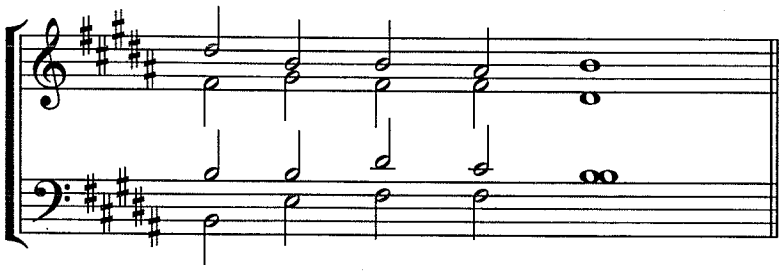

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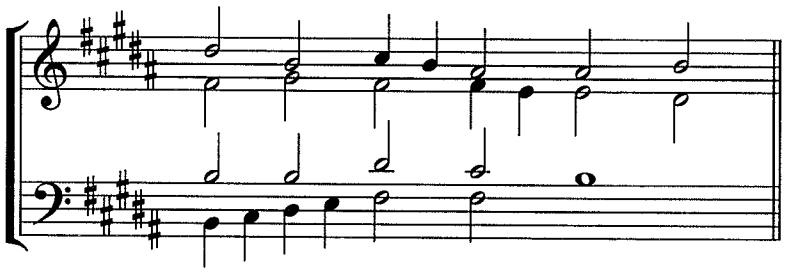
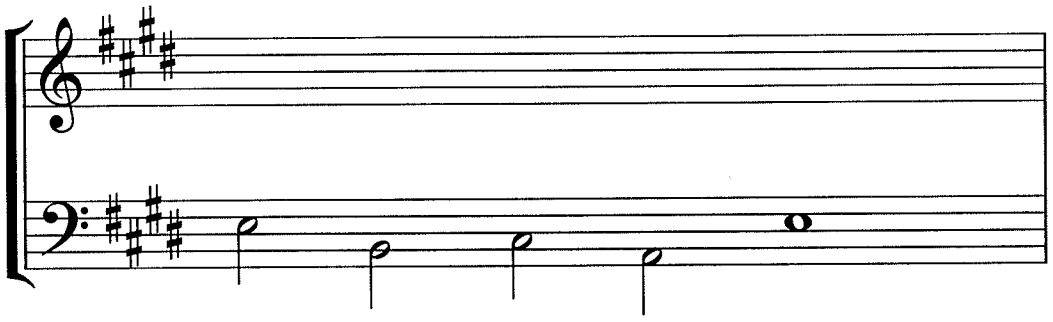


Bass Line No. 6

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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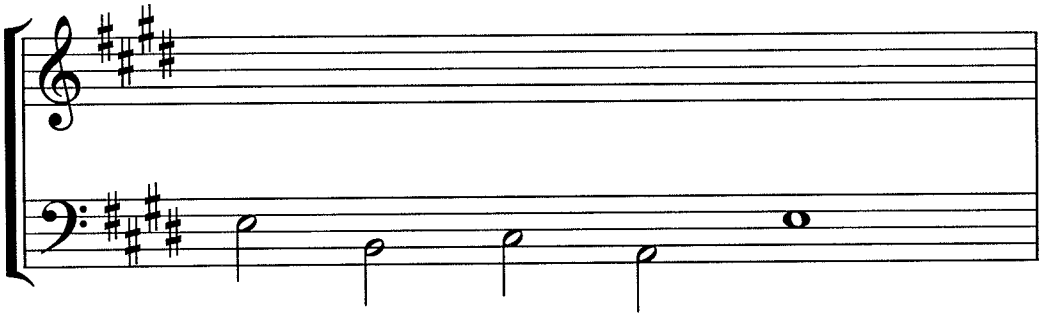

possible harmonizations:

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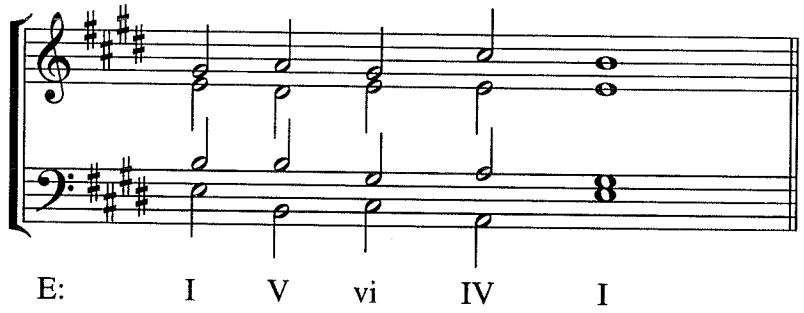

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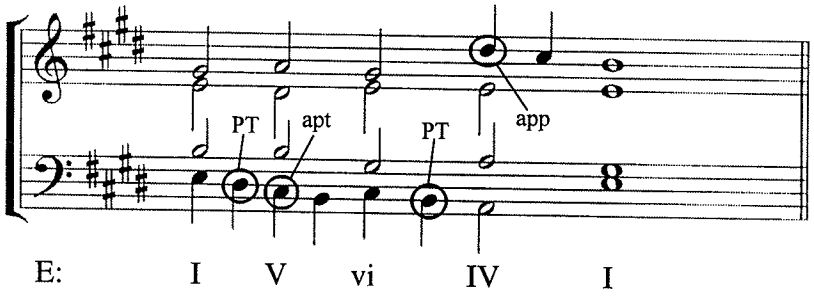
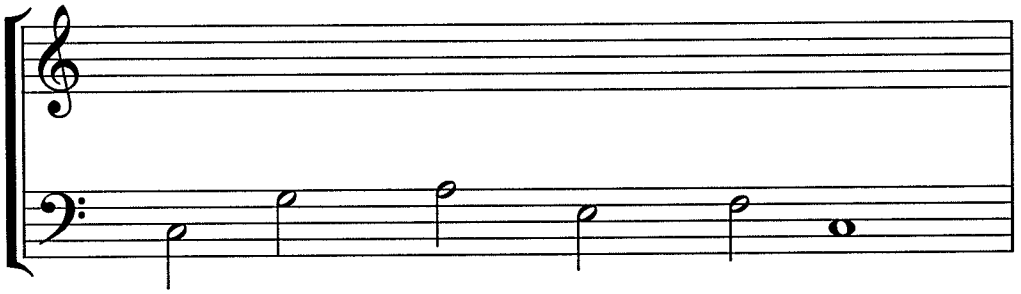


Bass Line No. 7

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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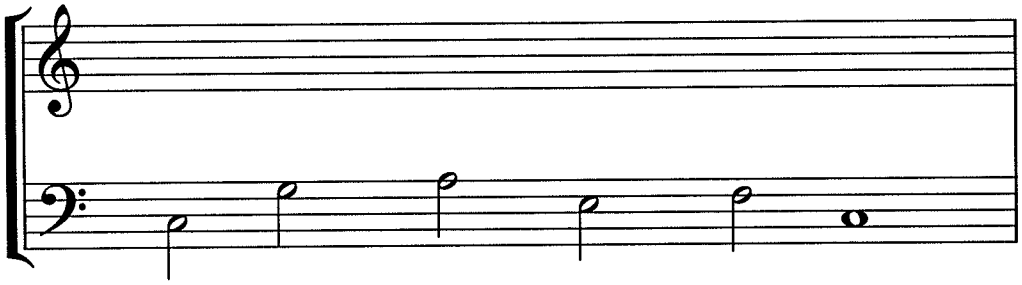
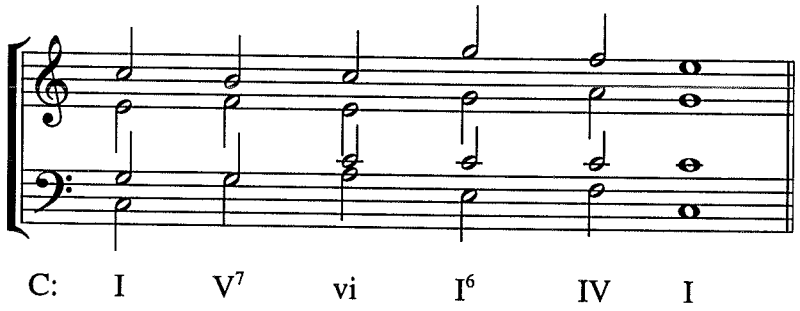
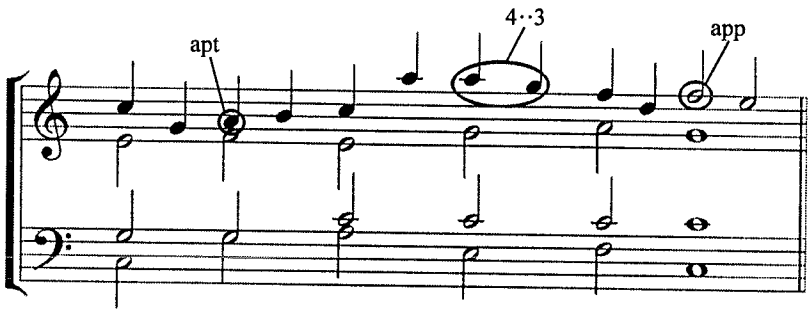


possible harmonizations:



C: I V^7 vi I^6 IV I

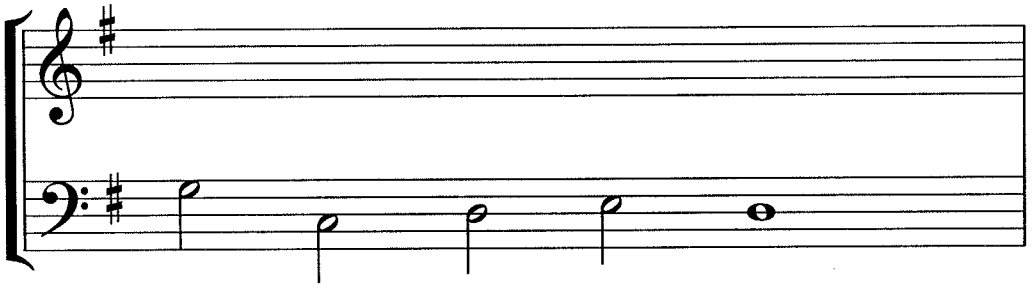


C: I V^7 vi I^6 IV (ii^6_5) I

Bass Line No. 8

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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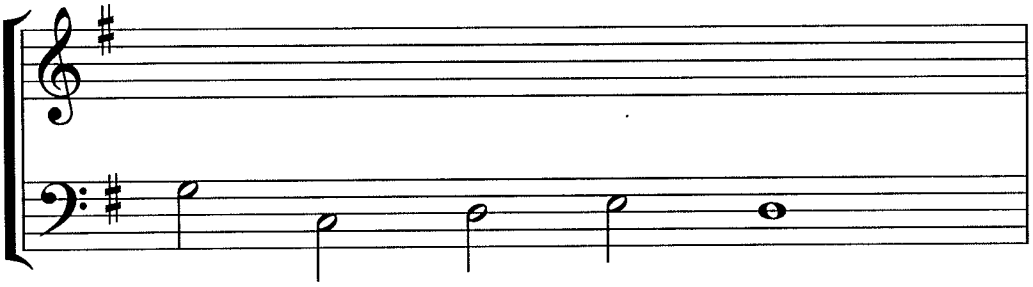

possible harmonizations:

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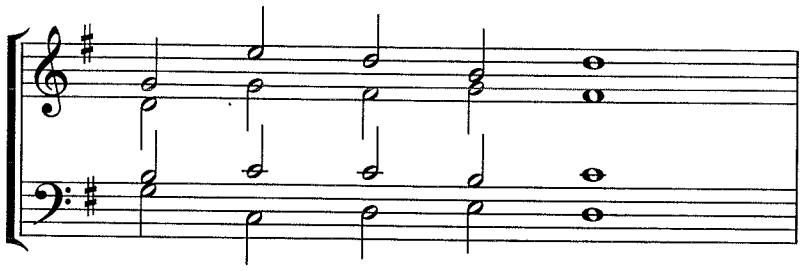
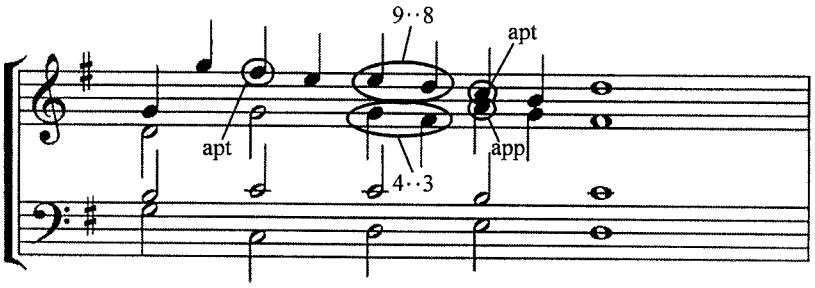


G: I IV V^7 vi V^7

2.

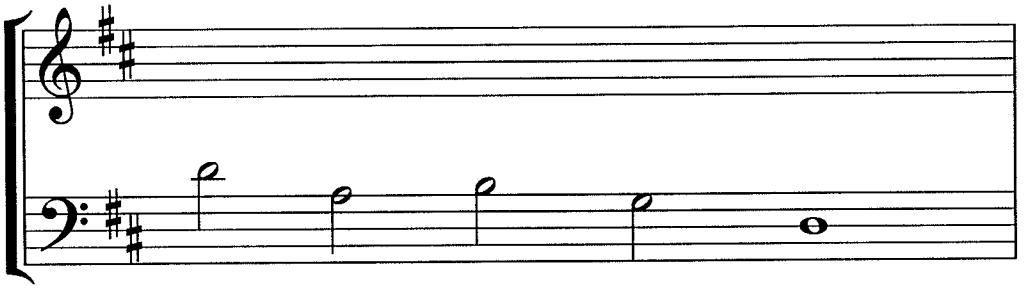


G: I IV V^7 vi V^7

Bass Line No. 9

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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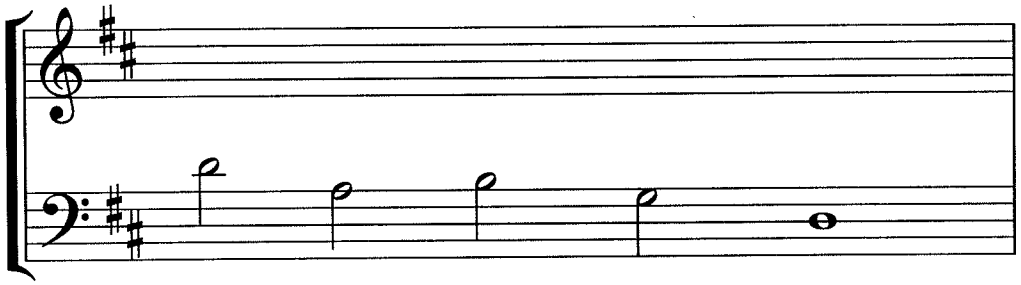

possible harmonizations:

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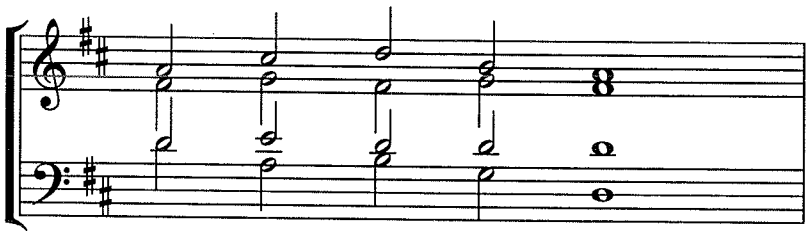
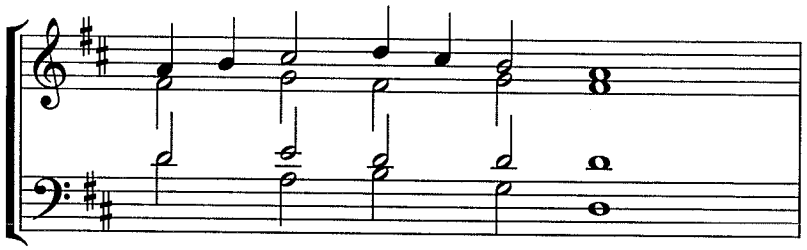


D: I V vi IV I

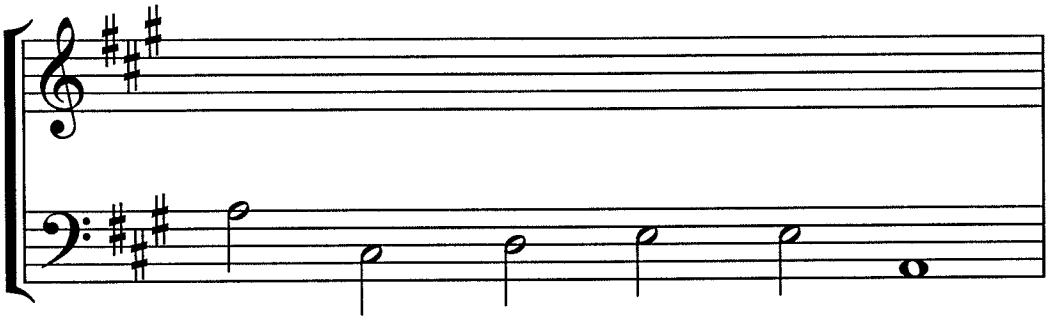
2.



Bass Line No. 10

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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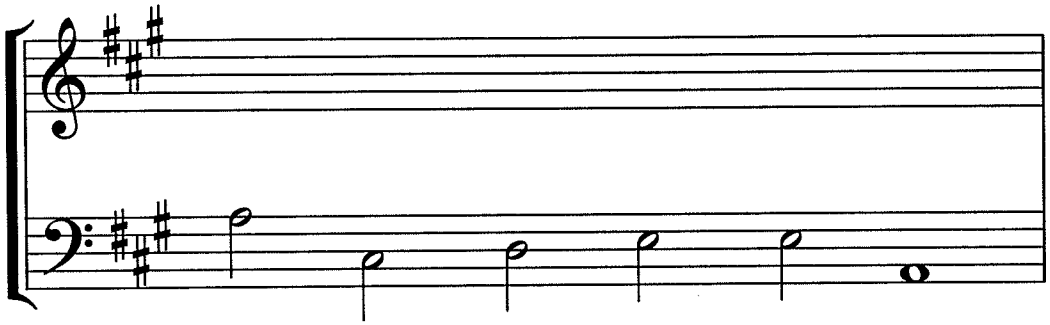

possible harmonizations:

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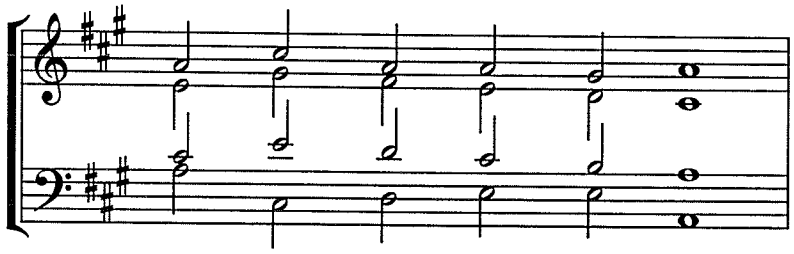

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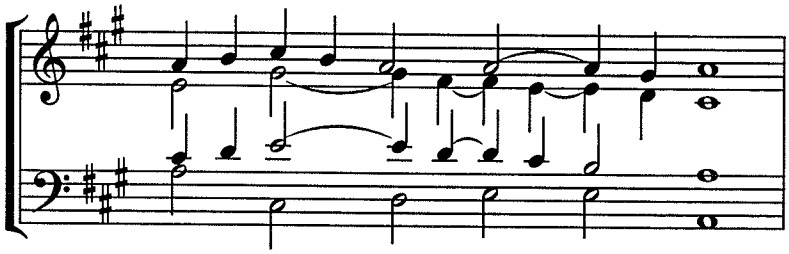
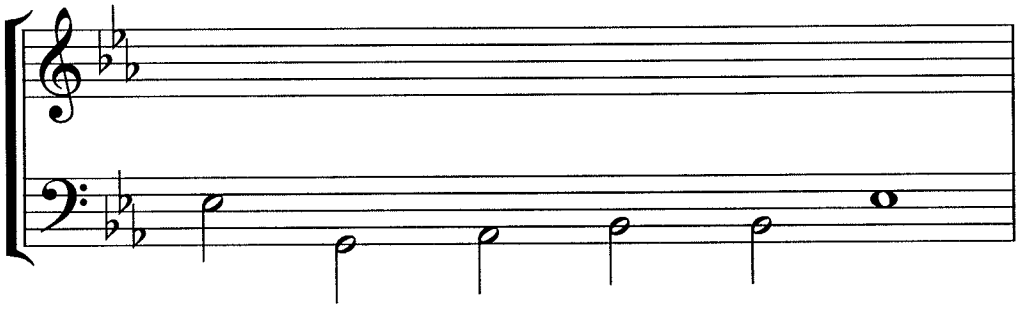


Bass Line No. 11

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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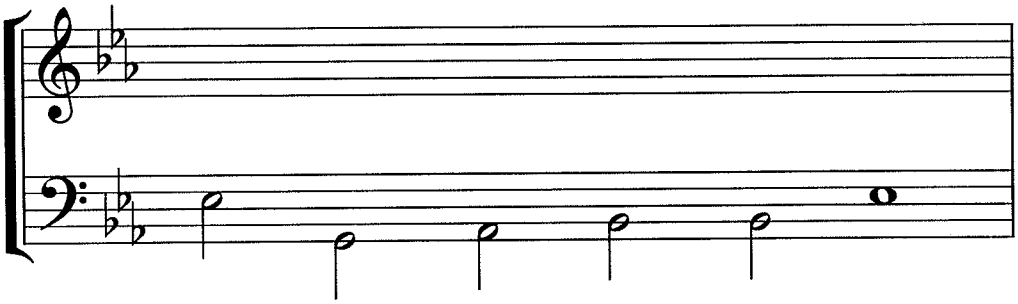

possible harmonizations:

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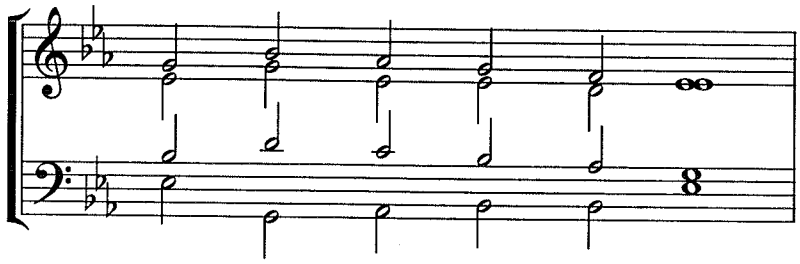

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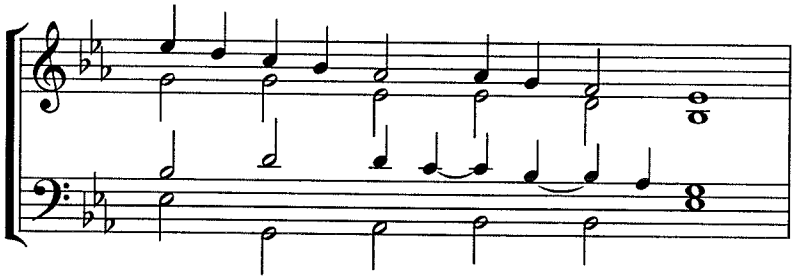
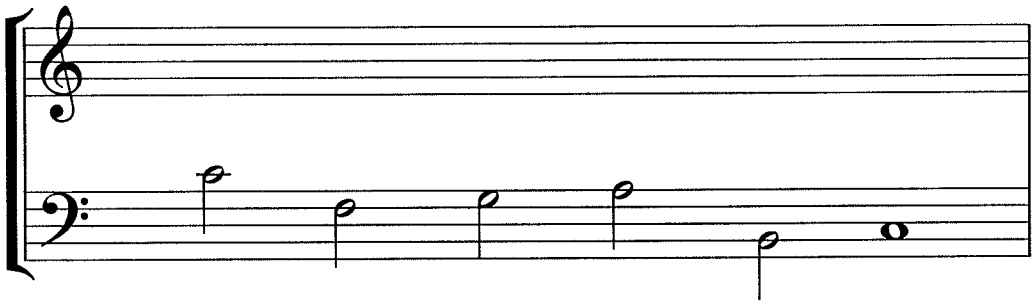


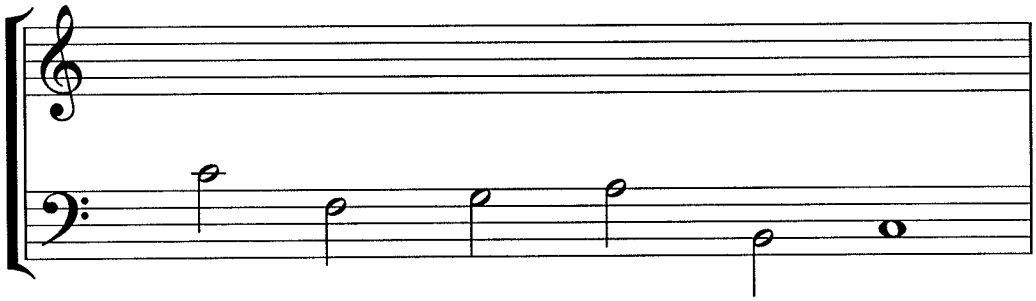
Bass Line No. 12

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

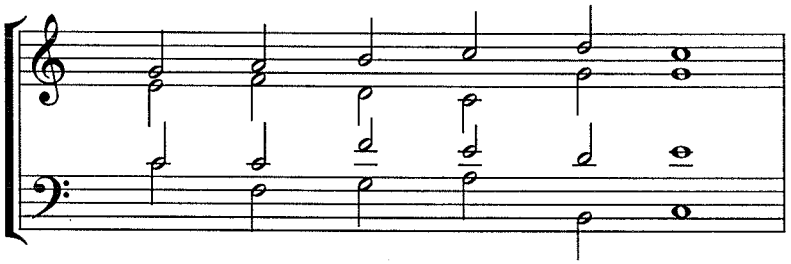


2.



possible harmonizations:

1.



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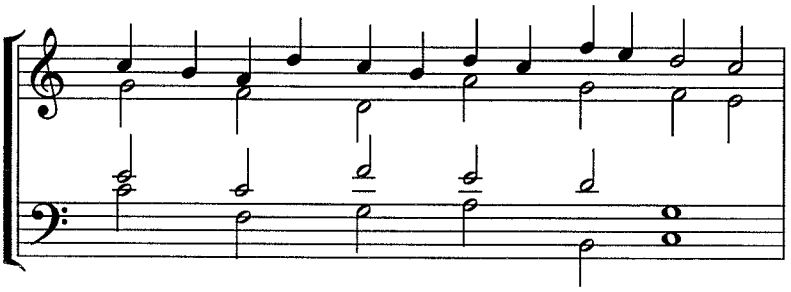
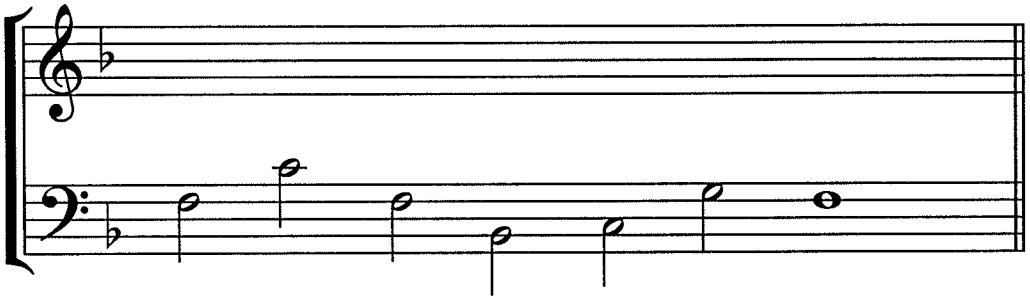


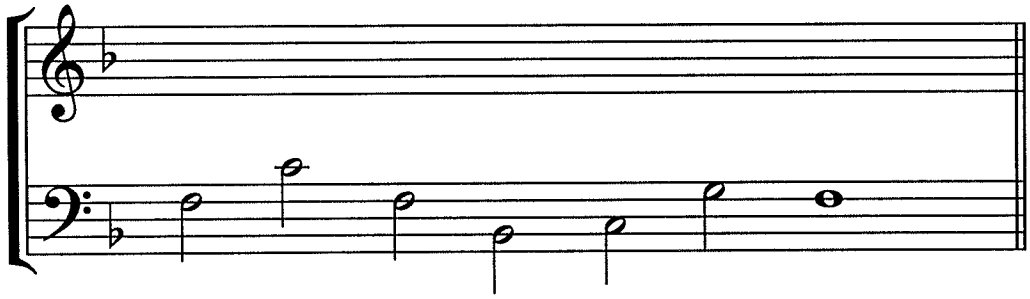
Bass Line No. 13

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

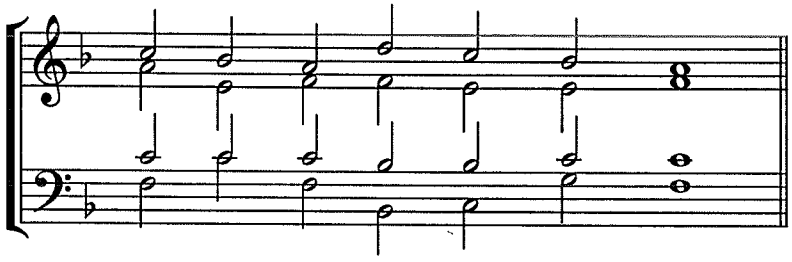


2.

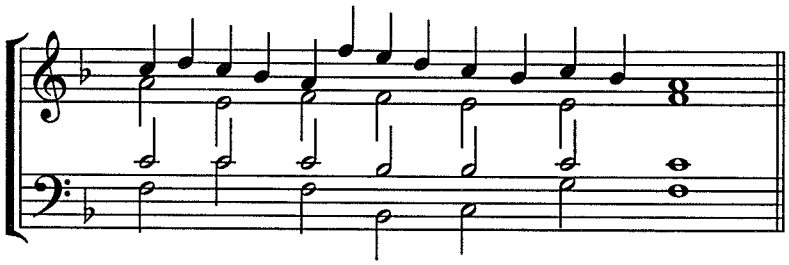


possible harmonizations:

1.



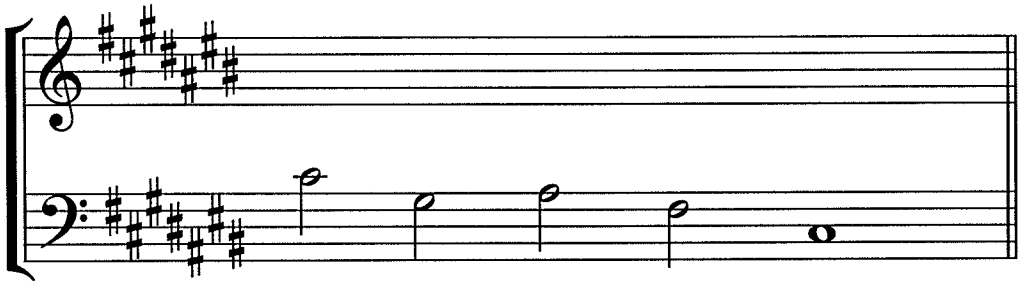
2.



Bass Line No. 14

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.



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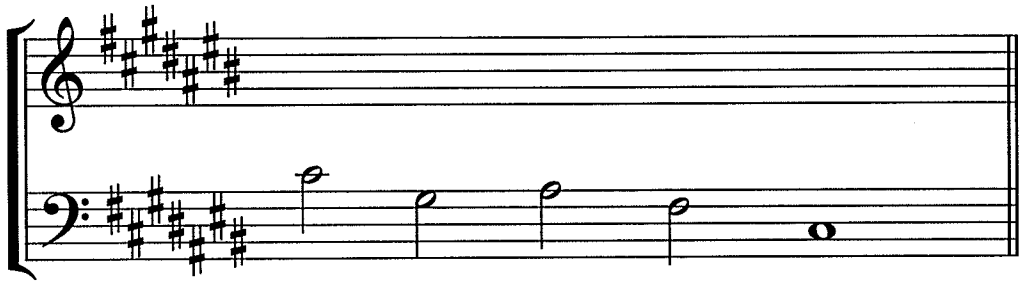
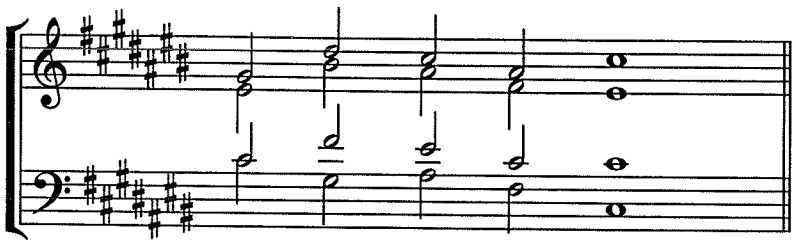
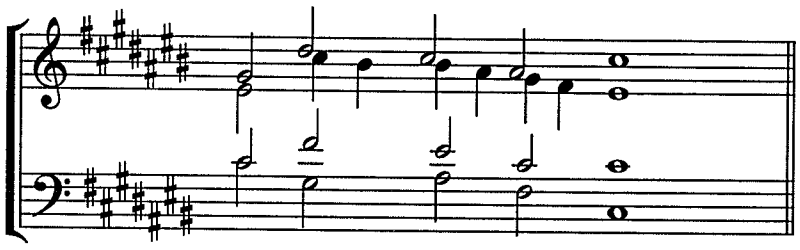


possible harmonizations:

1.



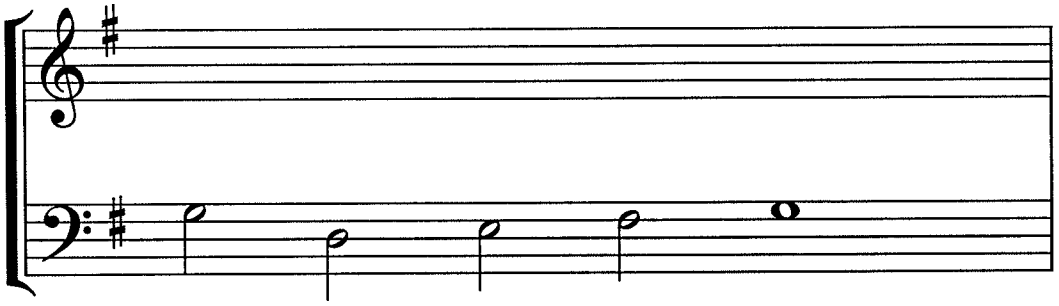
2.



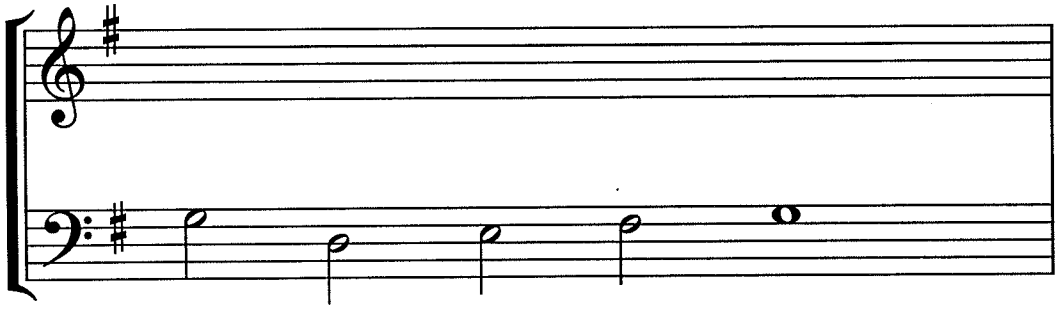
Bass Line No. 15

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

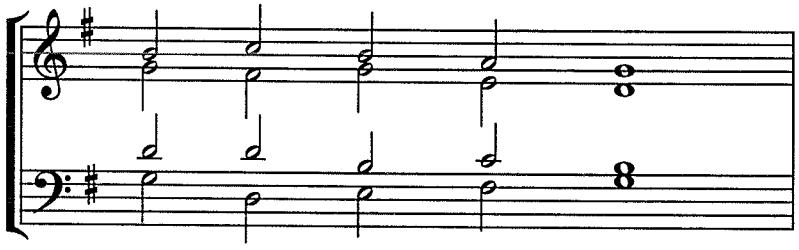


2.



possible harmonizations:

1.



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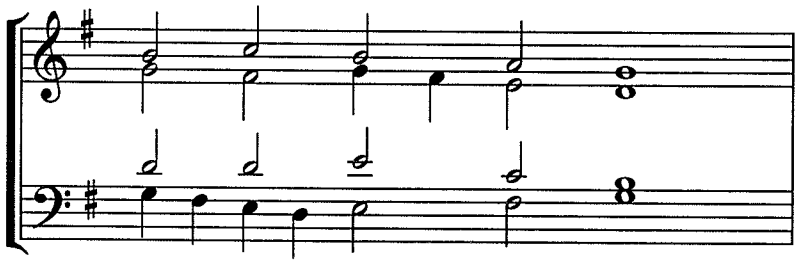
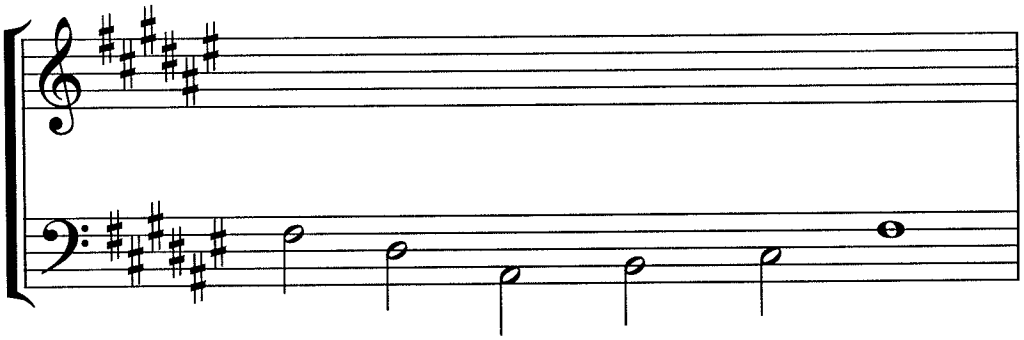


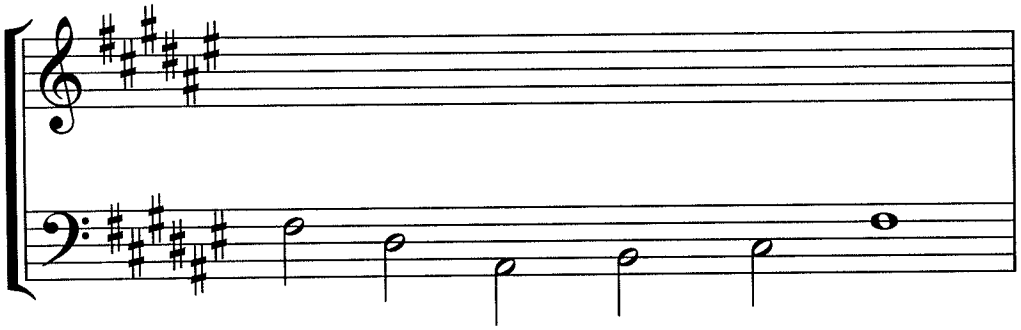
Bass Line No. 16

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

1.

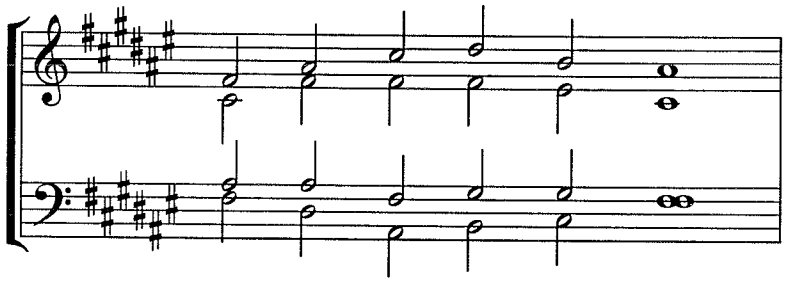


2.



possible harmonizations:

1.



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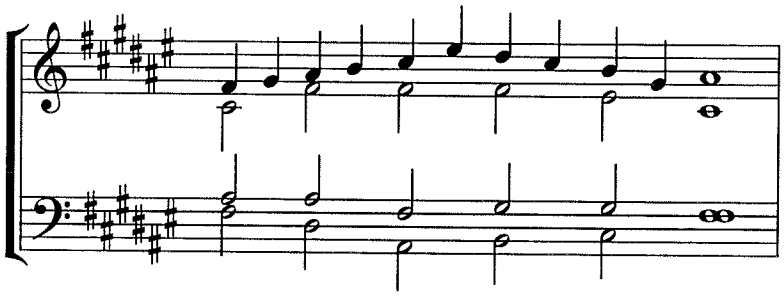
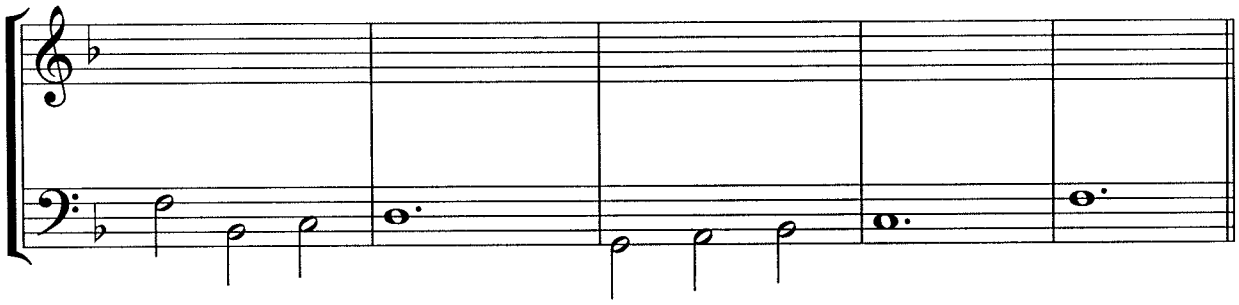
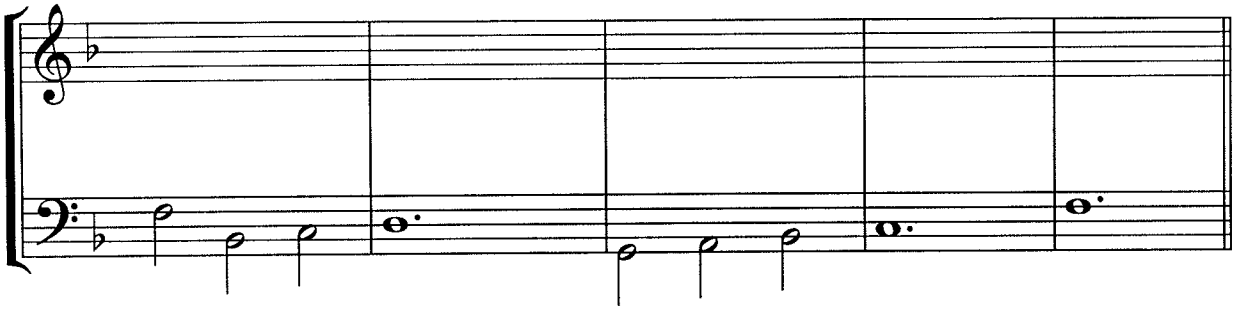


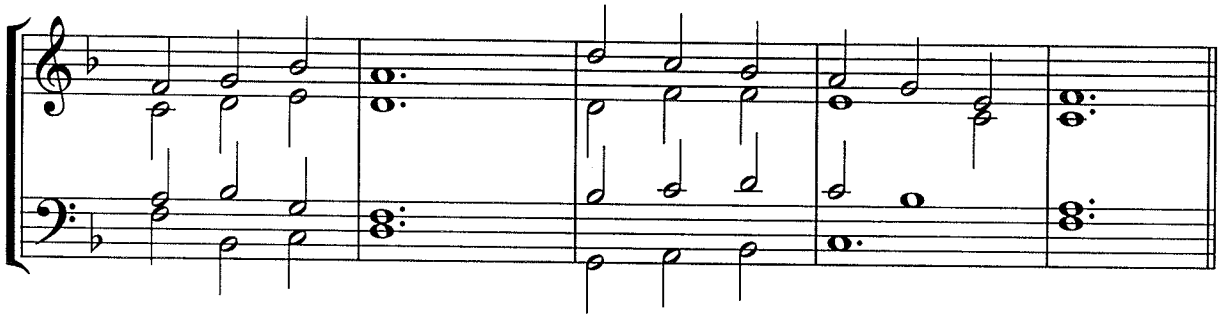
Bass Line No. 17

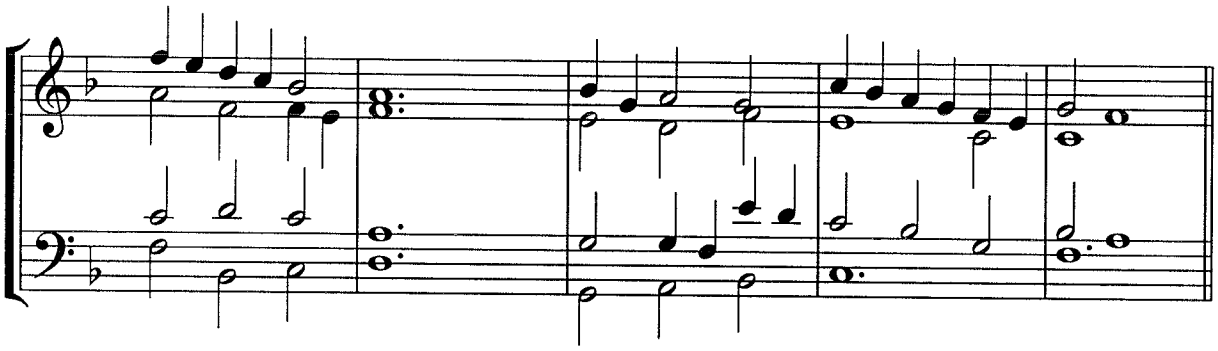
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





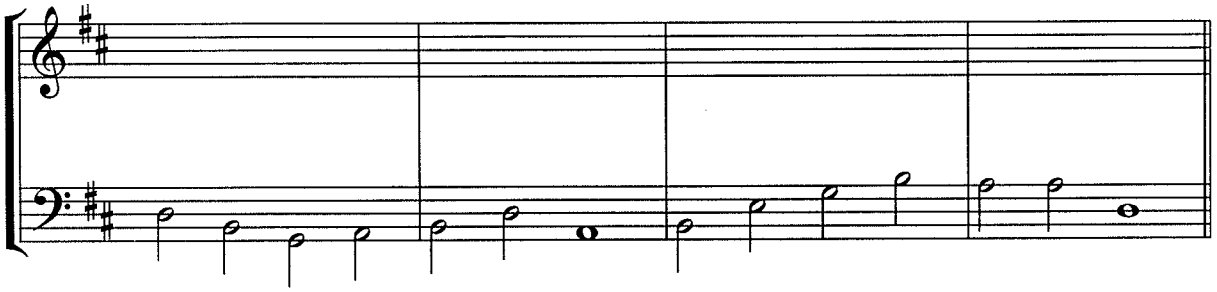
possible harmonizations:

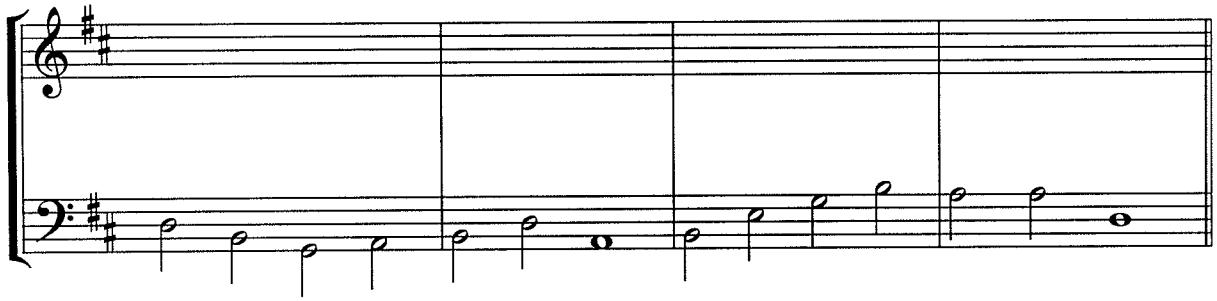




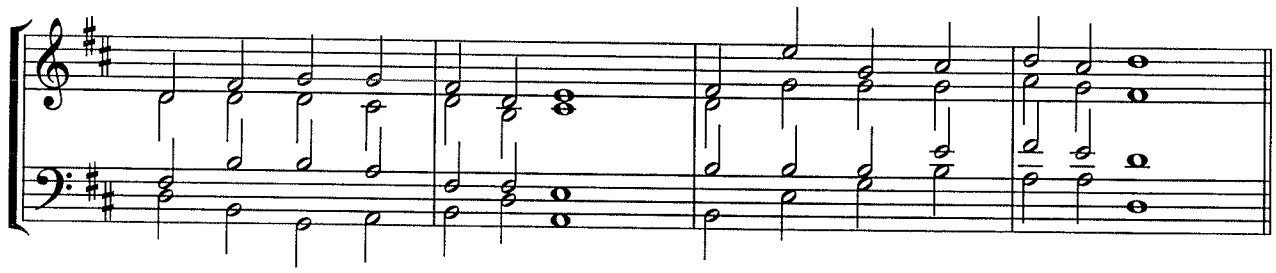
Bass Line No. 18

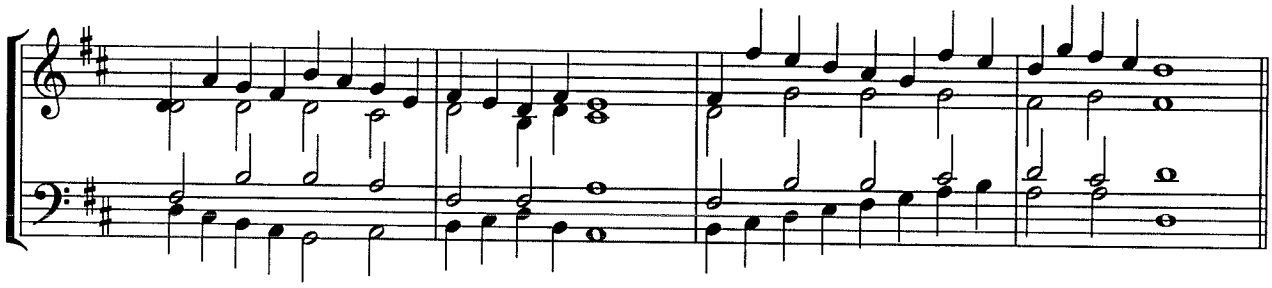
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





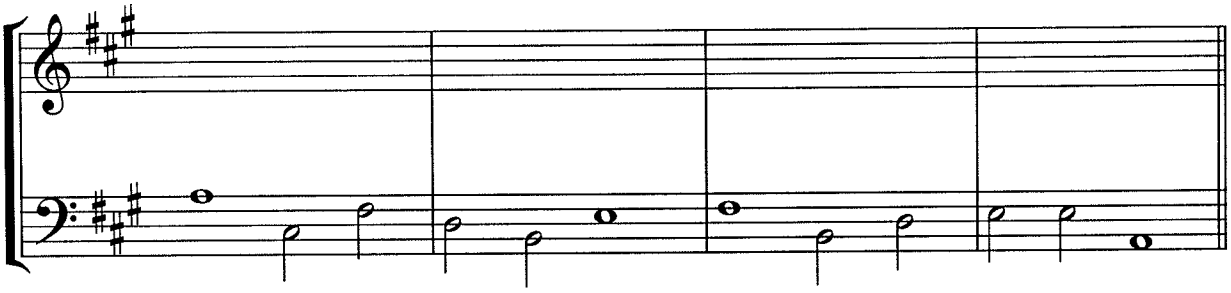
possible harmonizations:

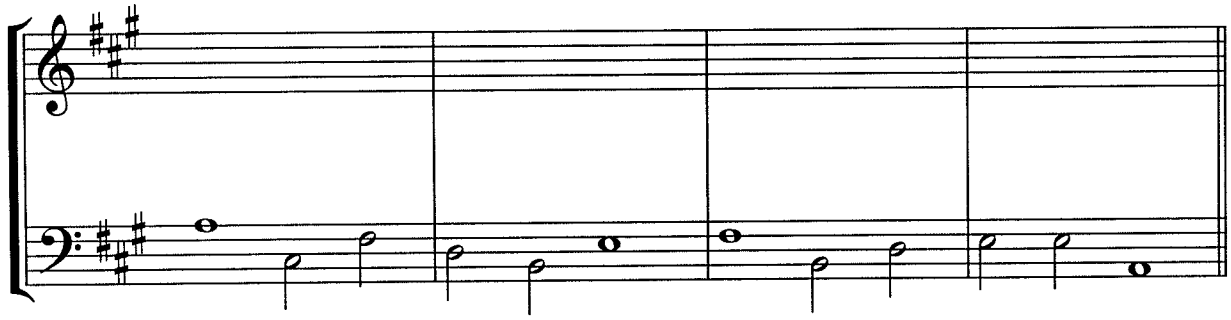




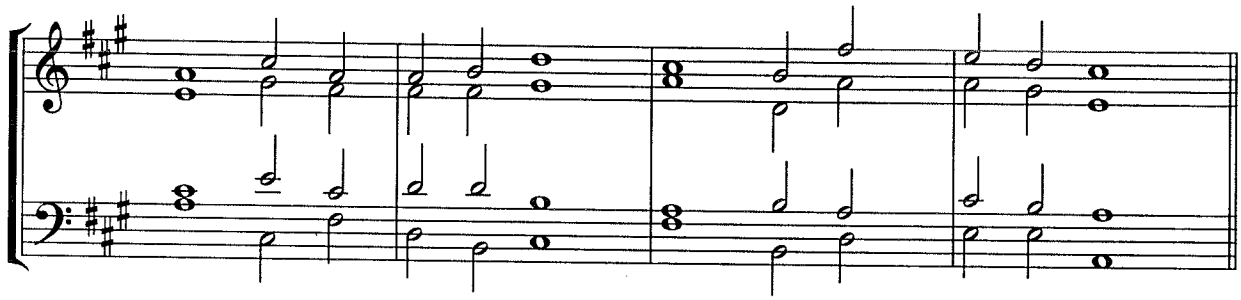
Bass Line No. 19

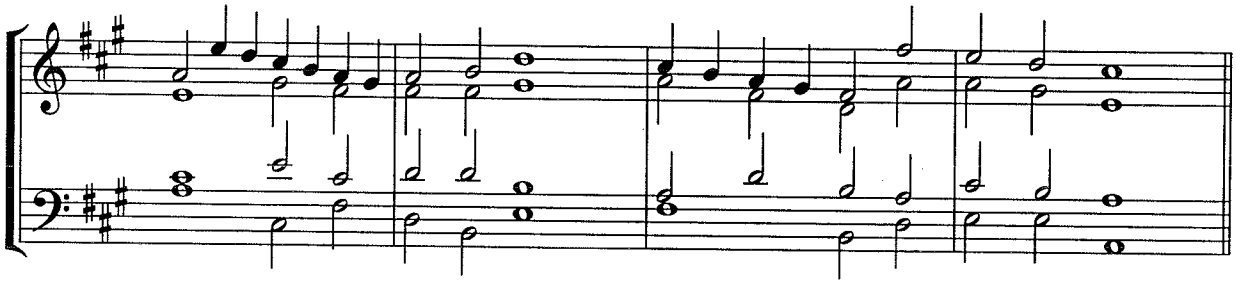
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





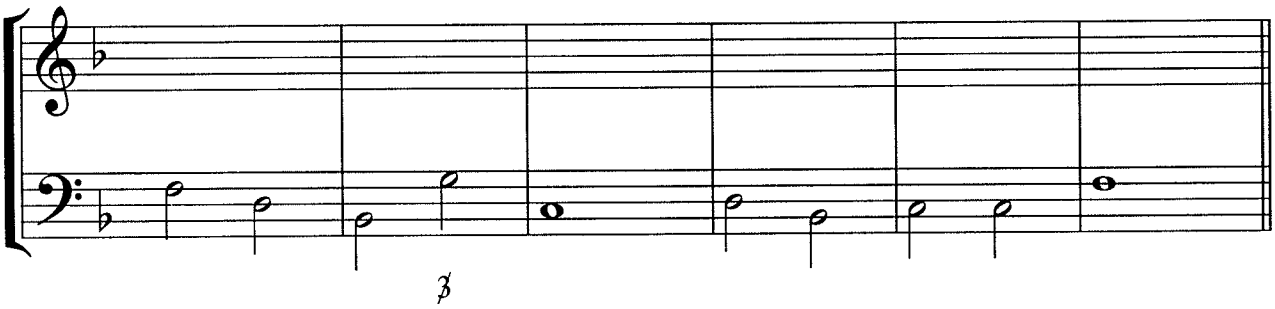
possible harmonizations:

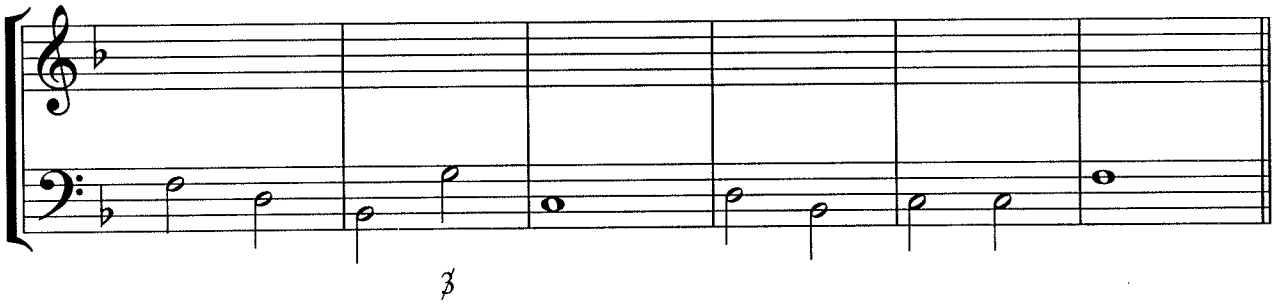




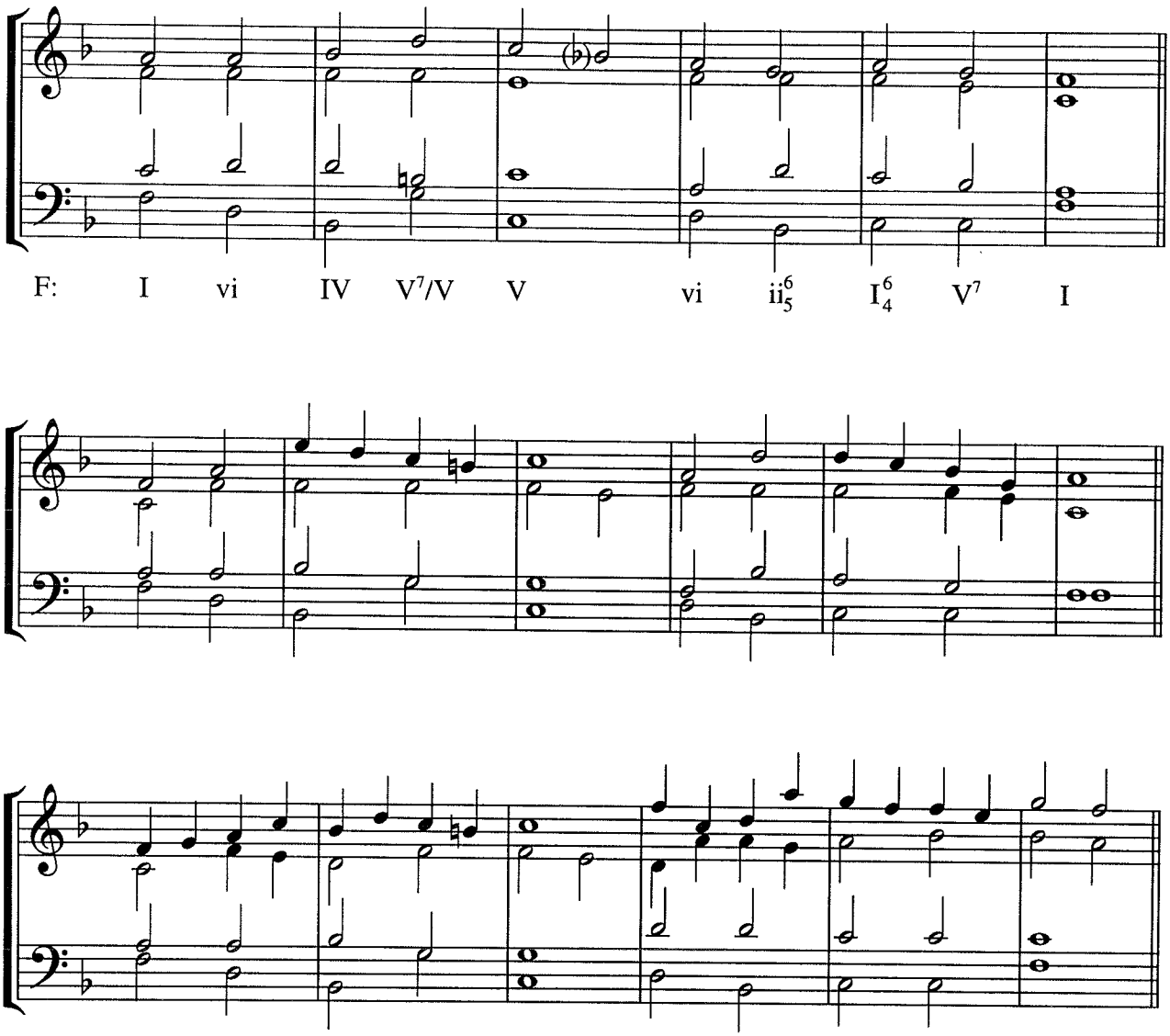
Bass Line No. 20

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*



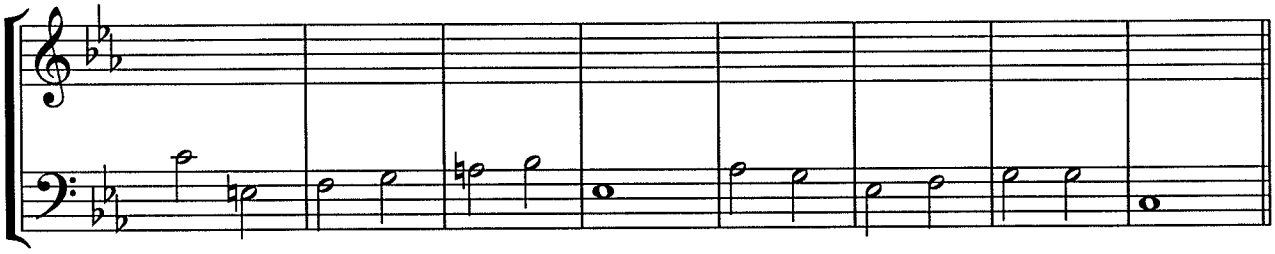


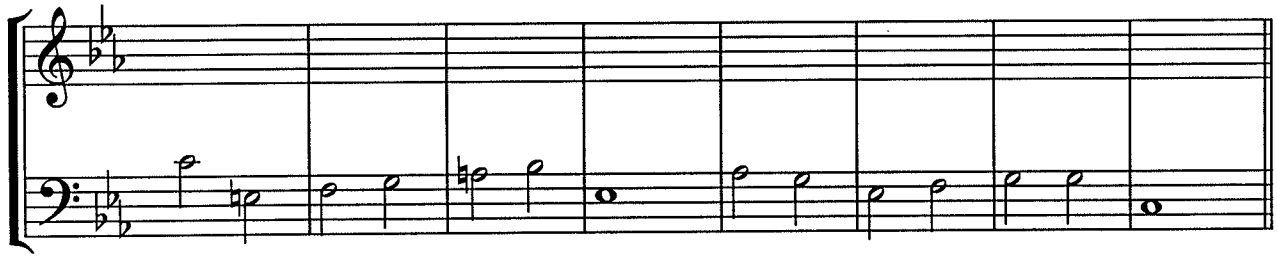
Three possible harmonizations of the bass line:



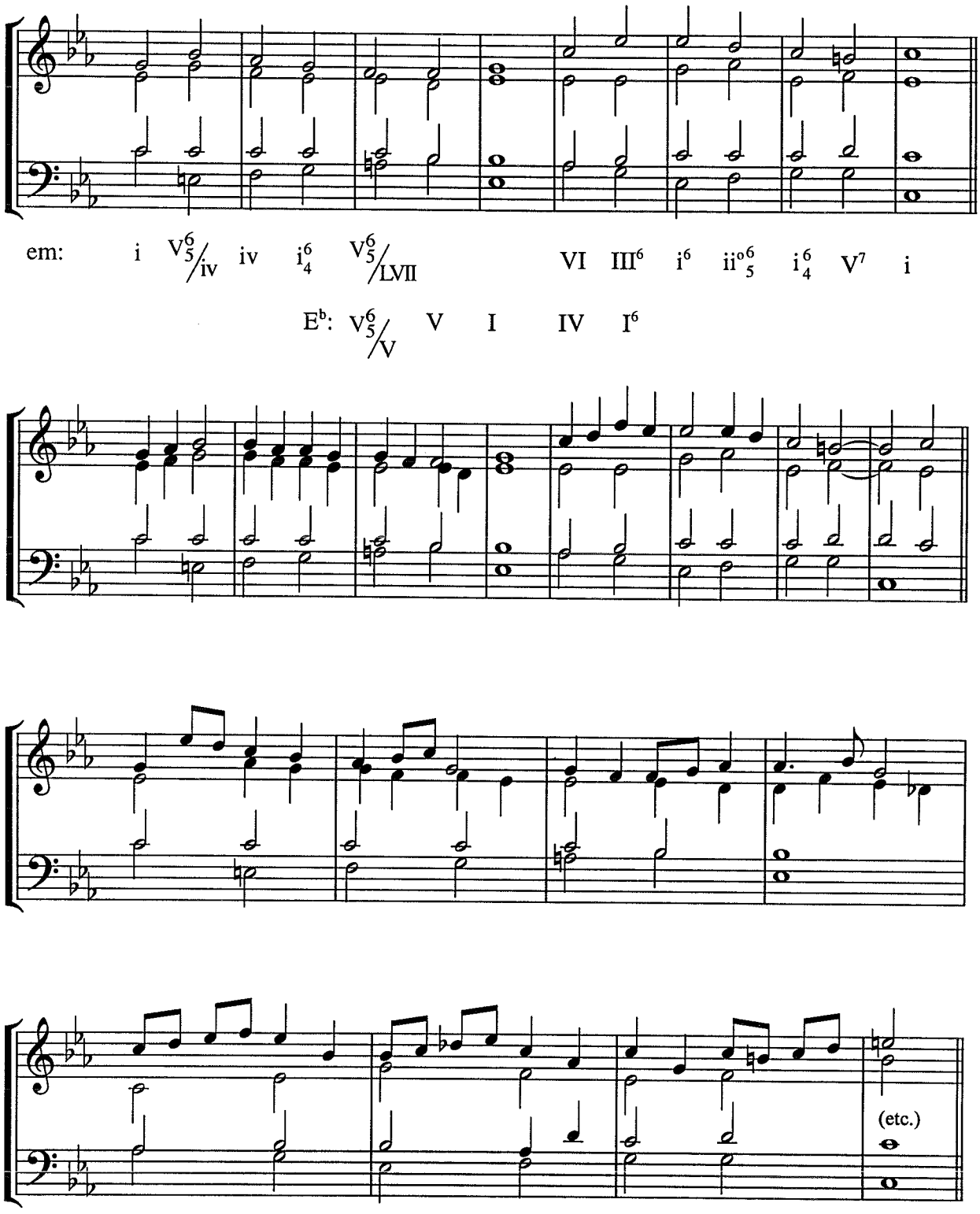
Bass Line No. 21

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*



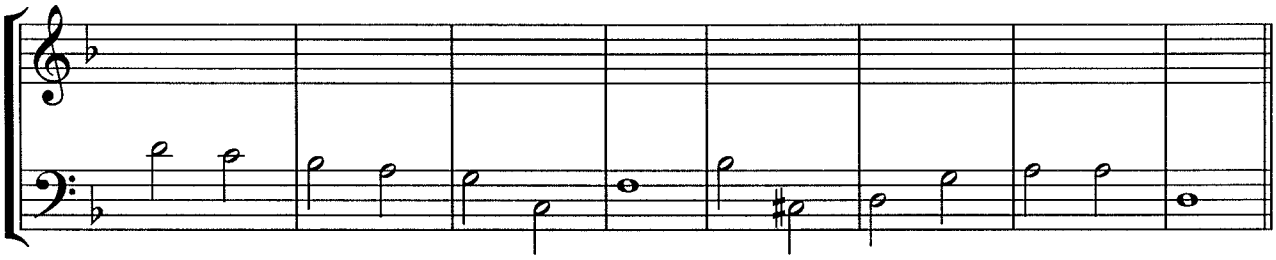


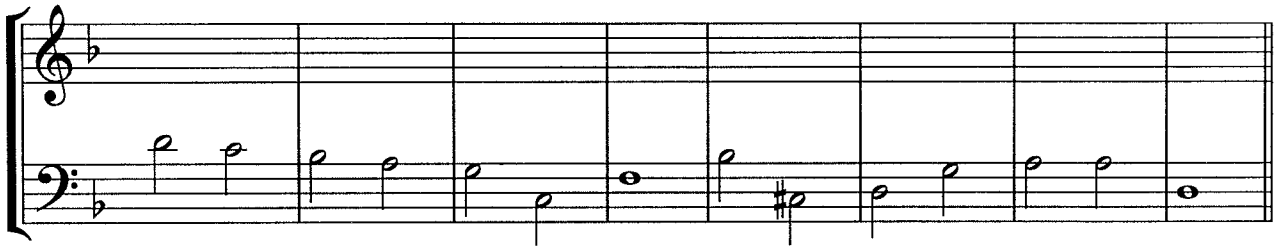
Three possible harmonizations of the bass line:



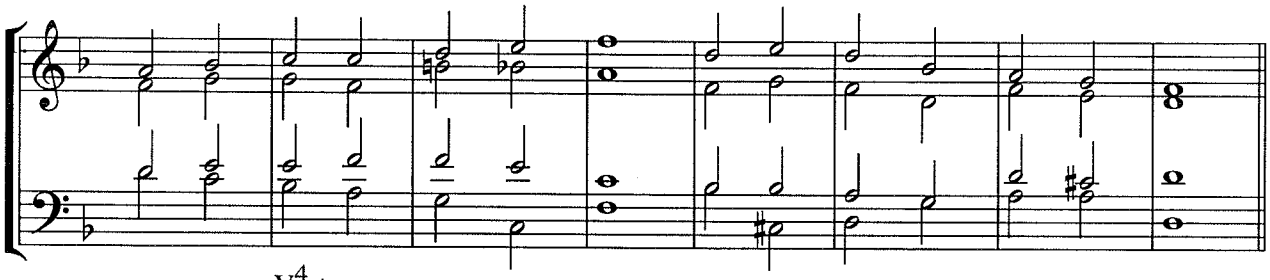
Bass Line No. 22

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*



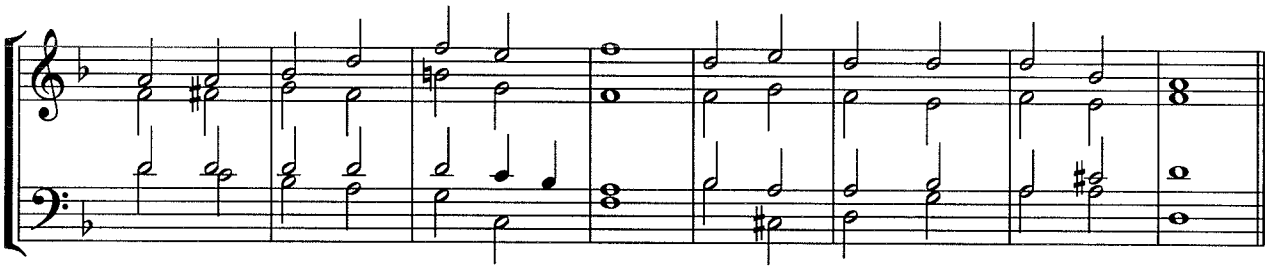


Three possible harmonizations of the bass line:



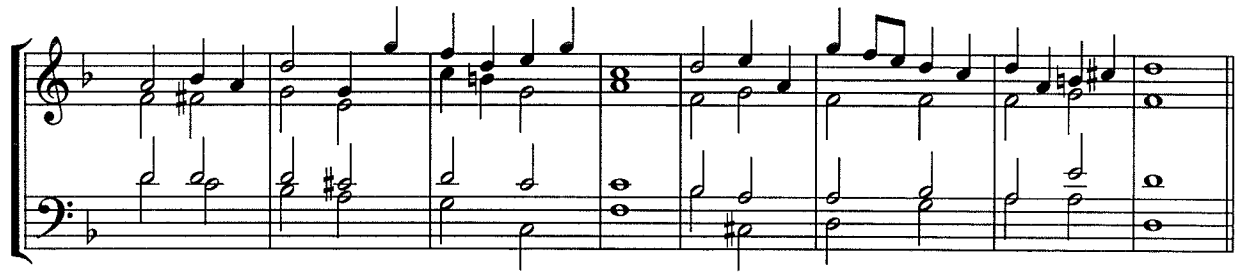
dm: i V^7/III $V^4_2/_{III}$ II^6_4 vii^{o7} i iv i^6_4 V^7 i

F: V^4_2 I^6_4 $V^7/_V$ V^7 I IV $vii^{o7}/_{vi}$



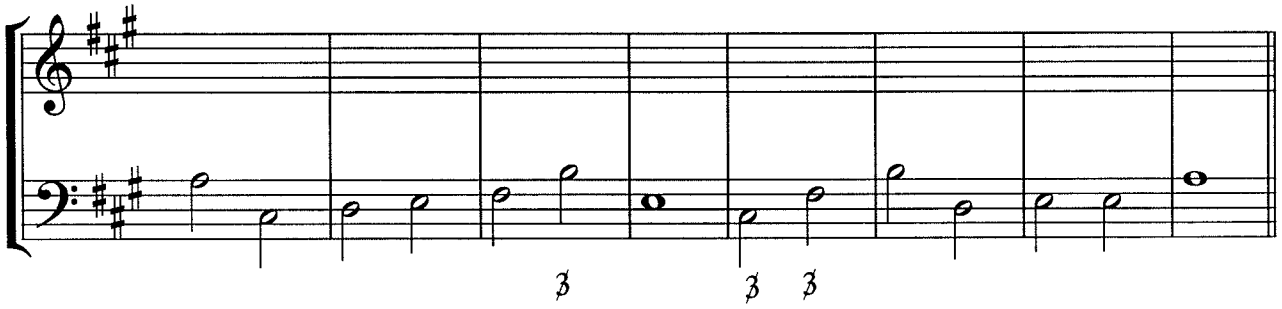
dm: i $V^4_2/_{iv}$ iv^6 i^6_4 $V^7/_{LVII}$ $V^7/_{III}$ III VI V^6_5 i ii^6_5 i^6_4 V^{b9} i

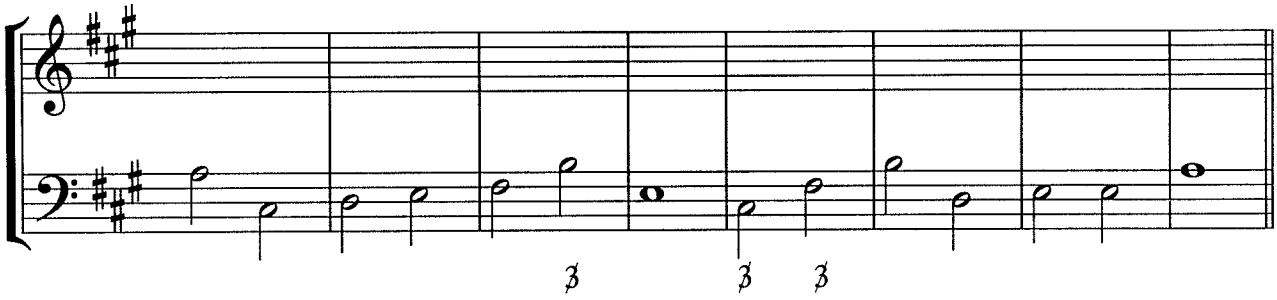
F: vi^6_4 $V^7/_V$ V^7 I



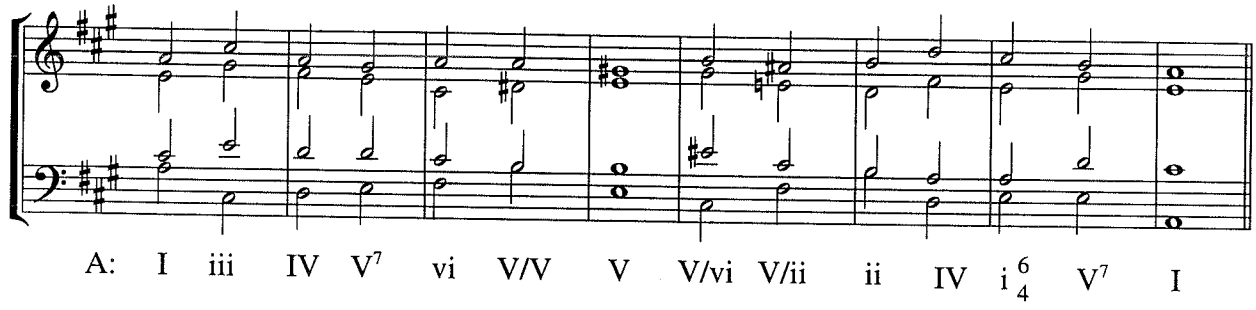
Bass Line No. 23

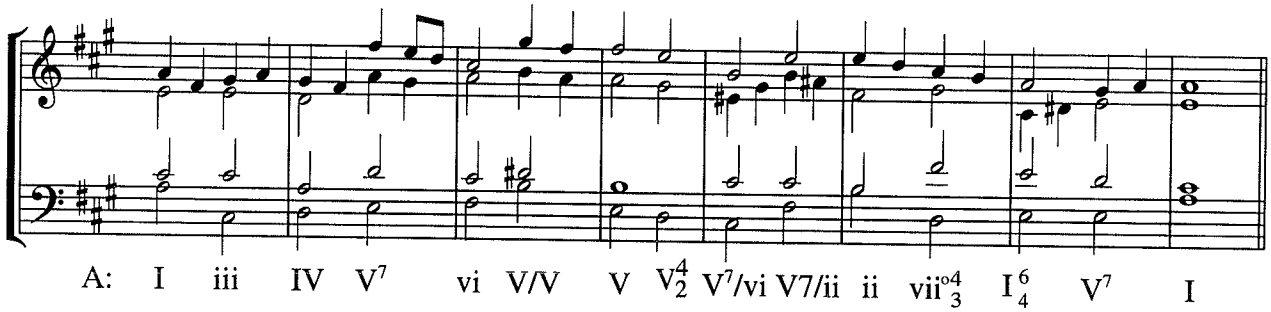
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

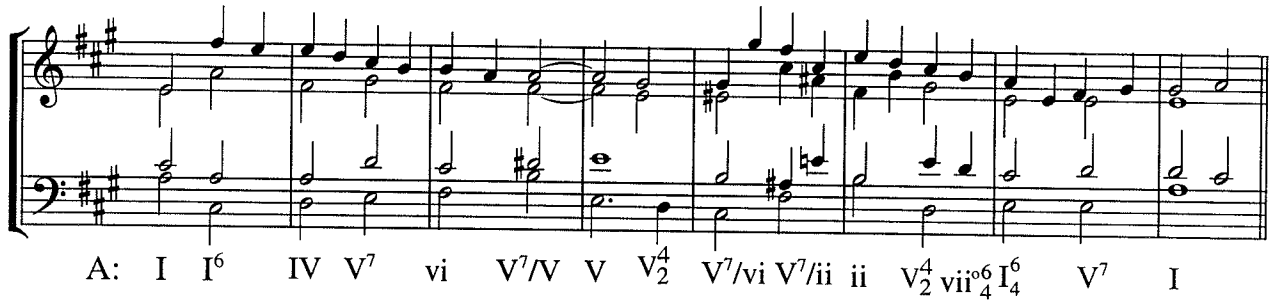


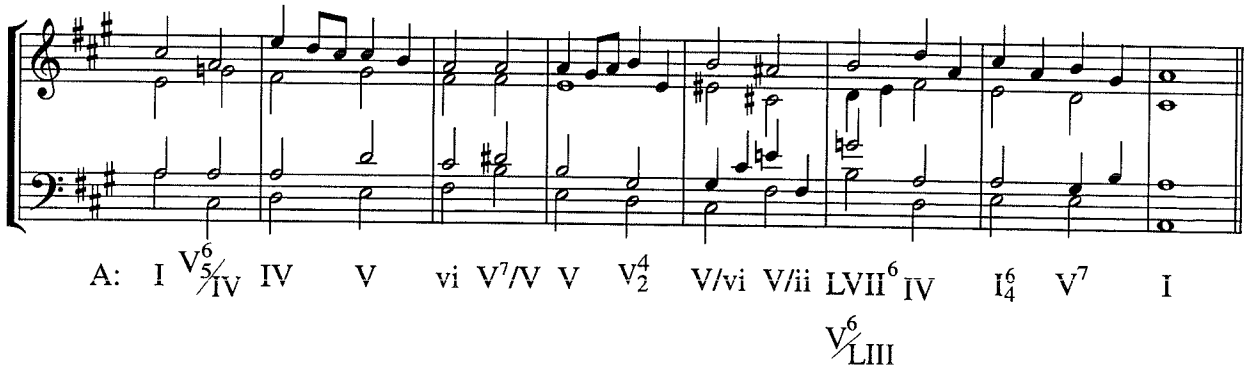


Four possible harmonizations of the bass line:



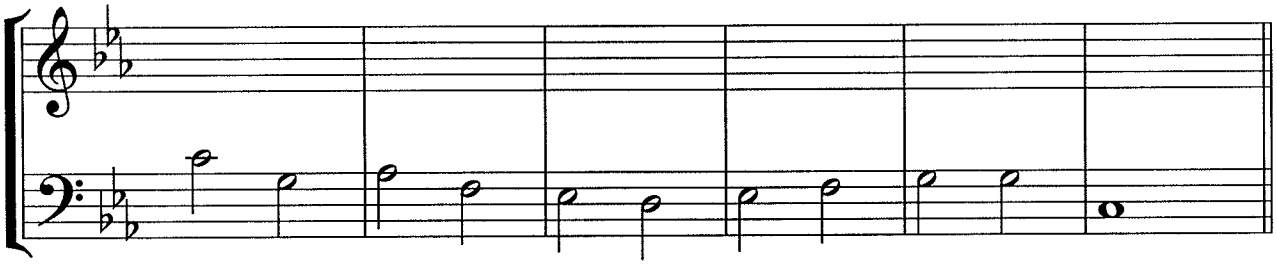


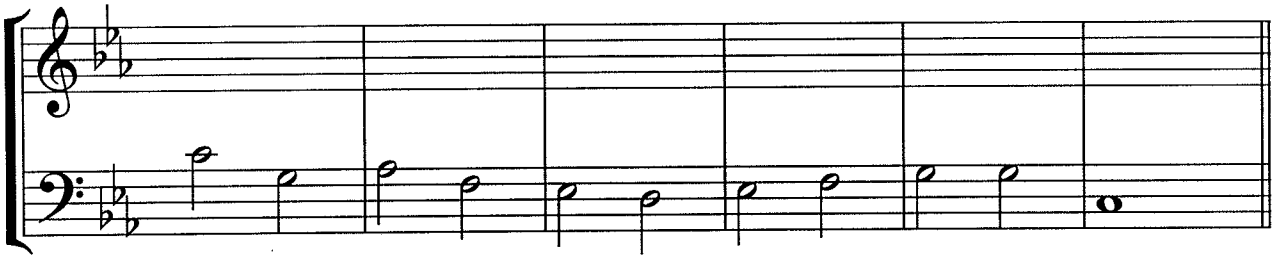




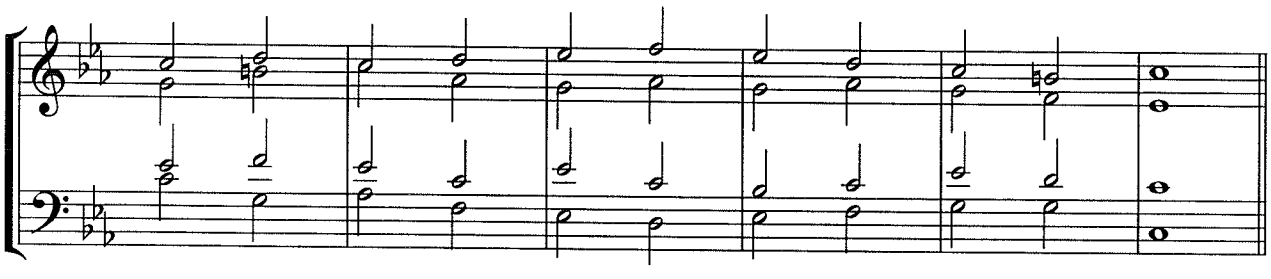
Bass Line No. 24

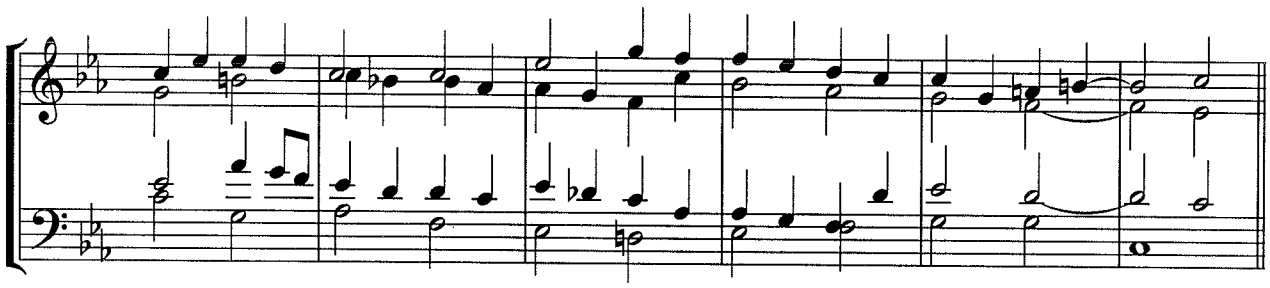
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





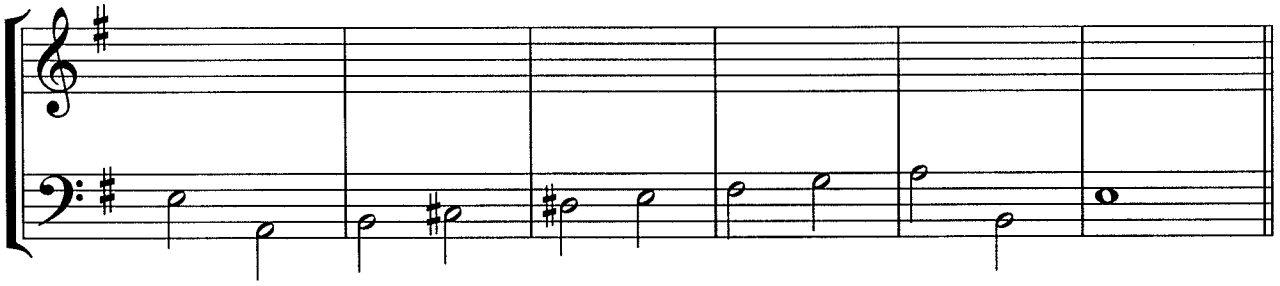
Two possible harmonizations of the bass line:

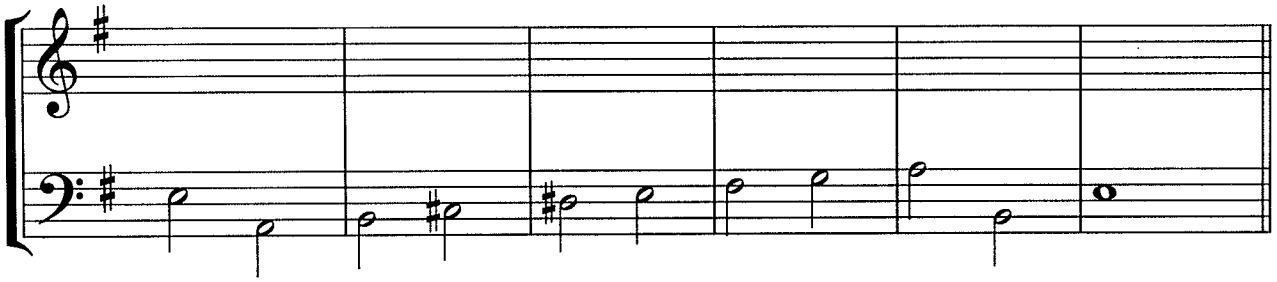




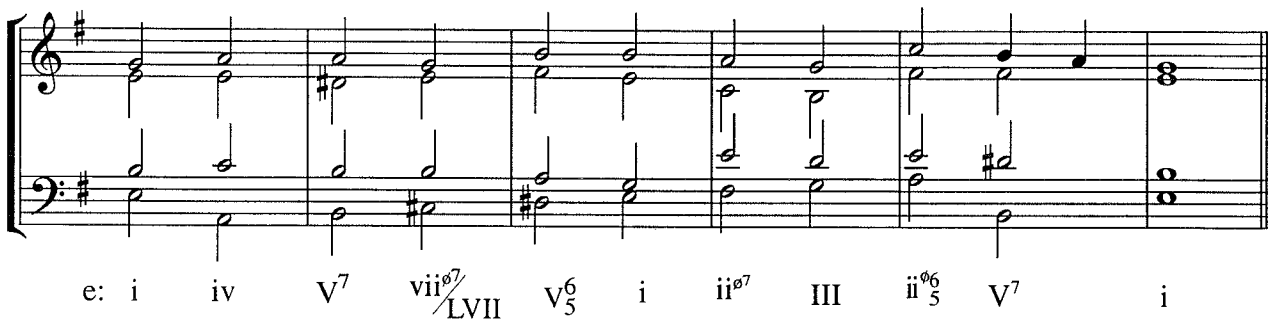
Bass Line No. 25

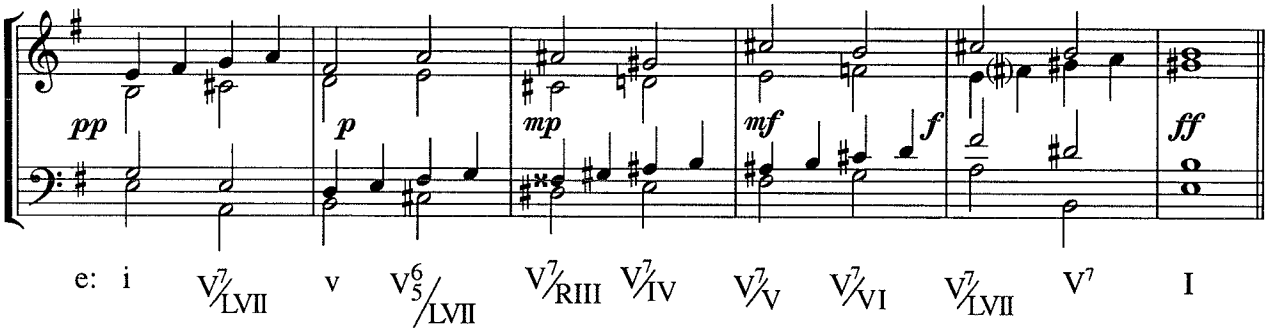
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

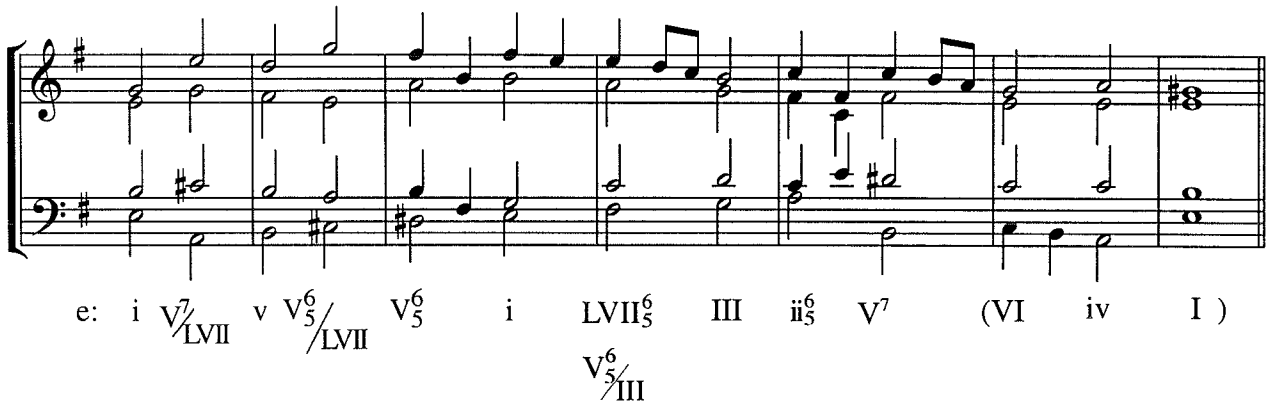




Three possible harmonizations of the bass line:

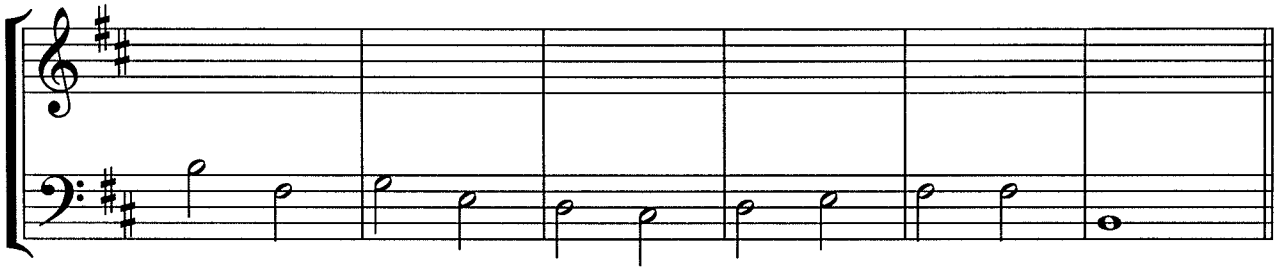


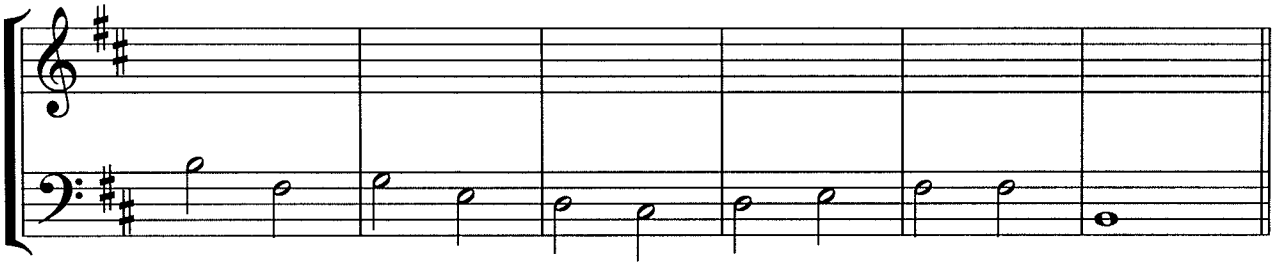




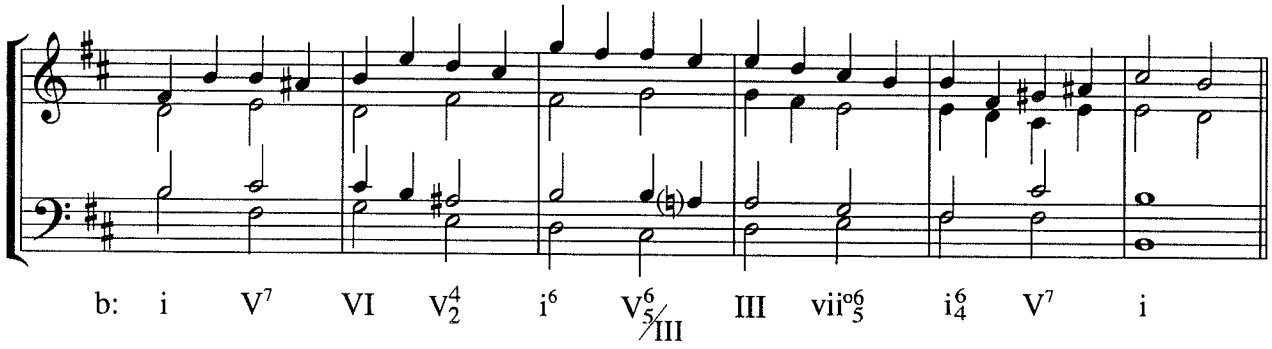
Bass Line No. 26

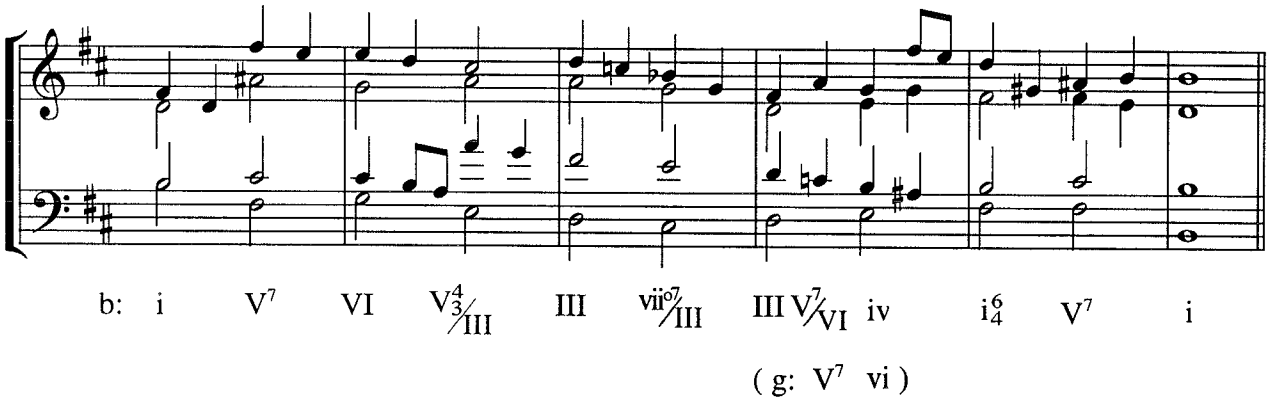
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

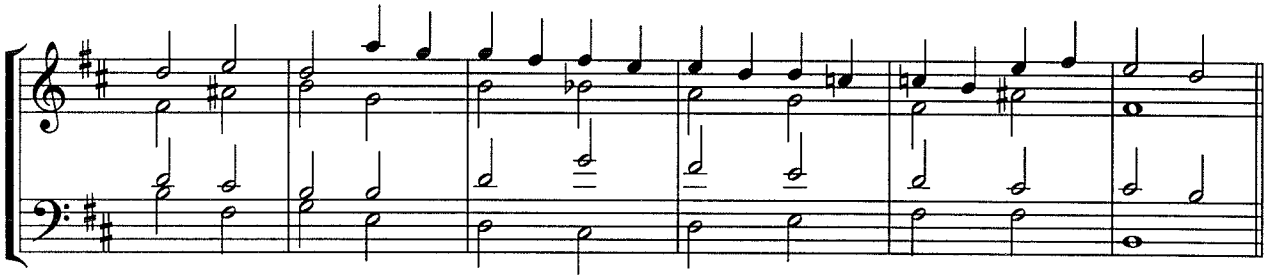




Three possible harmonizations of the bass line:

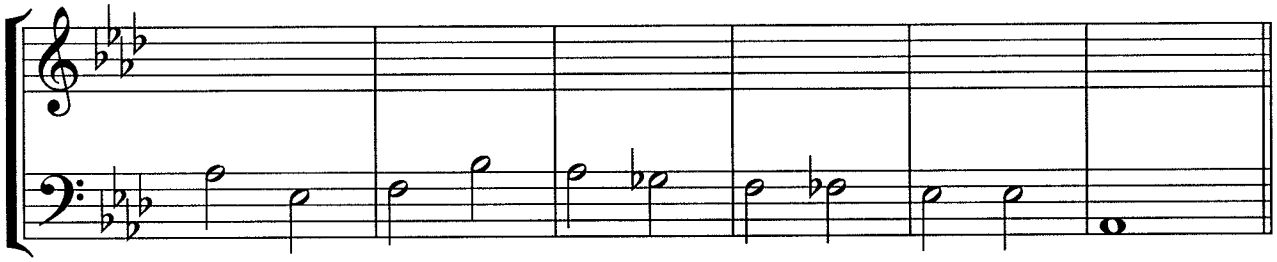


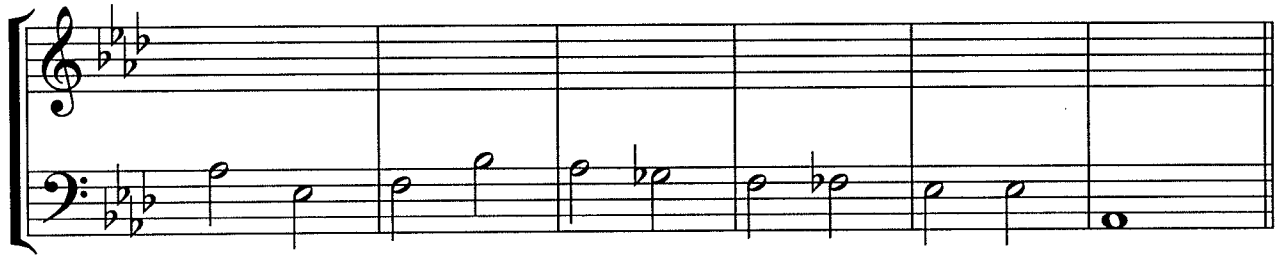




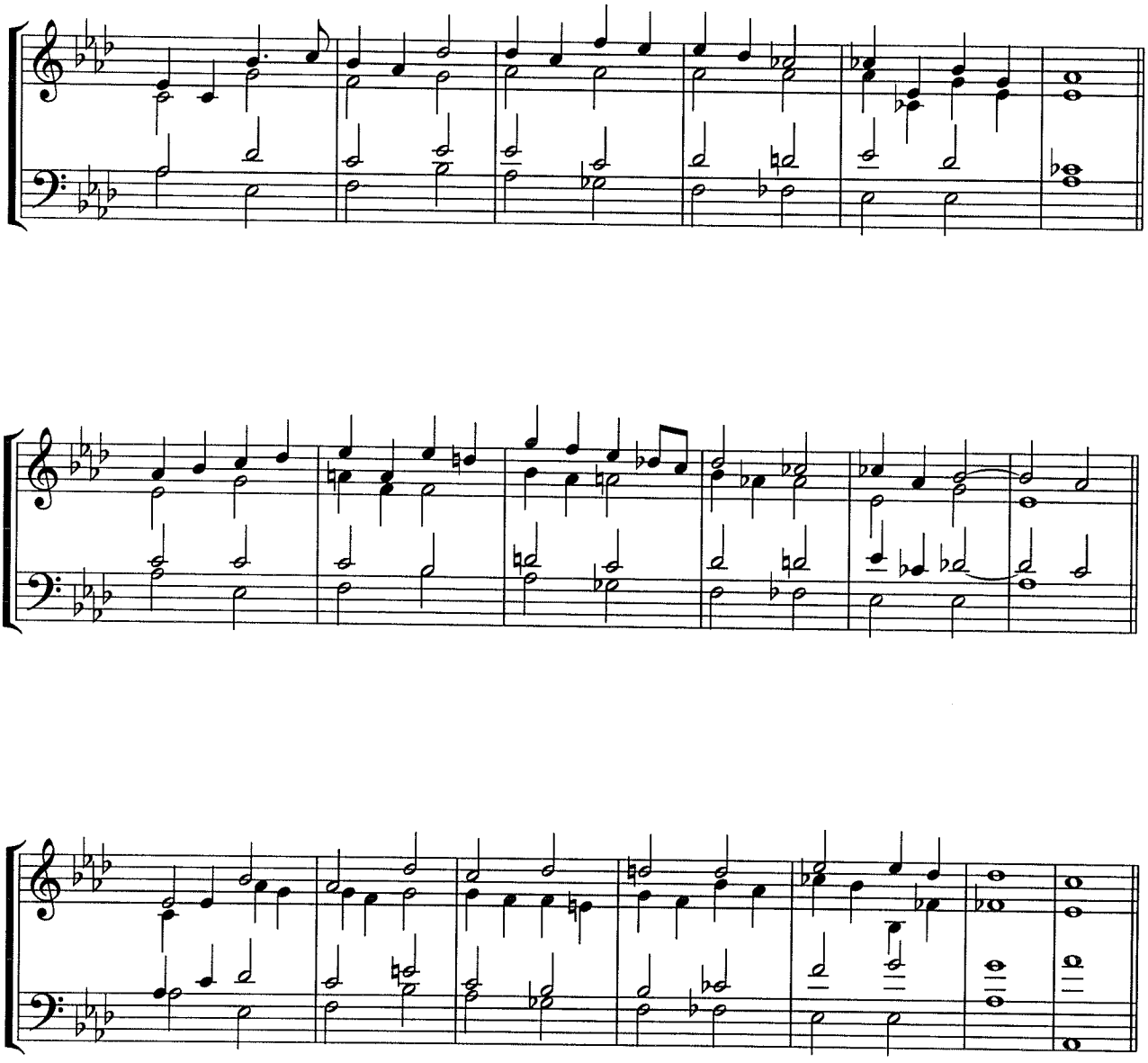
Bass Line No. 27

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*



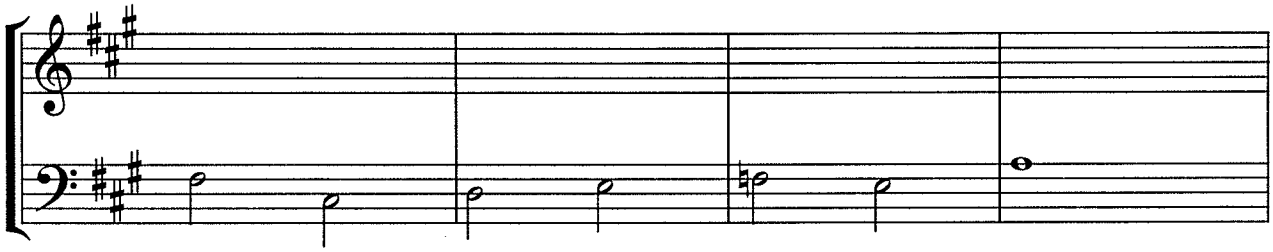


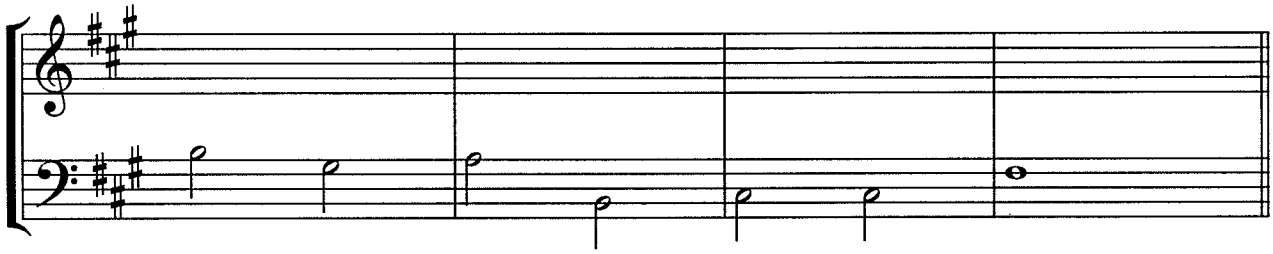
Three possible harmonizations of the bass line:

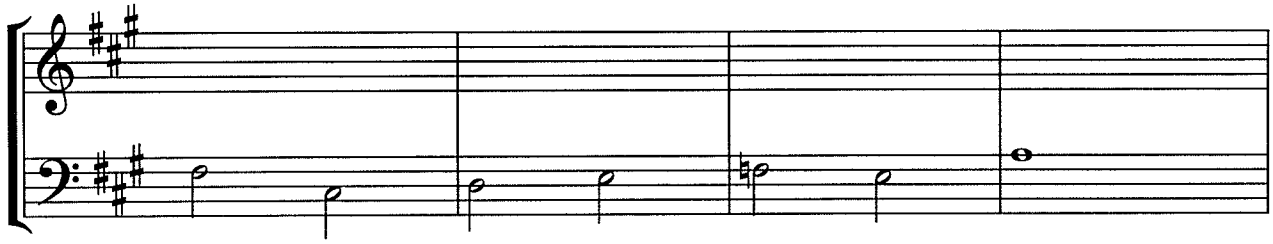


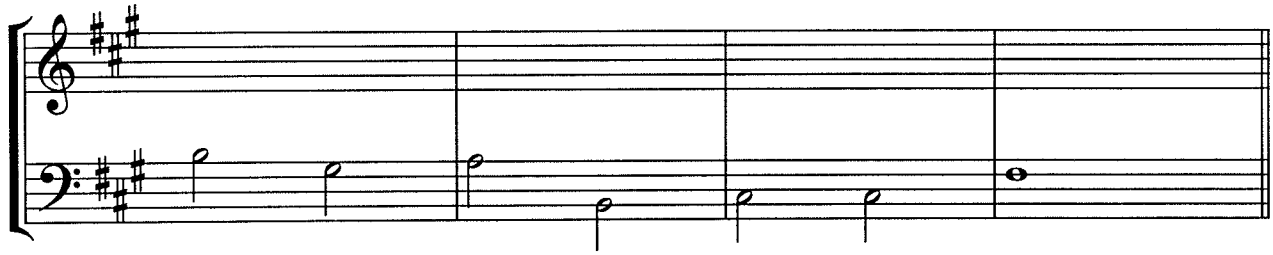
Bass Line No. 28

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

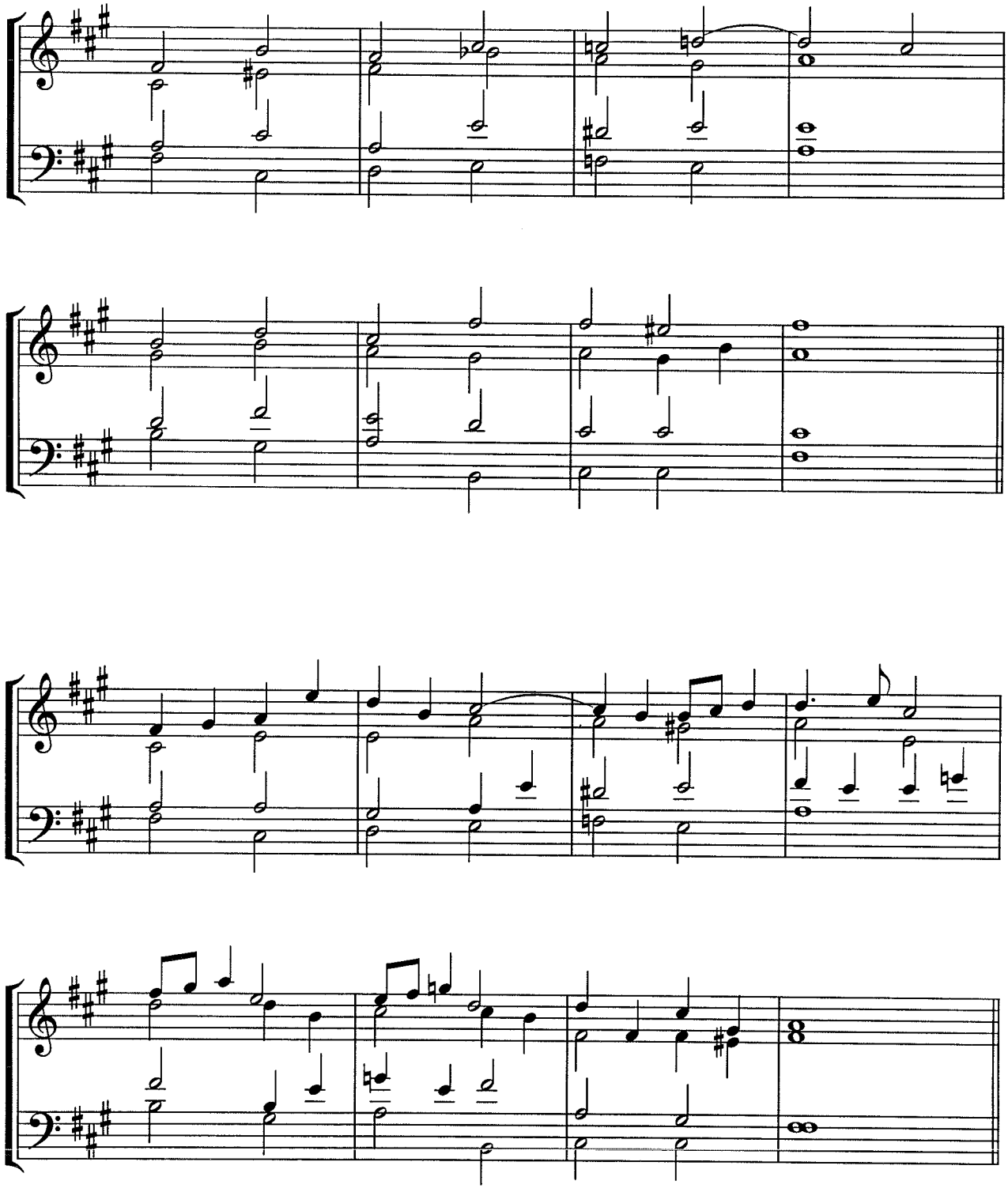






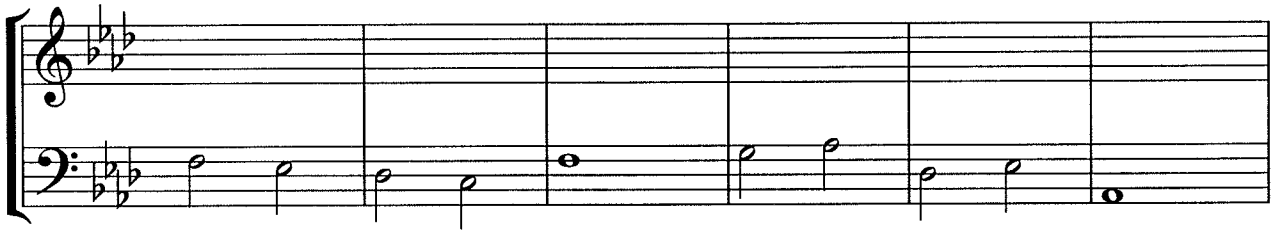


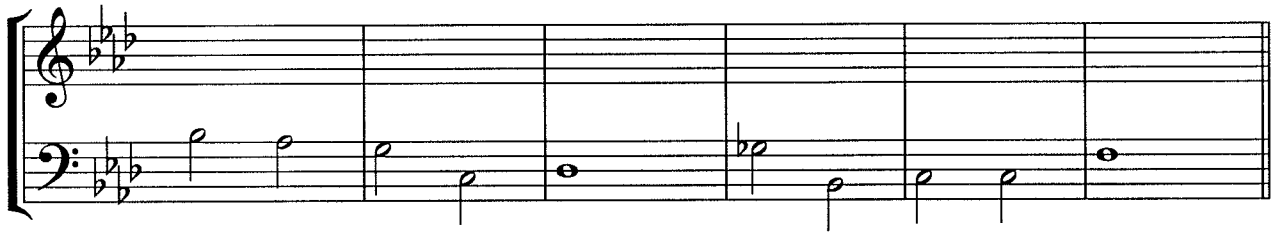
Two possible harmonizations of the bass line:

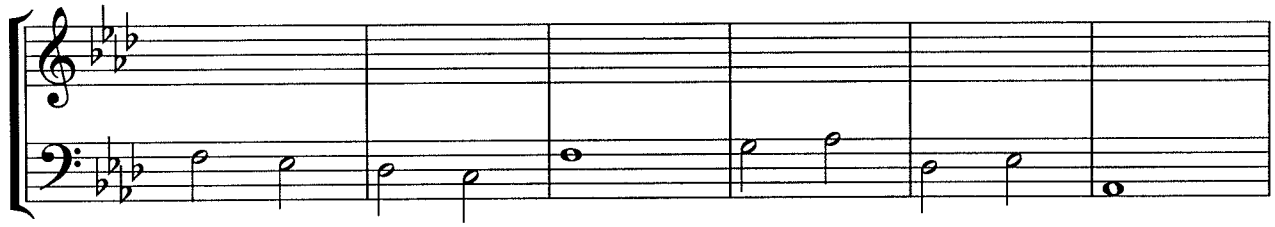


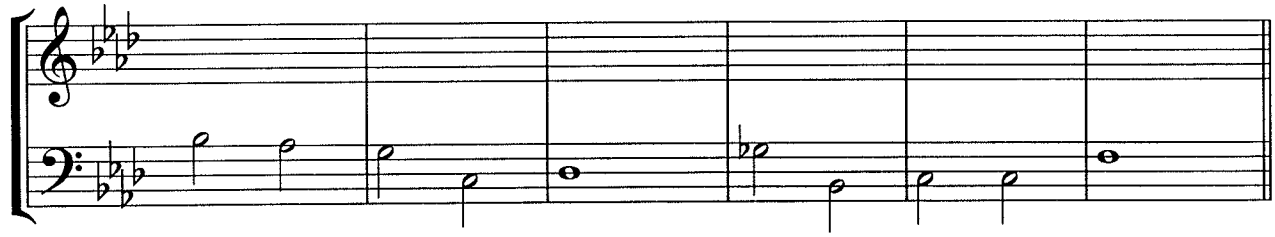
Bass Line No. 29

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

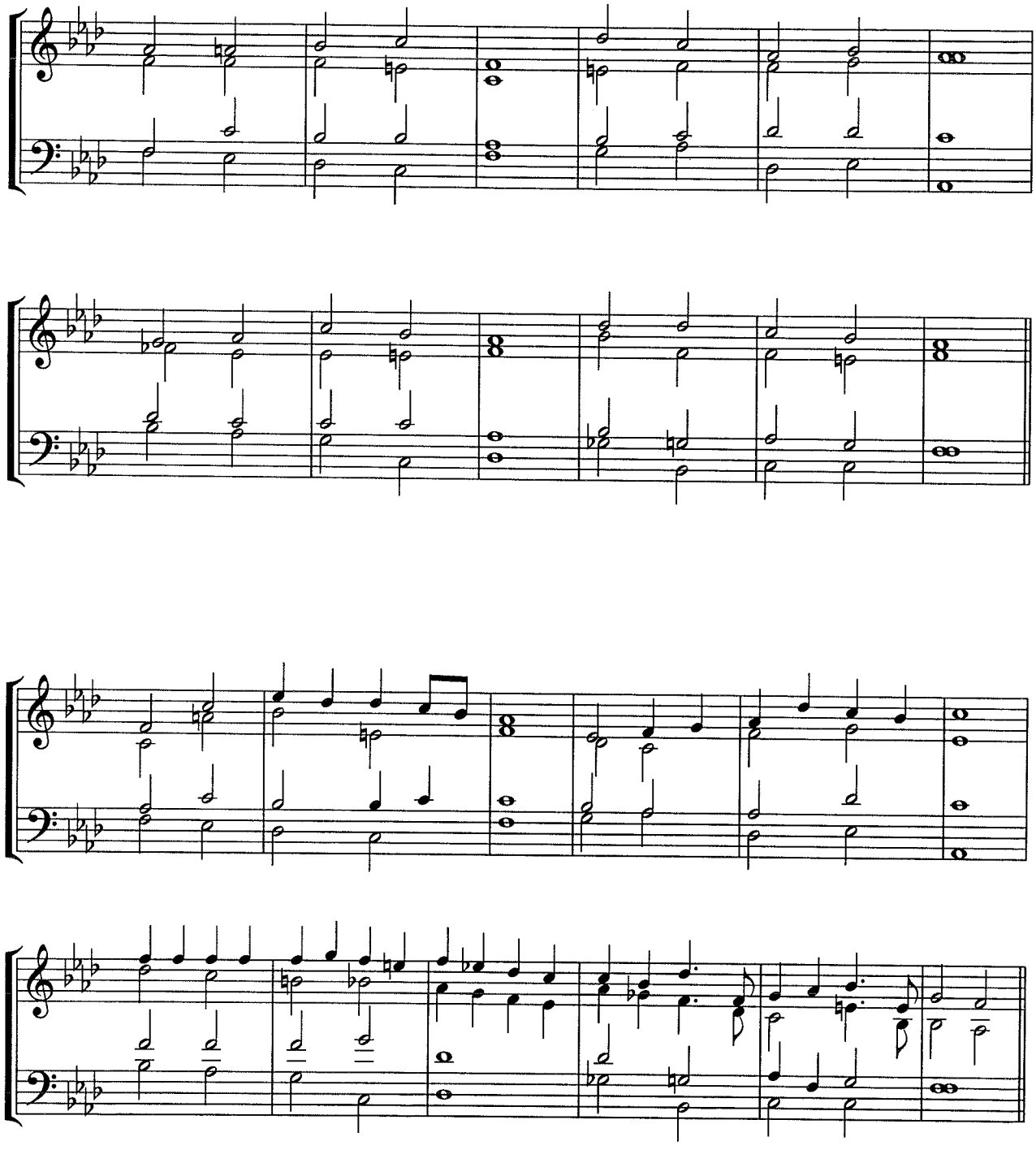






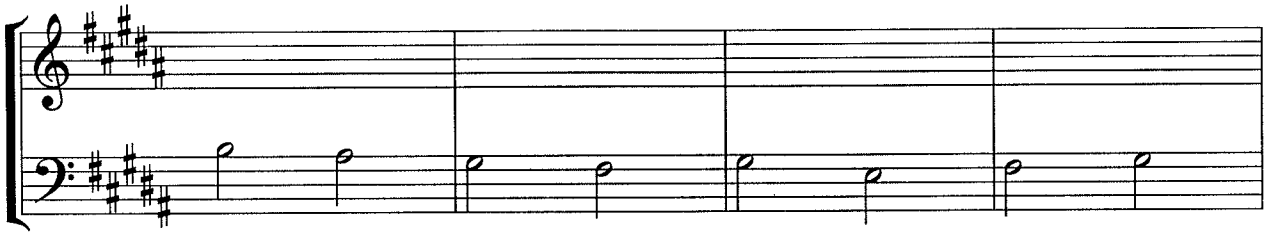


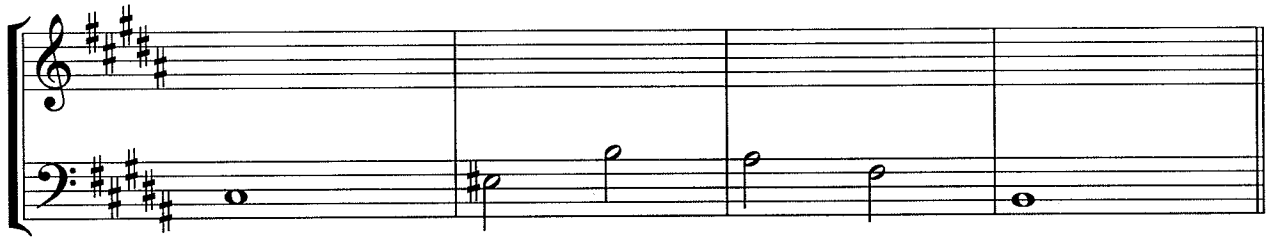
Two possible harmonizations of the bass line:

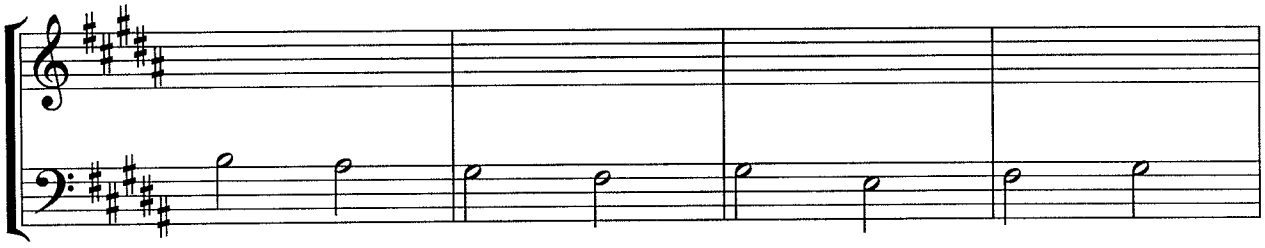


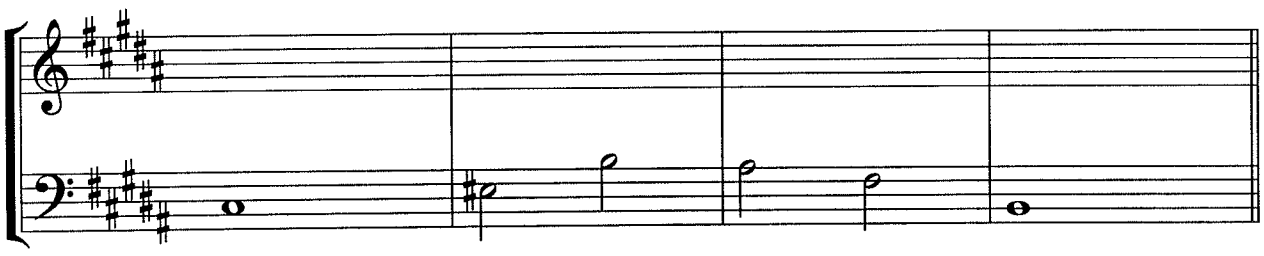
Bass Line No. 30

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

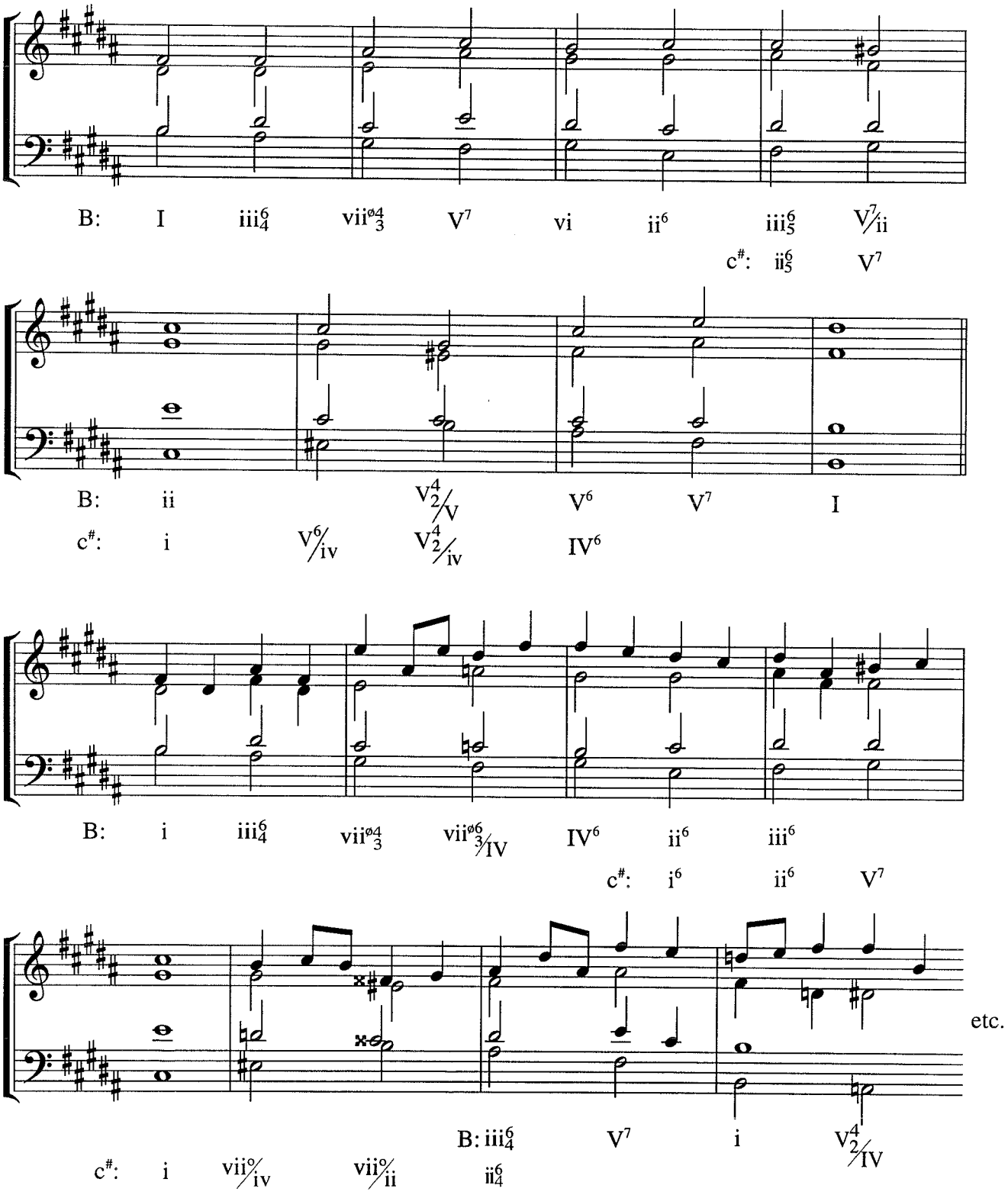








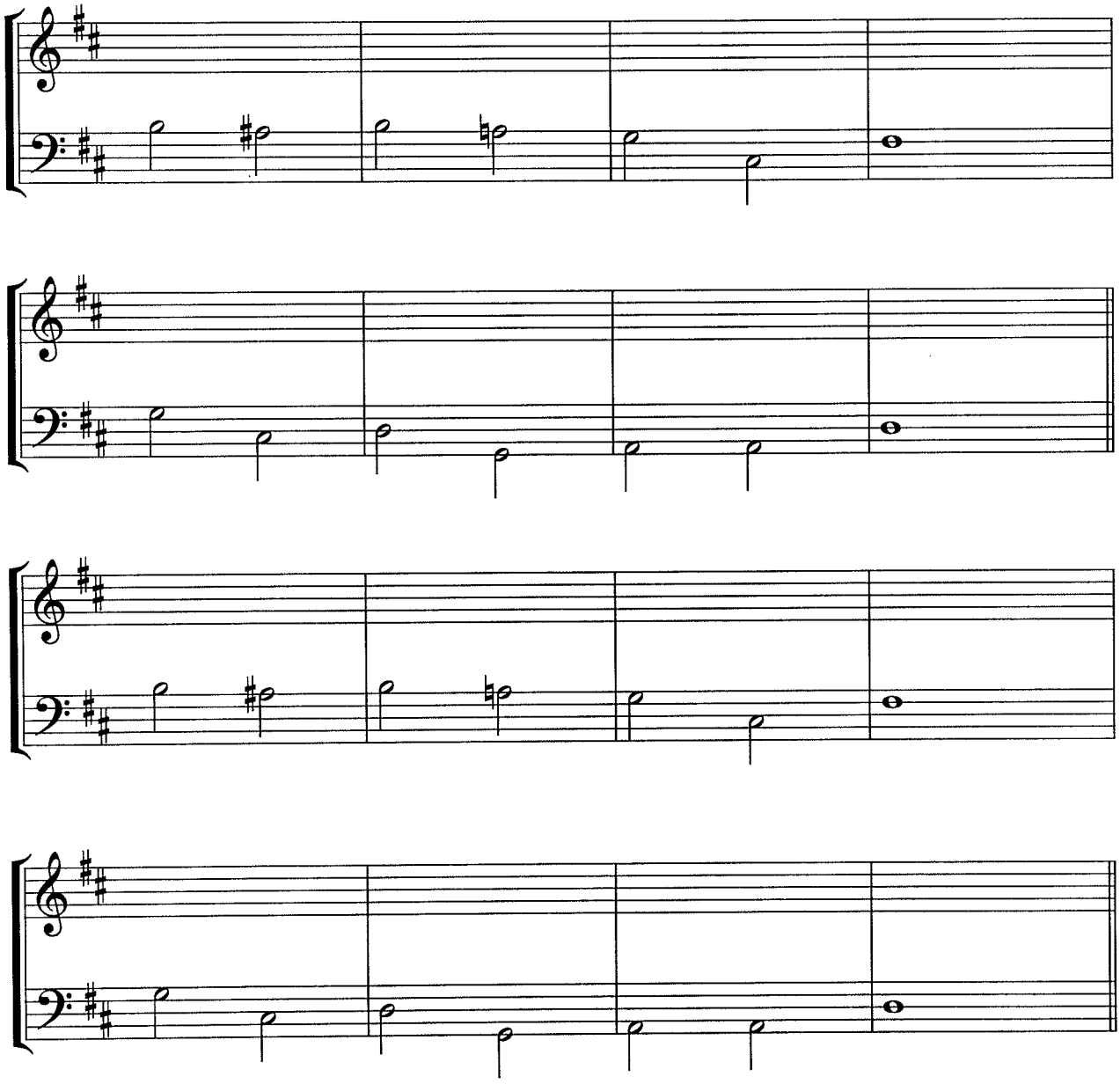
Two possible harmonizations of the bass line:



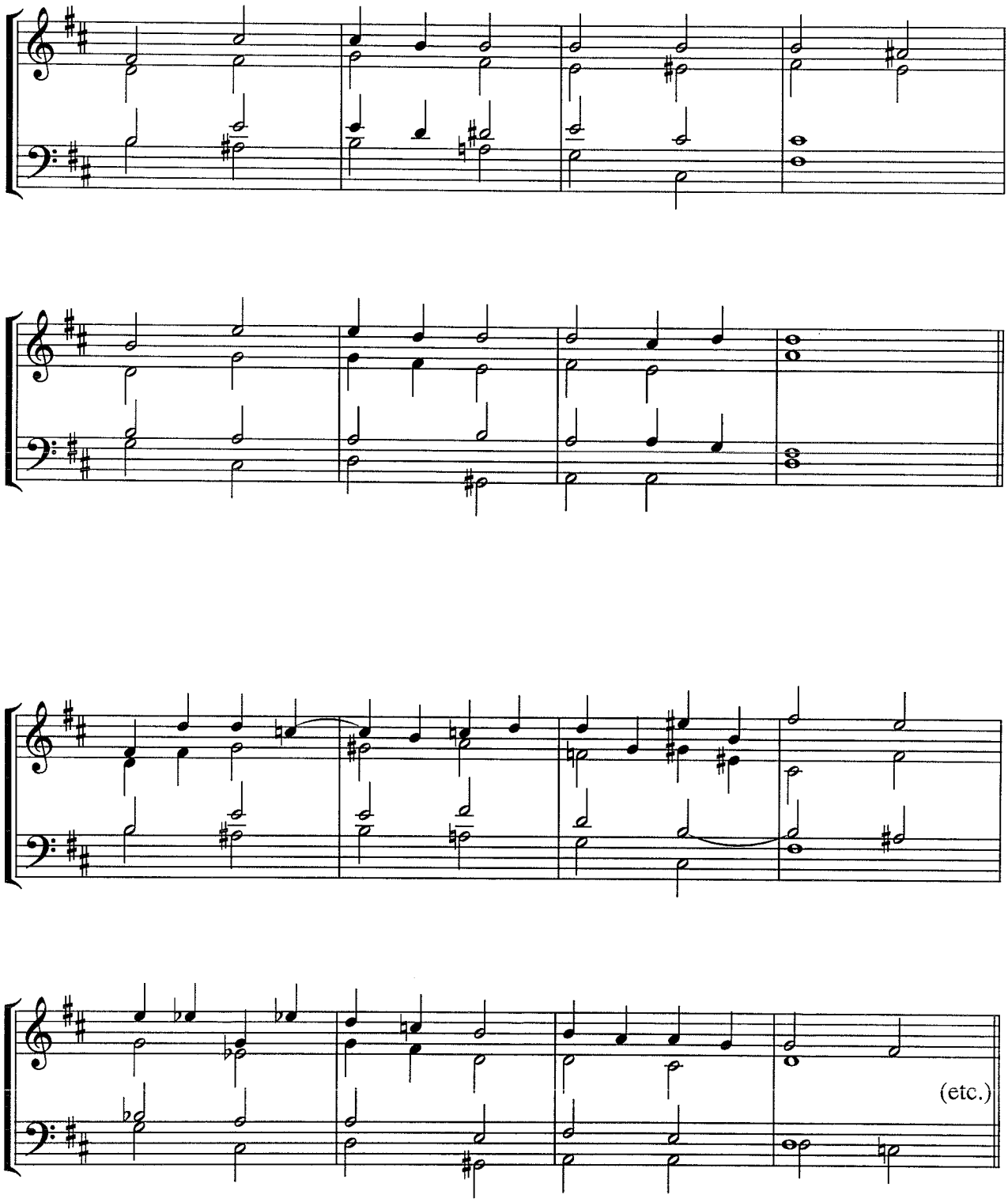
etc.

Bass Line No. 31

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

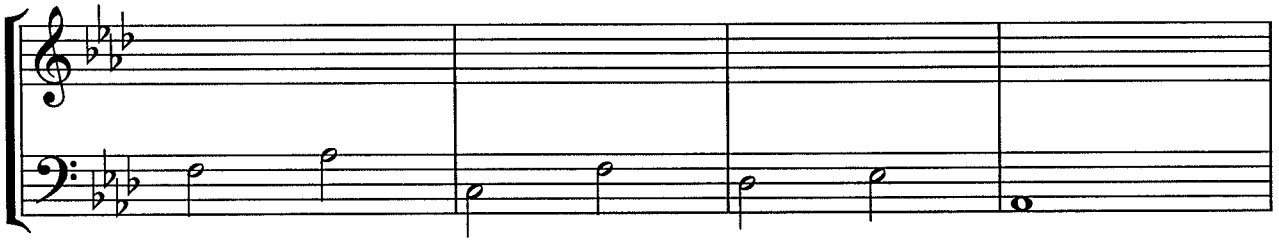


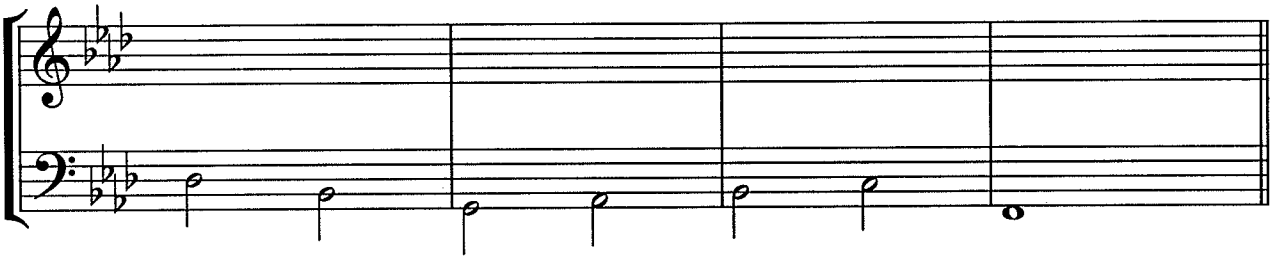
two possible harmonizations of the bass line:

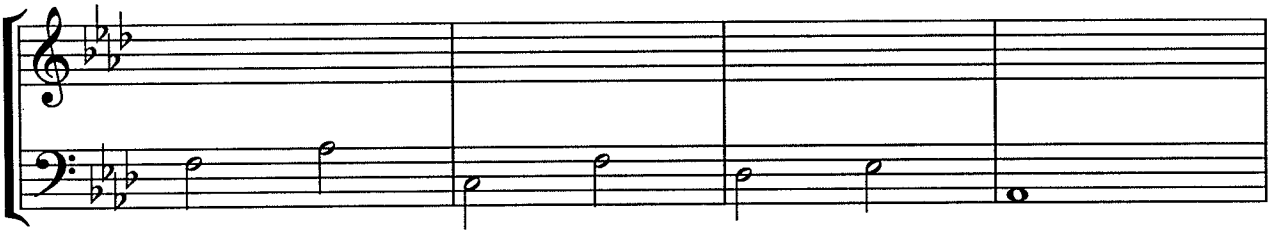


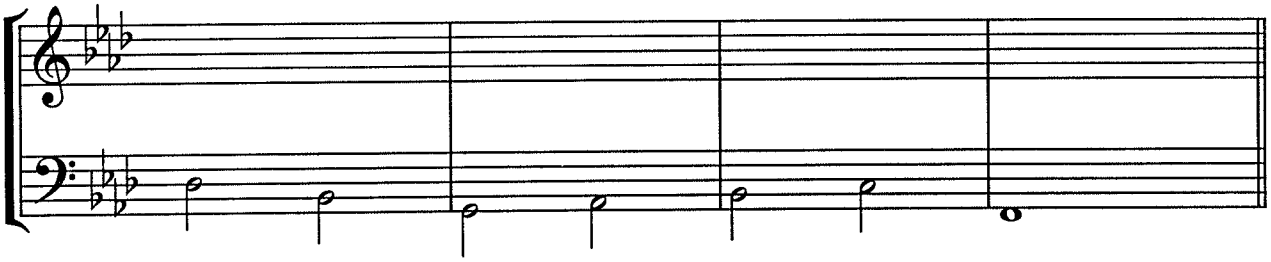
Bass Line No. 32

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*

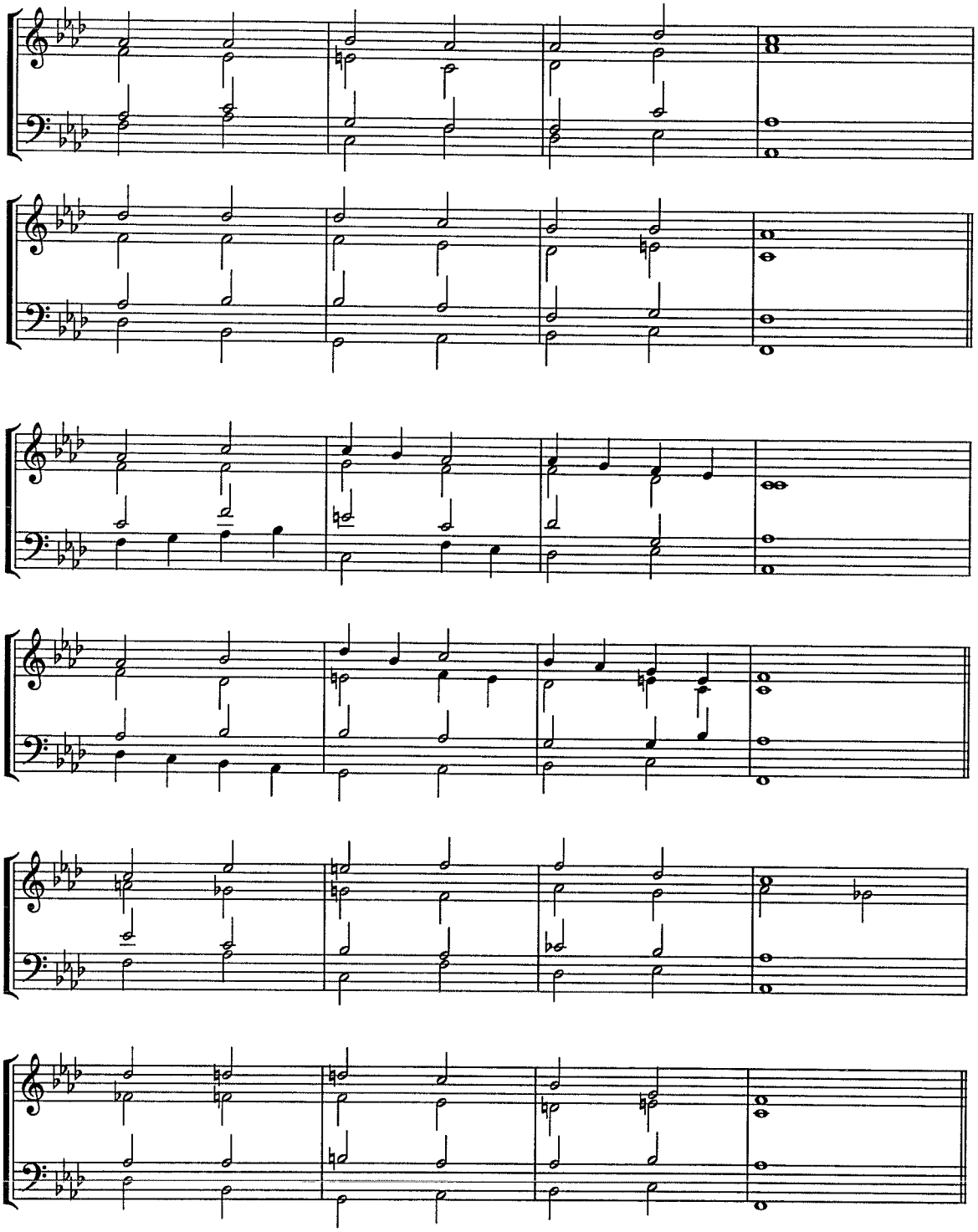






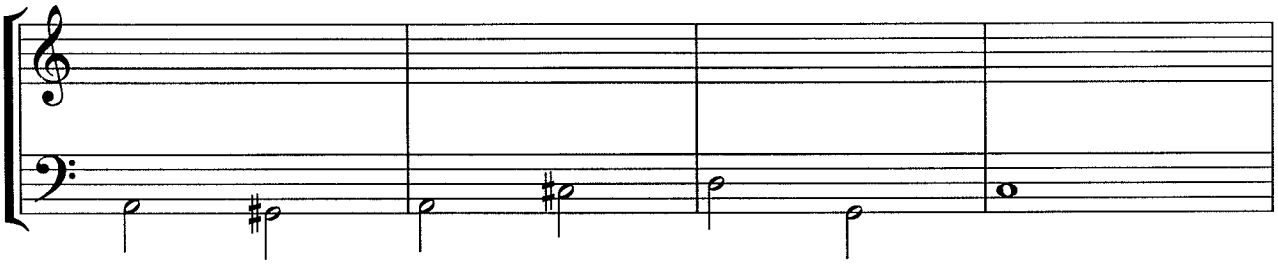


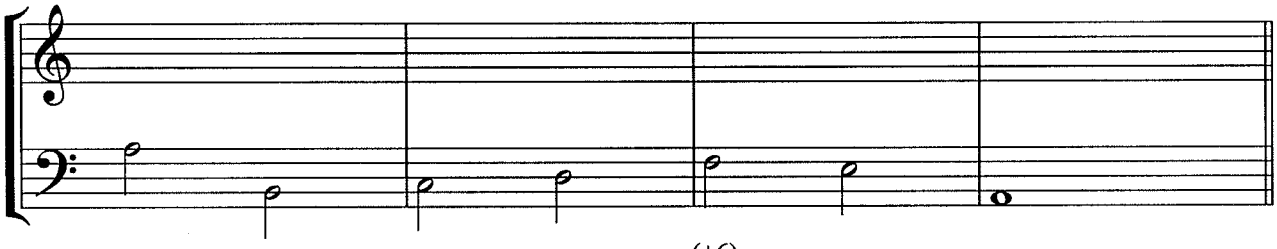
three possible harmonizations of the bass line:



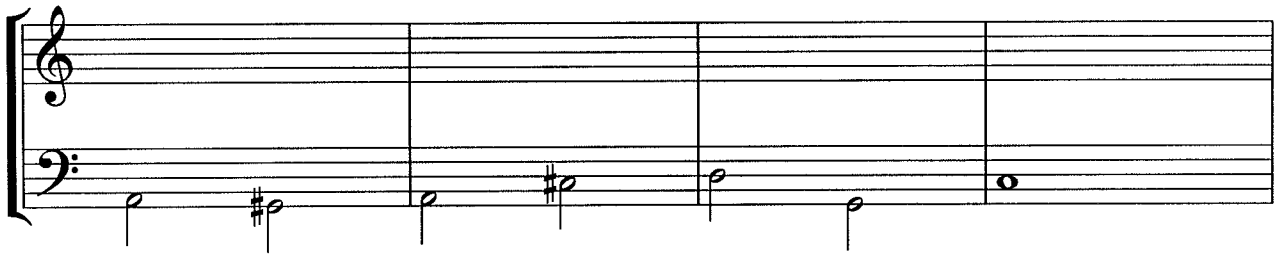
Bass Line No. 33

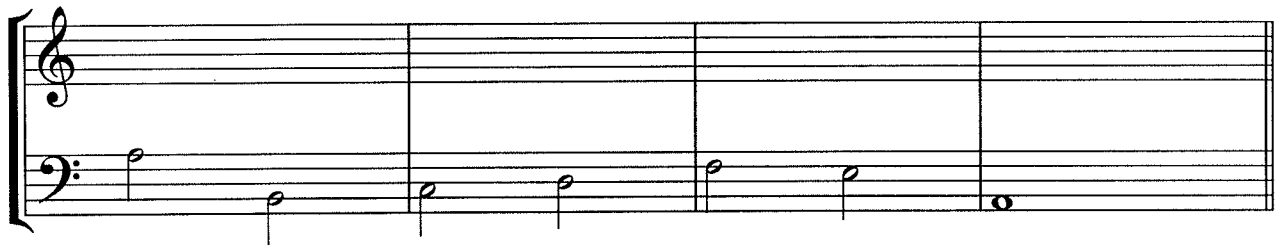
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





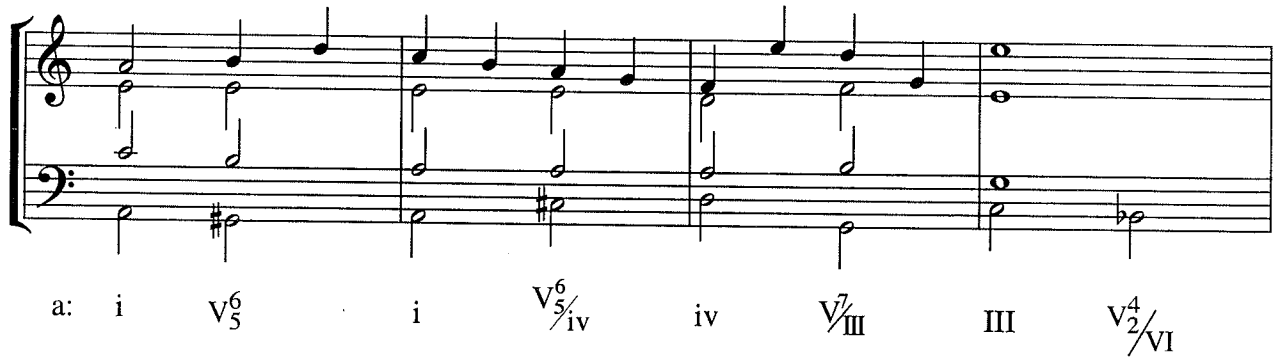
(+6)

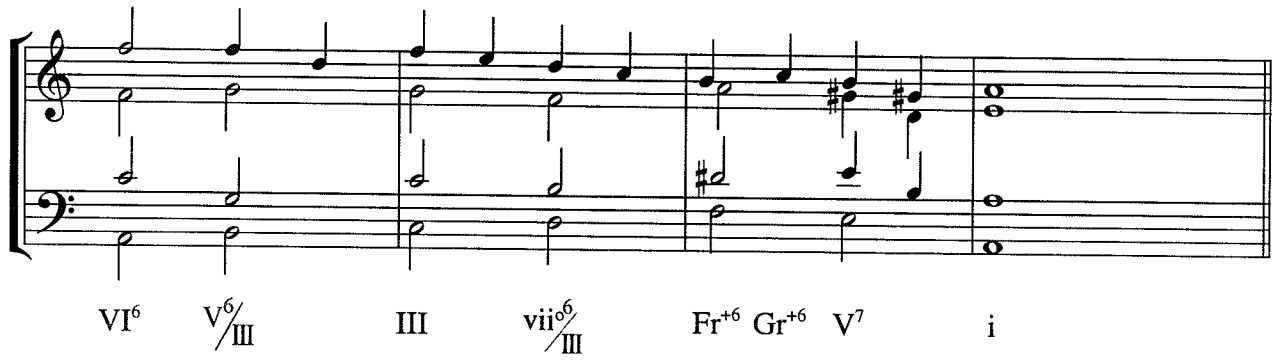




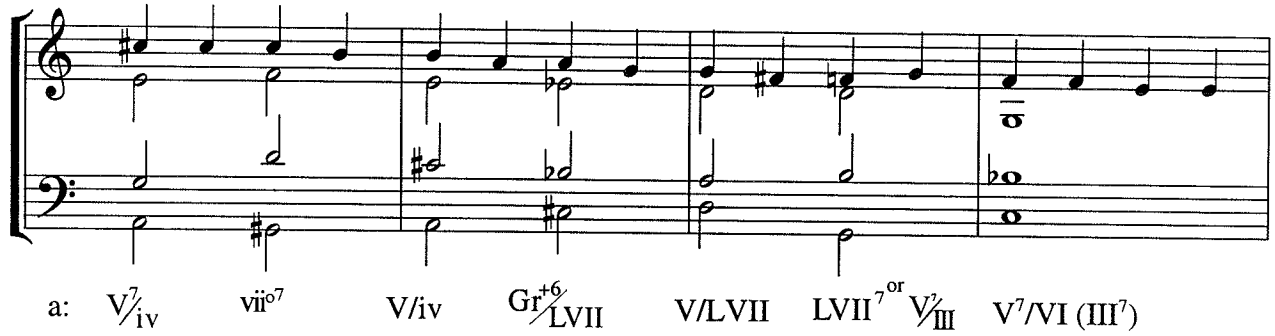
two possible harmonizations:

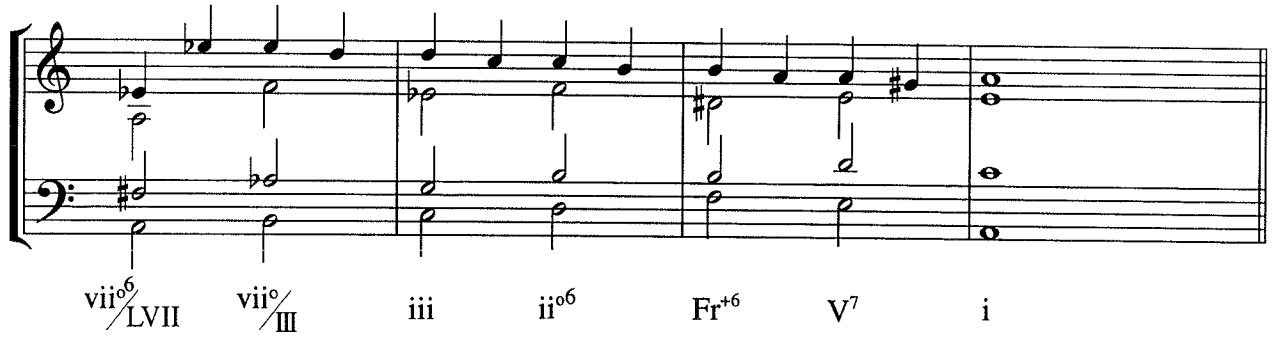
1.





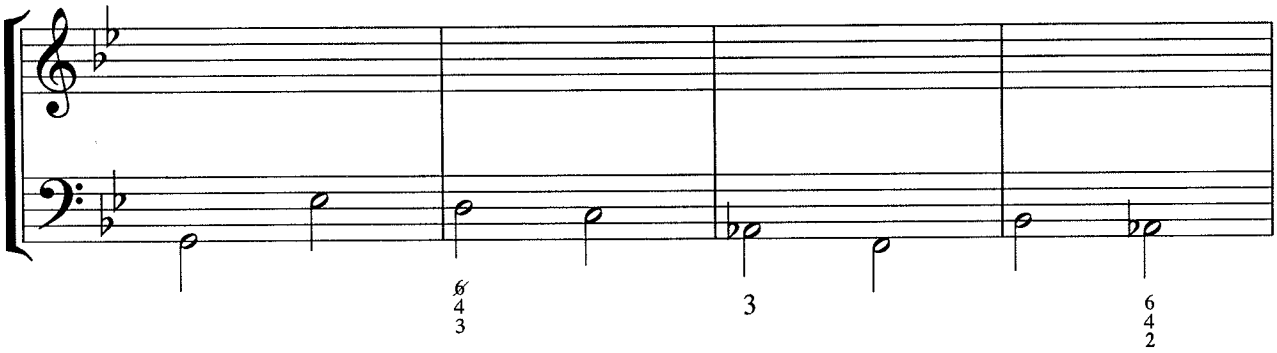
2.

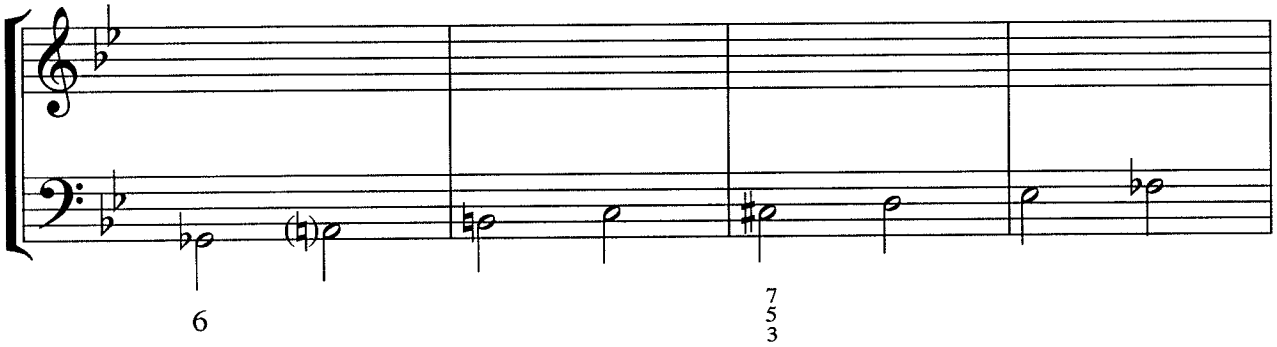


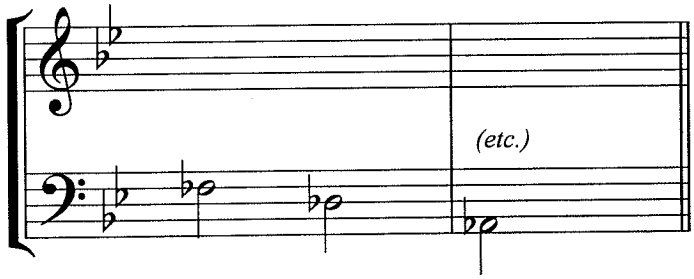


Bass Line No. 34

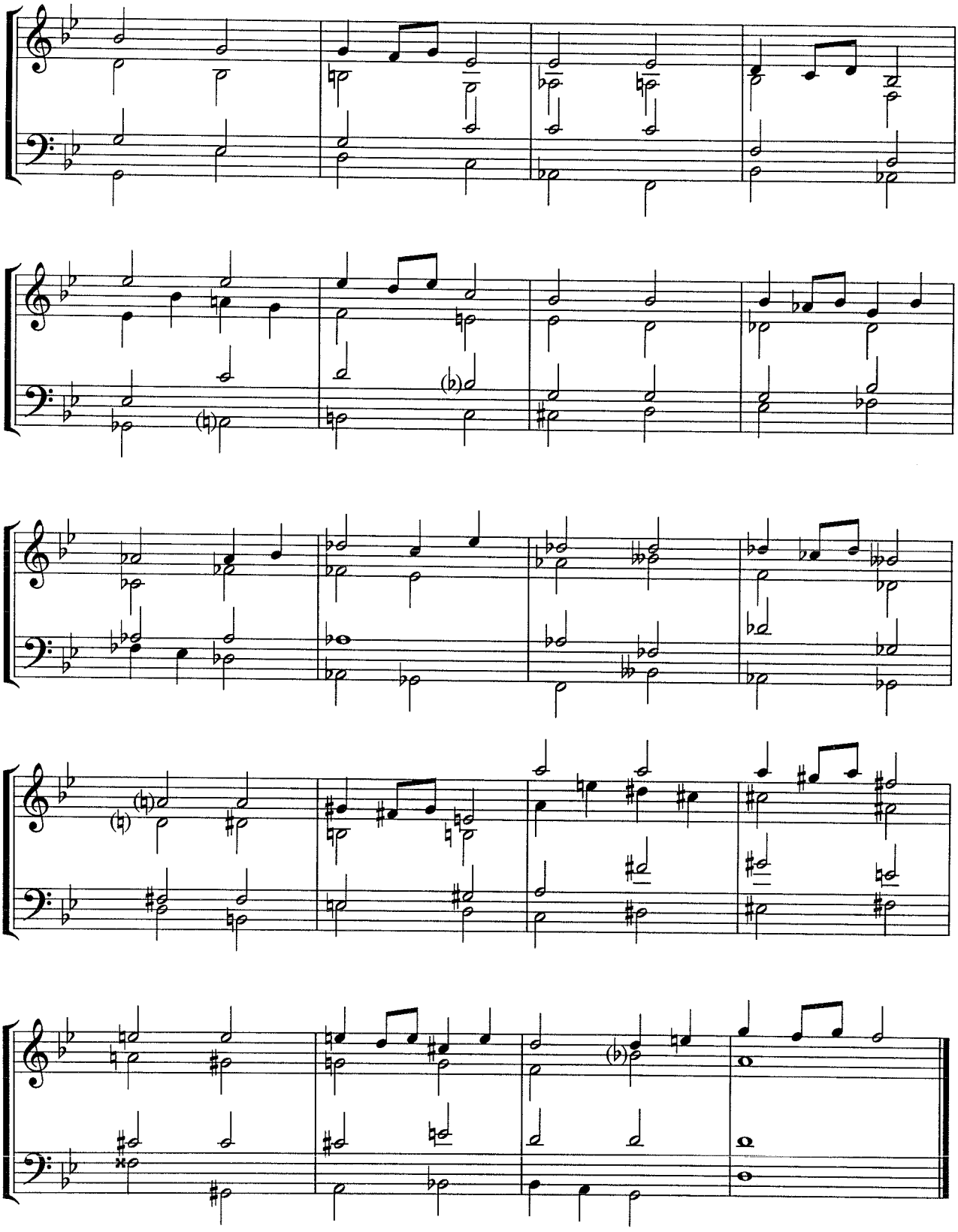
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: *Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.*





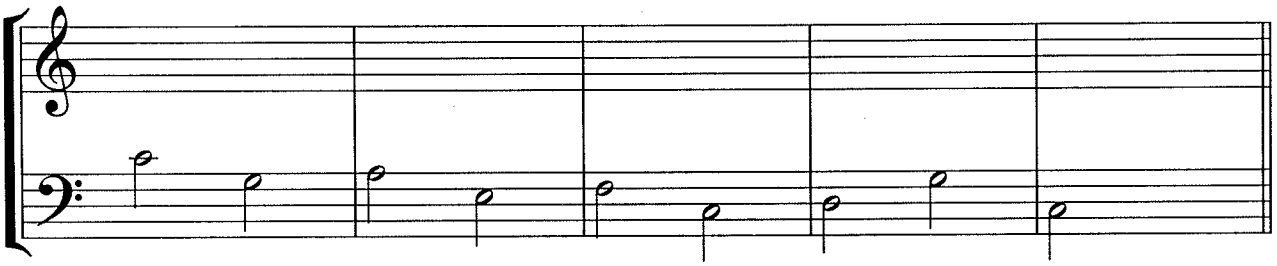


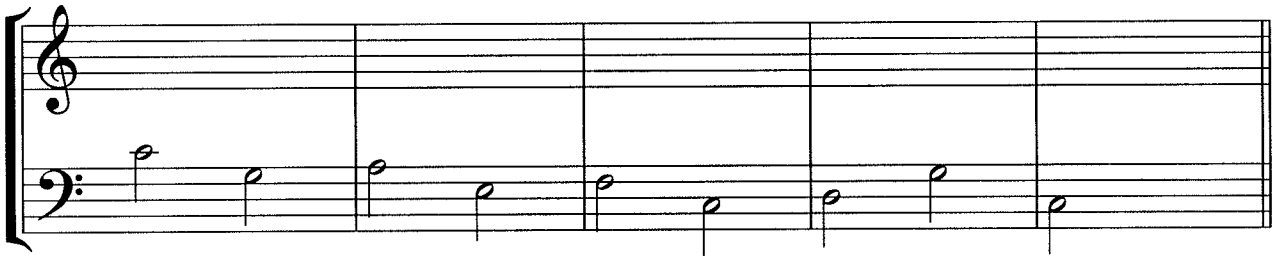
a possible harmonization:



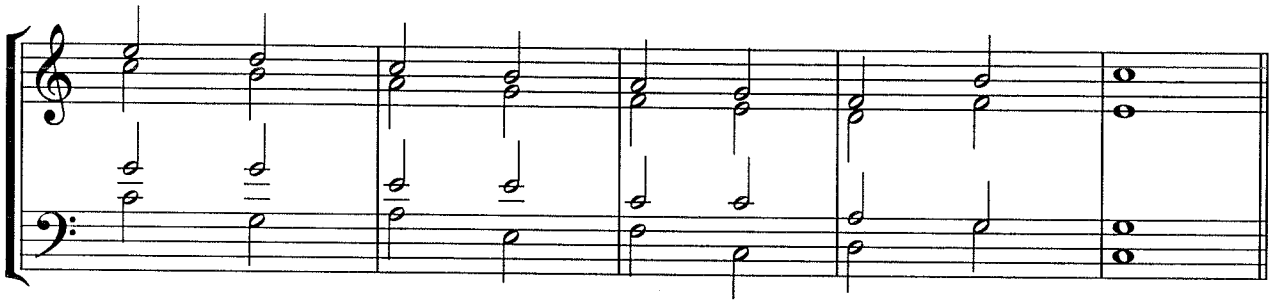
The Harmonic Sequence 1

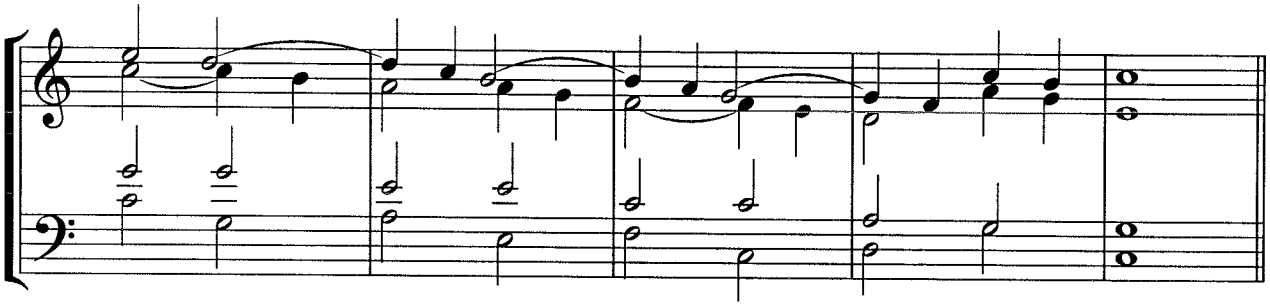
Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.





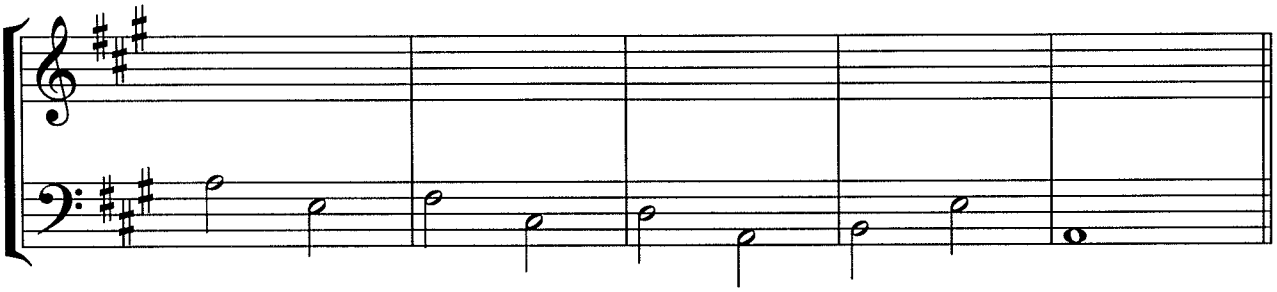
two possible harmonizations of the bass line:

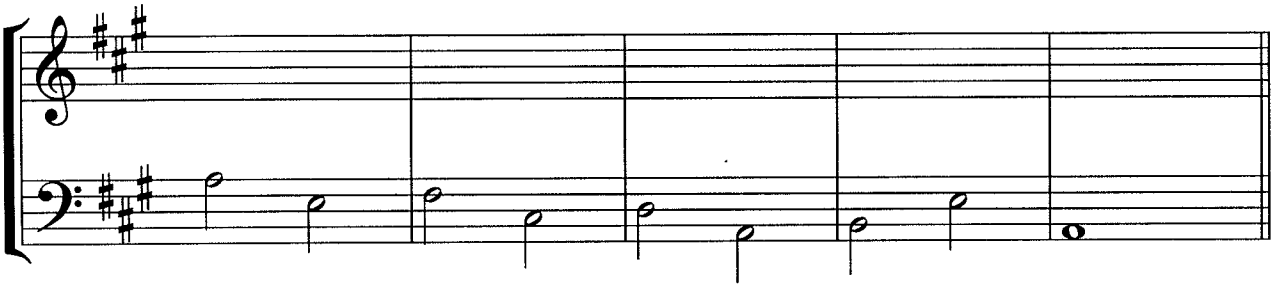




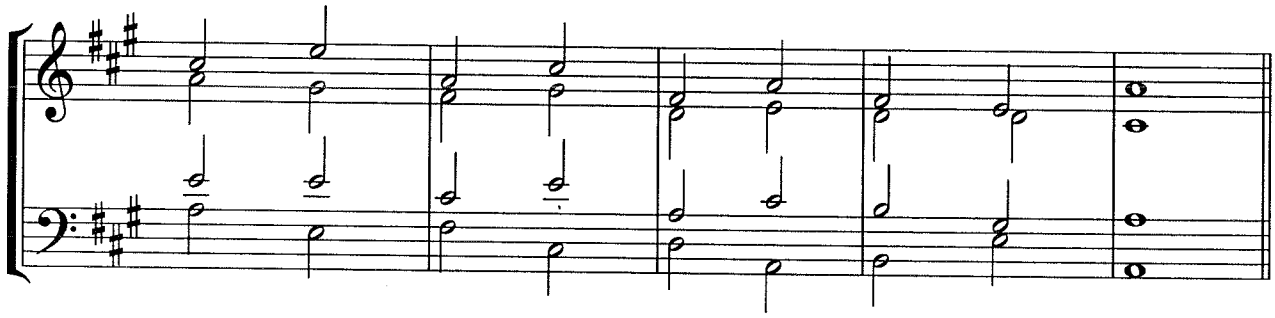
The Harmonic Sequence 2

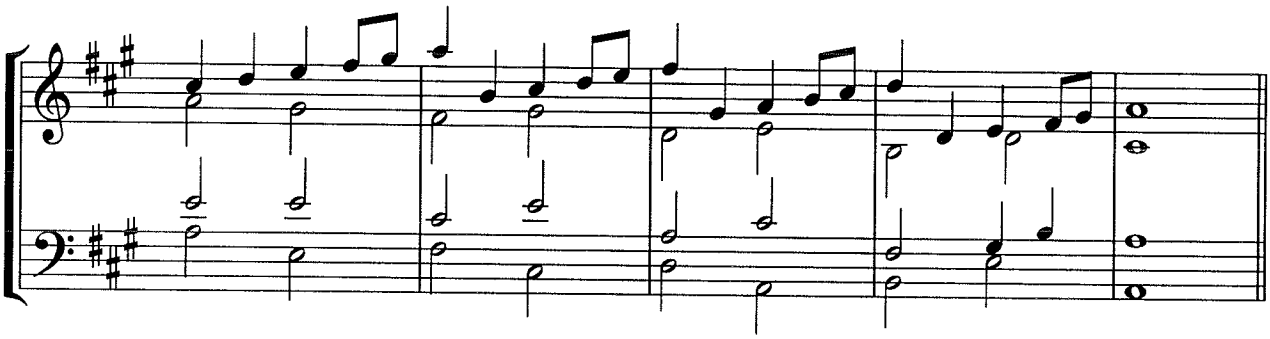
Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.





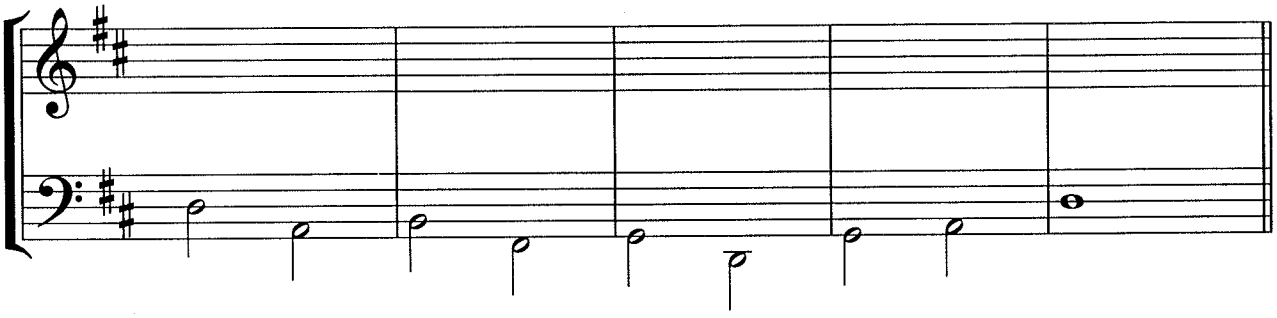
two possible harmonizations of the bass line:

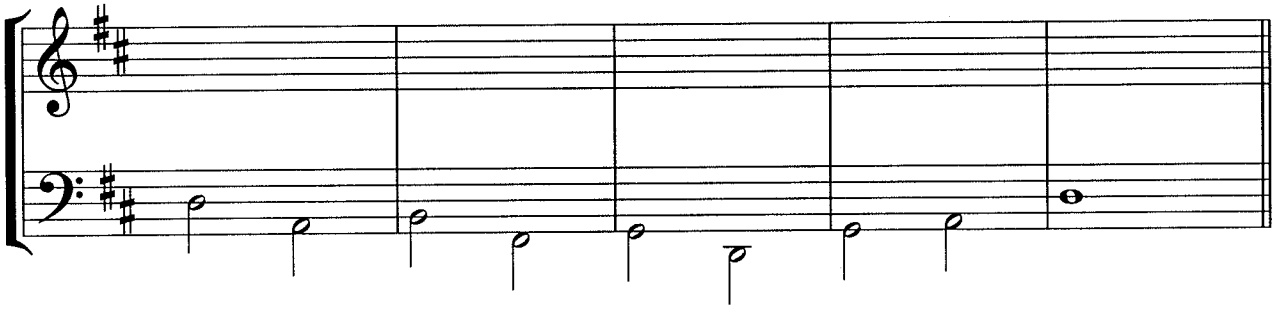




The Harmonic Sequence 3

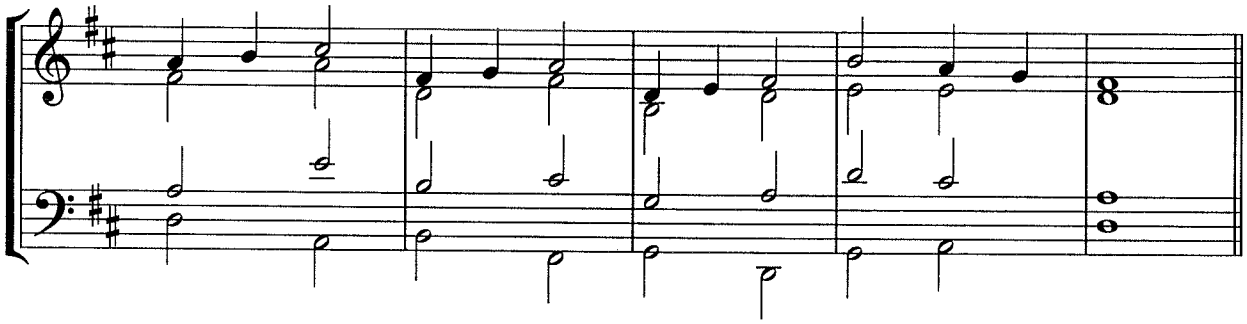
Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.

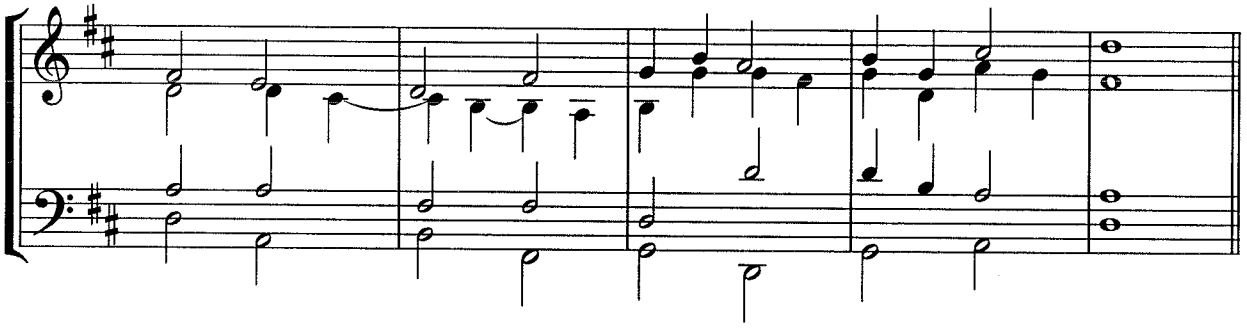




This is the bass line of Pachelbel's famous "Canon in D"

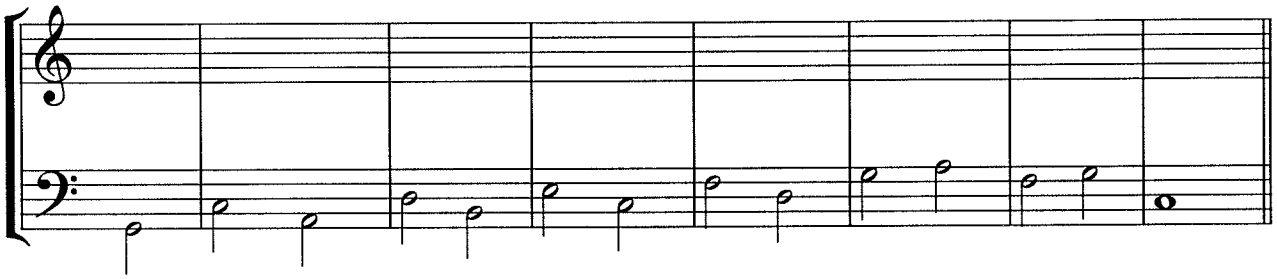
two possible harmonizations of the bass line:

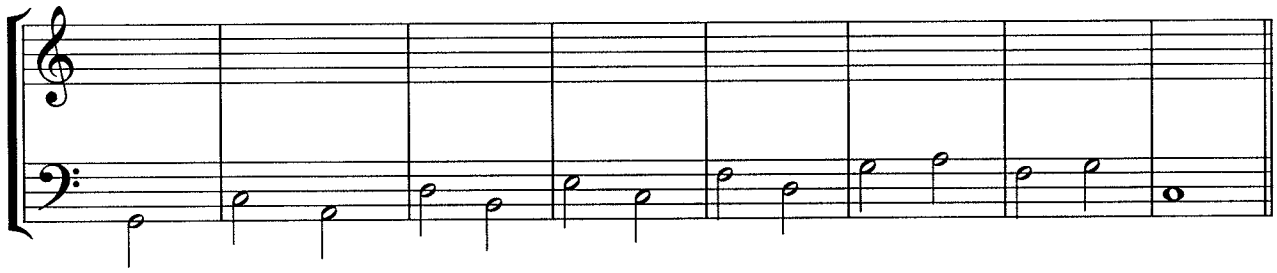




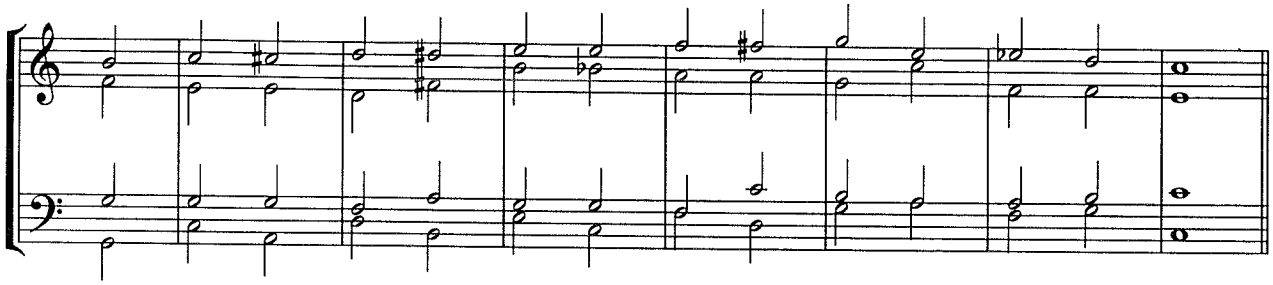
The Harmonic Sequence 4

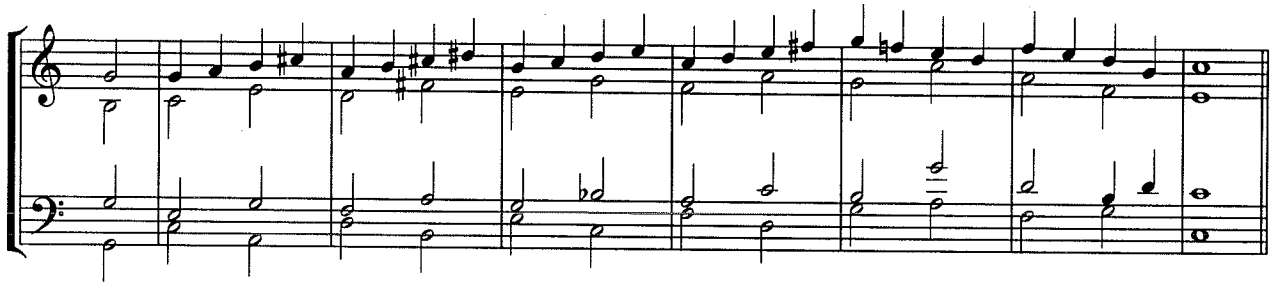
Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.





two possible harmonizations of the bass line:



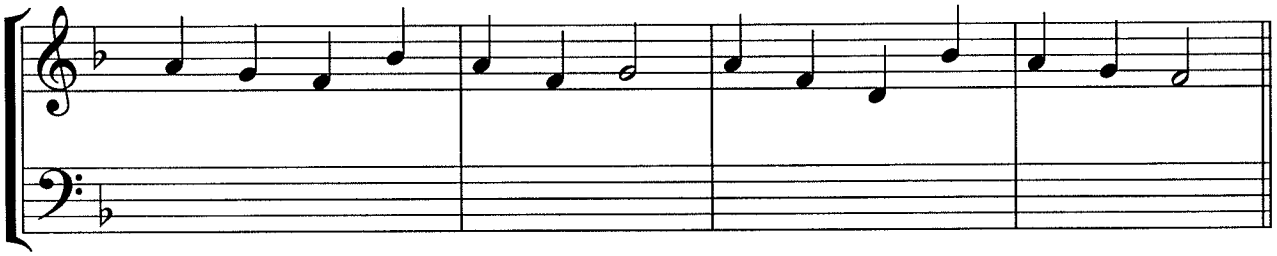


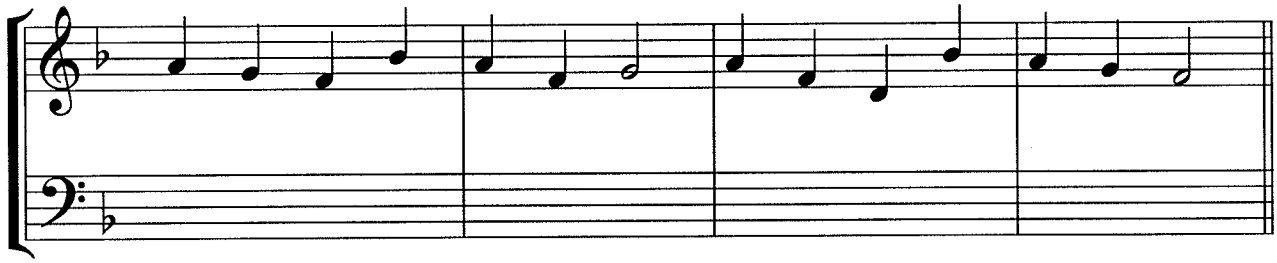
VIII

Melodies for Harmonization

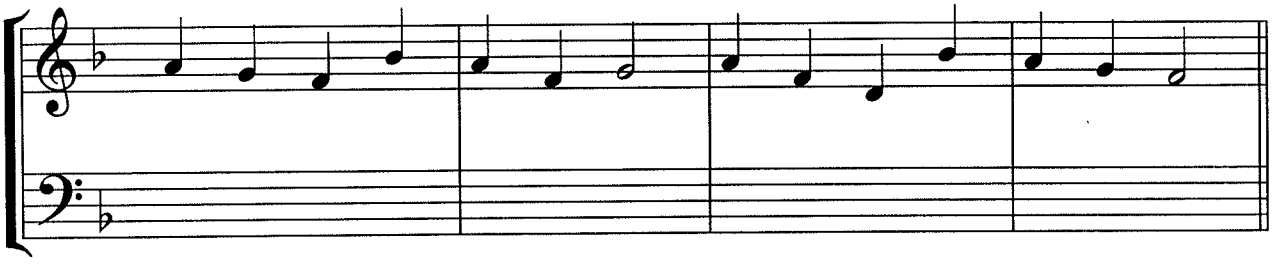
Melody Harmonization 1

Please harmonize the melody given below. Your first harmonization should not contain non-chord tones. Your second harmonization should be enriched with non-chord tones. While the first two harmonizations must be in a strict, common practice idiom, your third may be a free harmonization. Please provide a complete harmonic analysis of all of your harmonizations.





(free harmonization)



several possible harmonizations:

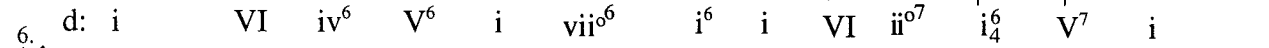
1.

2.

3.

4.

5.



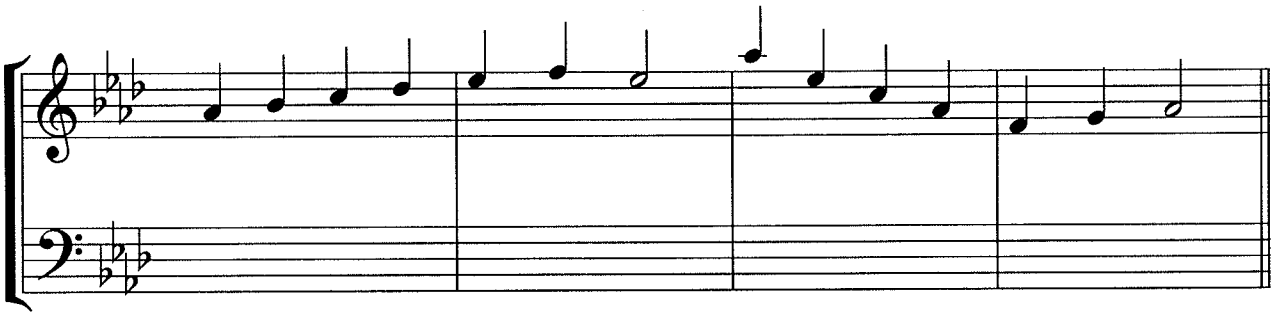
6.

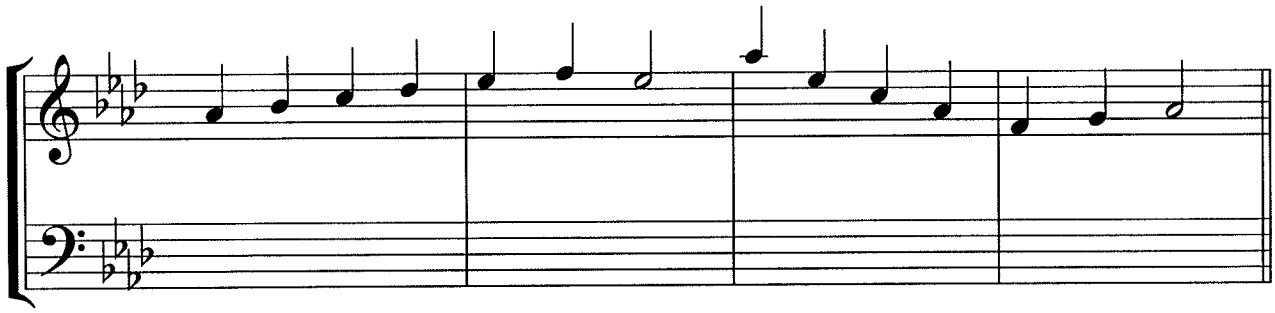
7.

8.

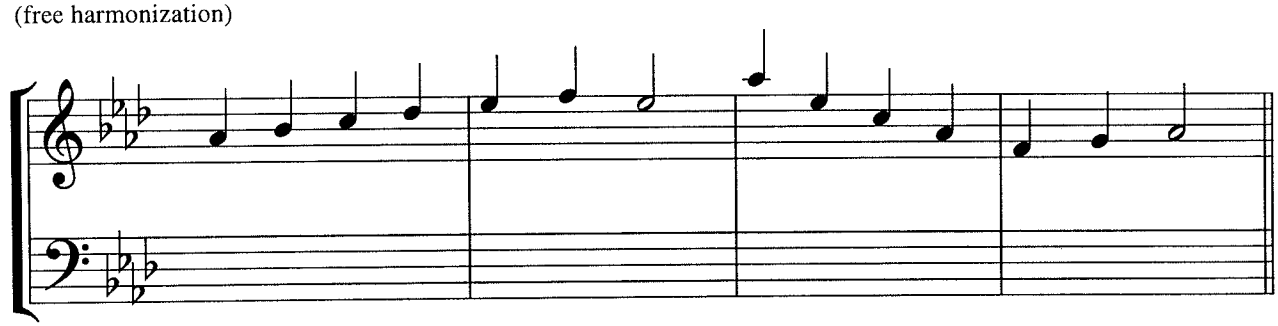
Melody Harmonization 2

Please harmonize the melody given below. Your first harmonization should not contain non-chord tones. Your second harmonization should be enriched with non-chord tones. While the first two harmonizations must be in a strict, common practice idiom, your third may be a free harmonization. Please provide a complete harmonic analysis of all of your harmonizations.



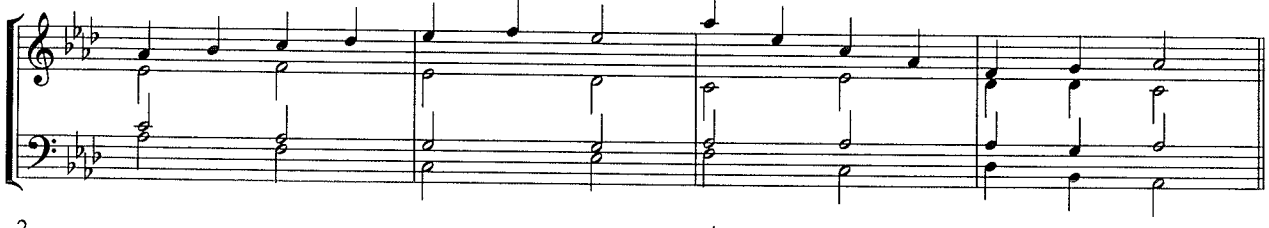


(free harmonization)

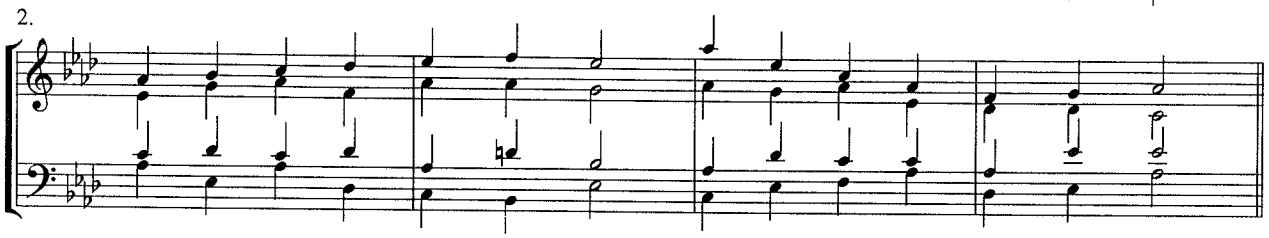


several possible harmonizations:

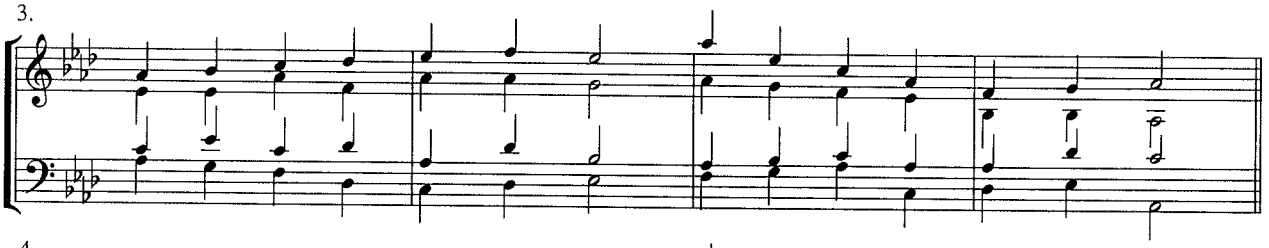
1.



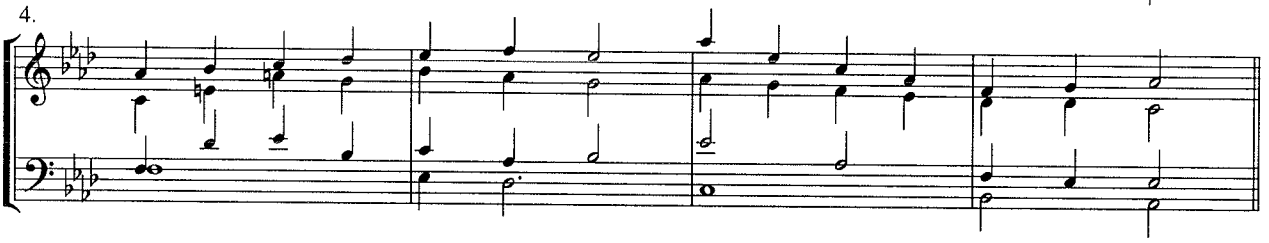
2.



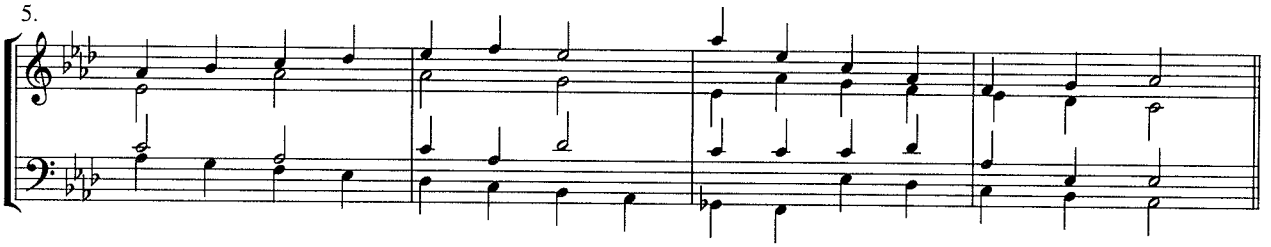
3.



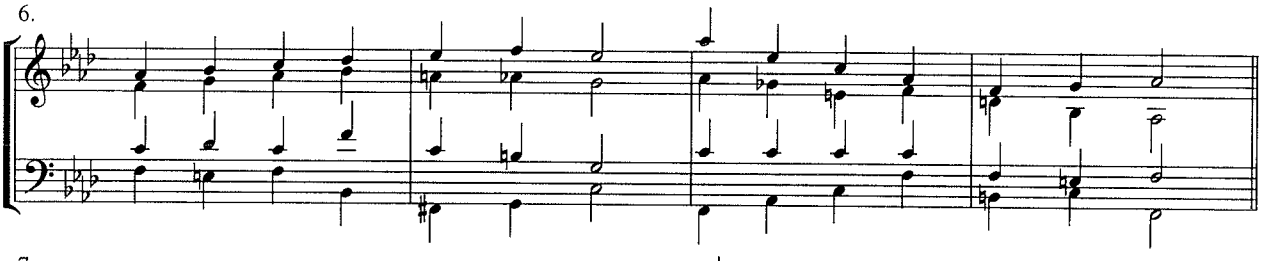
4.



5.



6.



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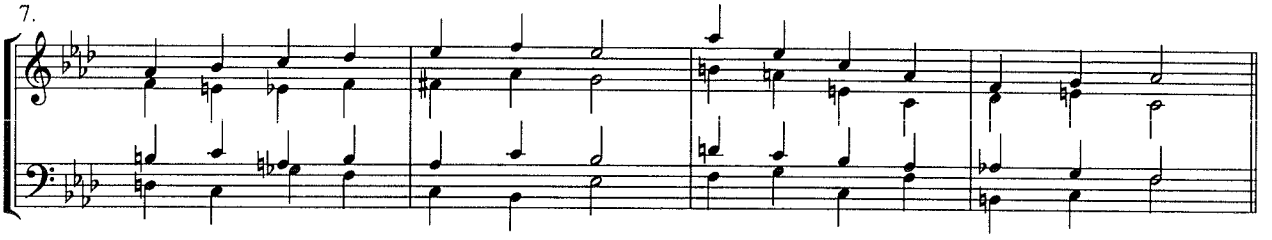
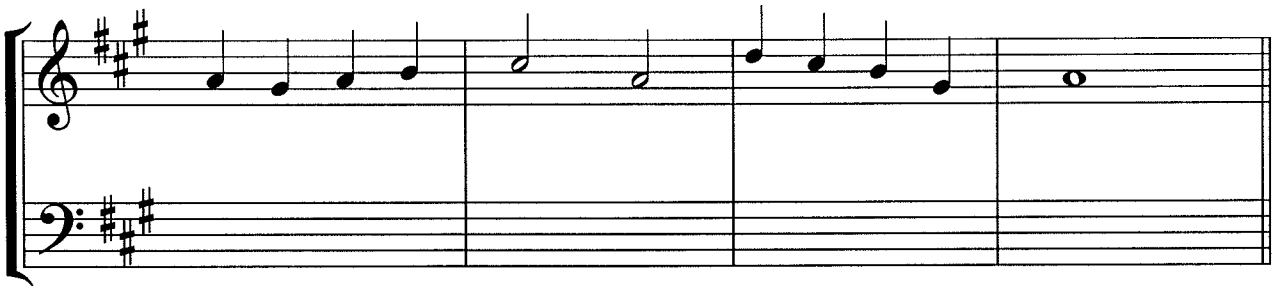
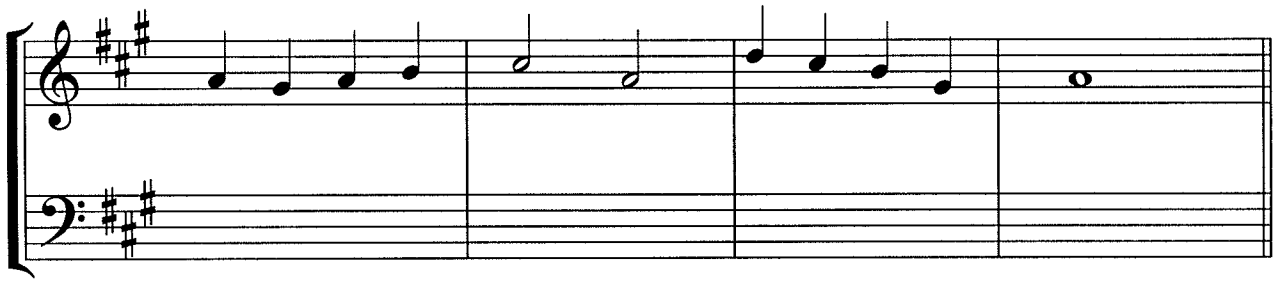


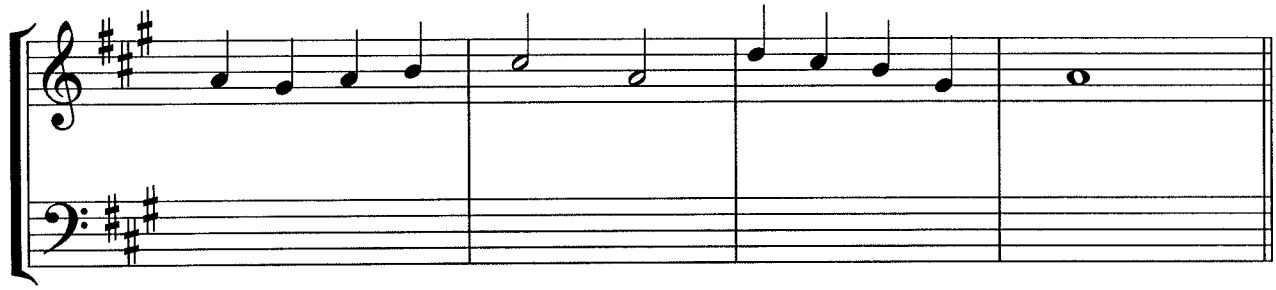
Melody Harmonization 3

Please harmonize the melody given below. Your first harmonization should not contain non-chord tones. Your second harmonization should be enriched with non-chord tones. While the first two harmonizations must be in a strict, common practice idiom, your third may be a free harmonization. Please provide a complete harmonic analysis of all of your harmonizations.

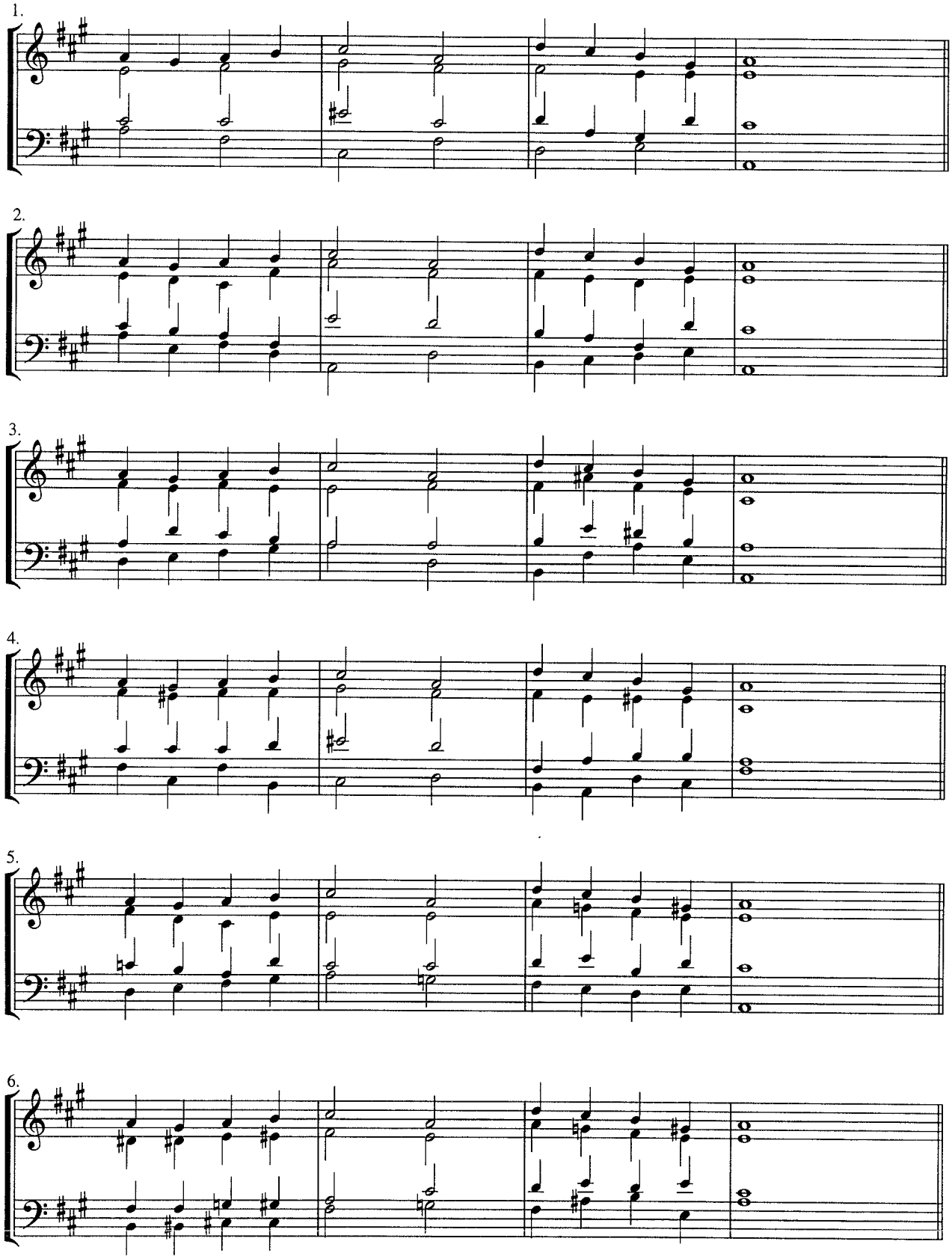




(free harmonization)

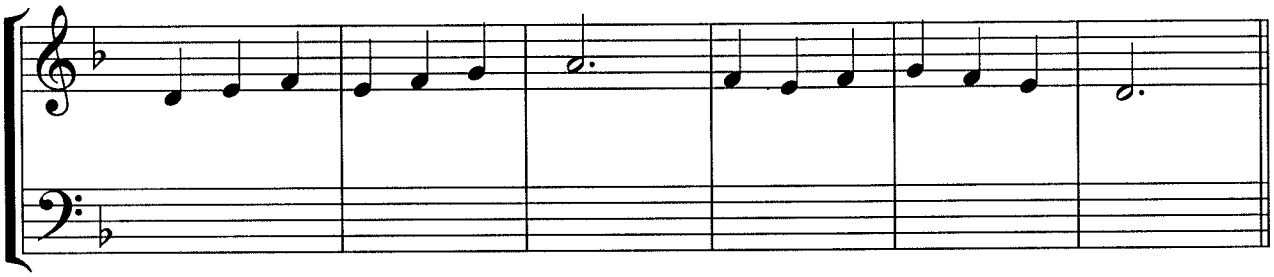


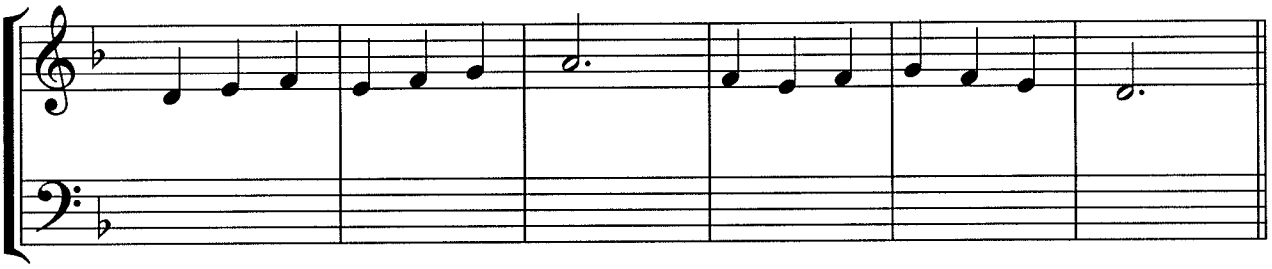
Six possible harmonizations:



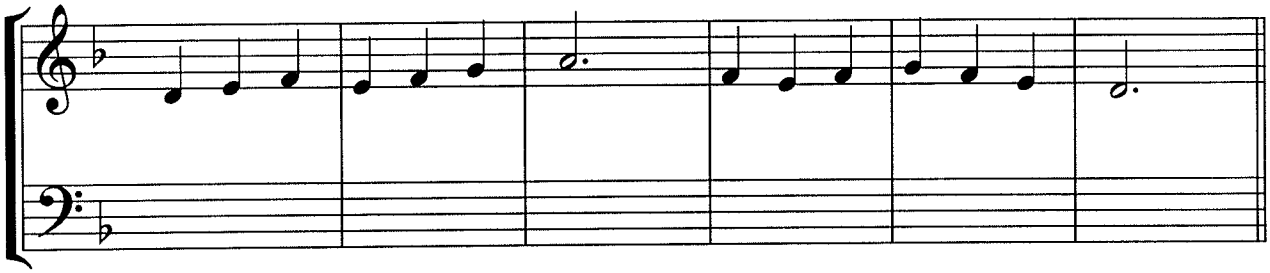
Melody Harmonization 4

Please harmonize the melody given below. Your first harmonization should not contain non-chord tones. Your second harmonization should be enriched with non-chord tones. While the first two harmonizations must be in a strict, common practice idiom, your third may be a free harmonization. Please provide a complete harmonic analysis of all of your harmonizations.



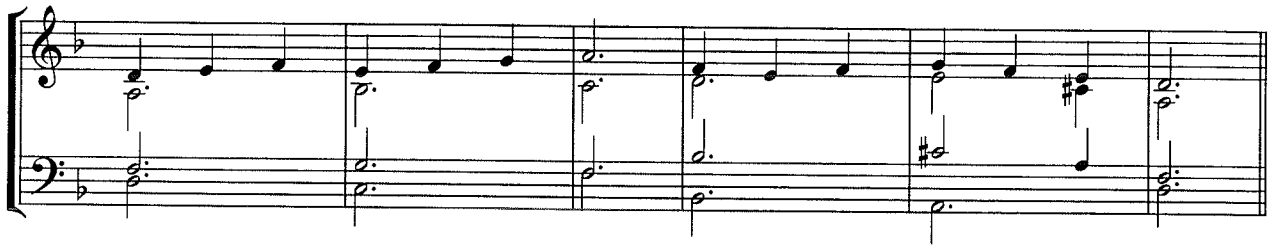


(free harmonization)

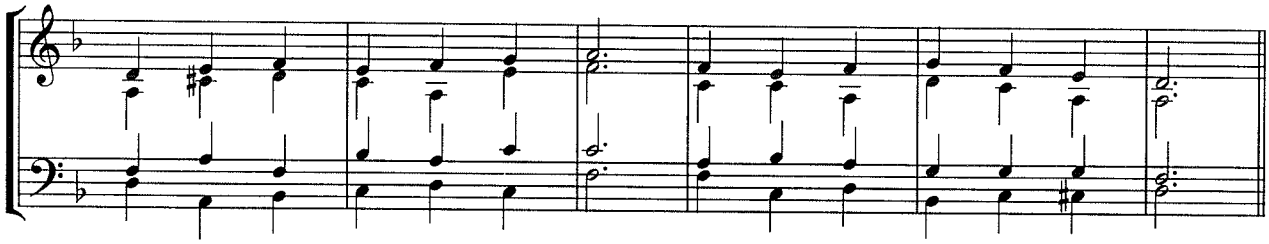


Six possible harmonizations:

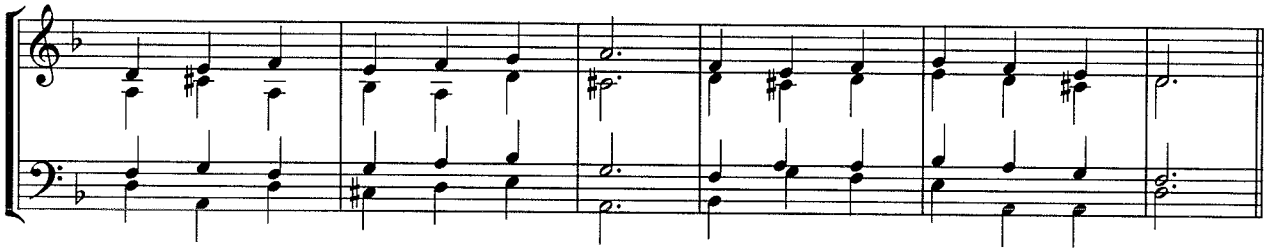
1.



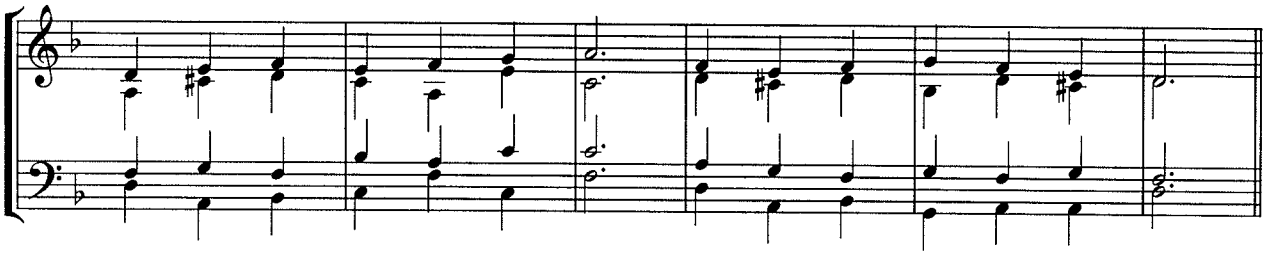
2.



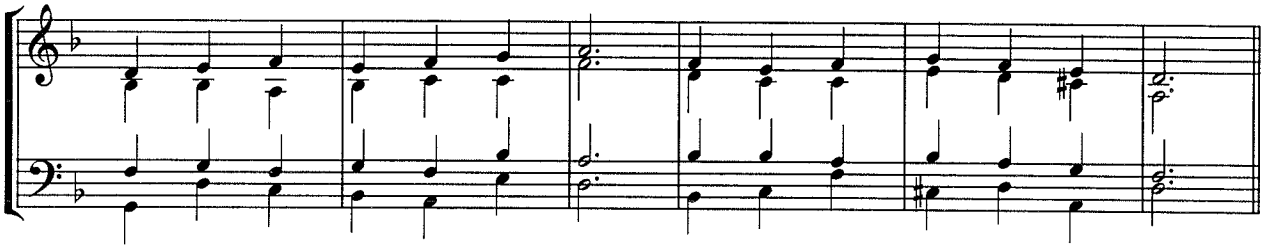
3.



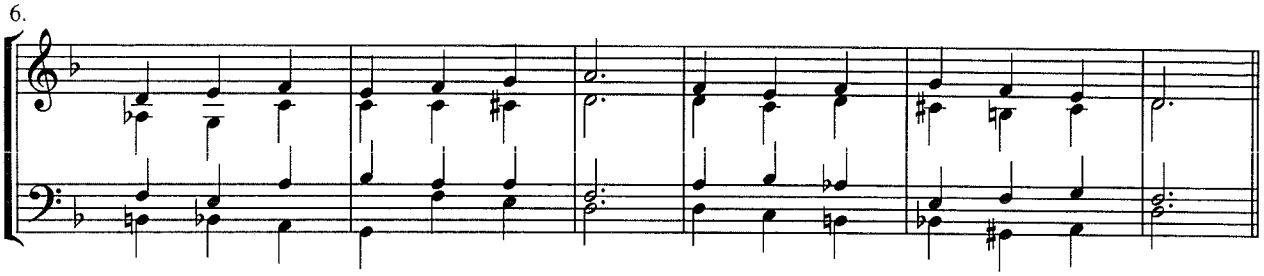
4.



5.

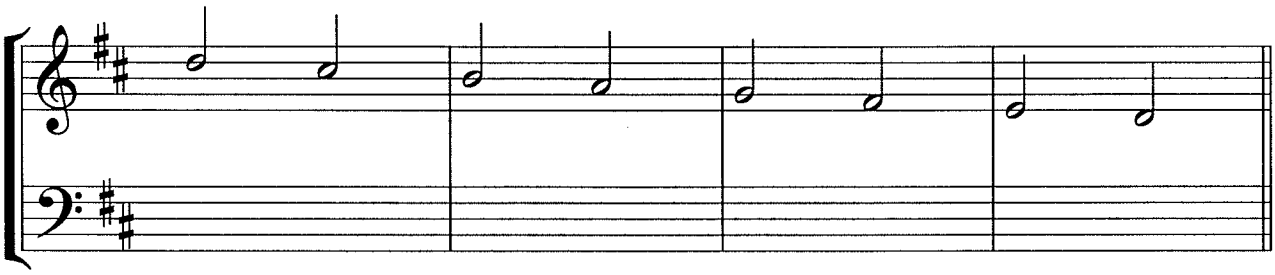


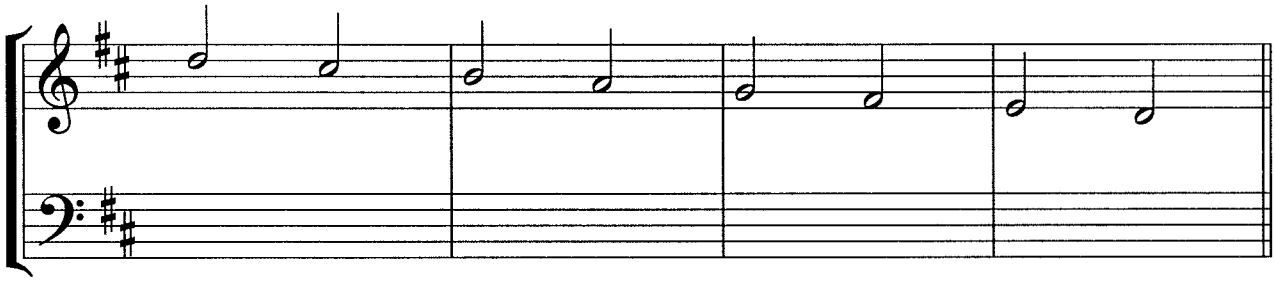
6.

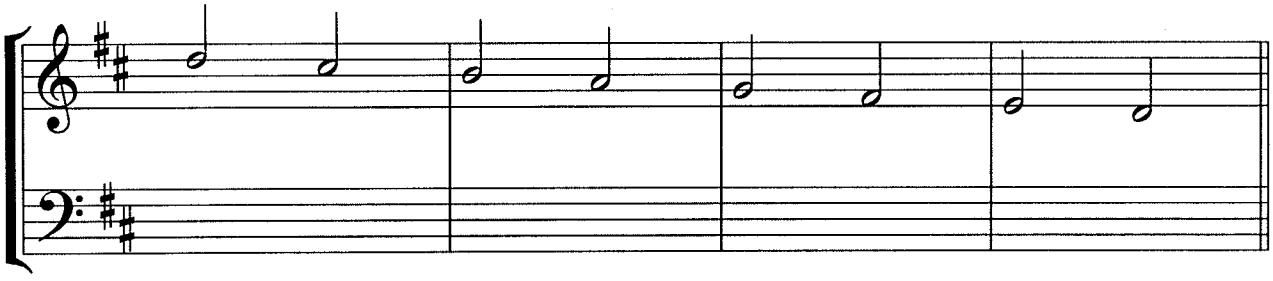


Melody Harmonization 5

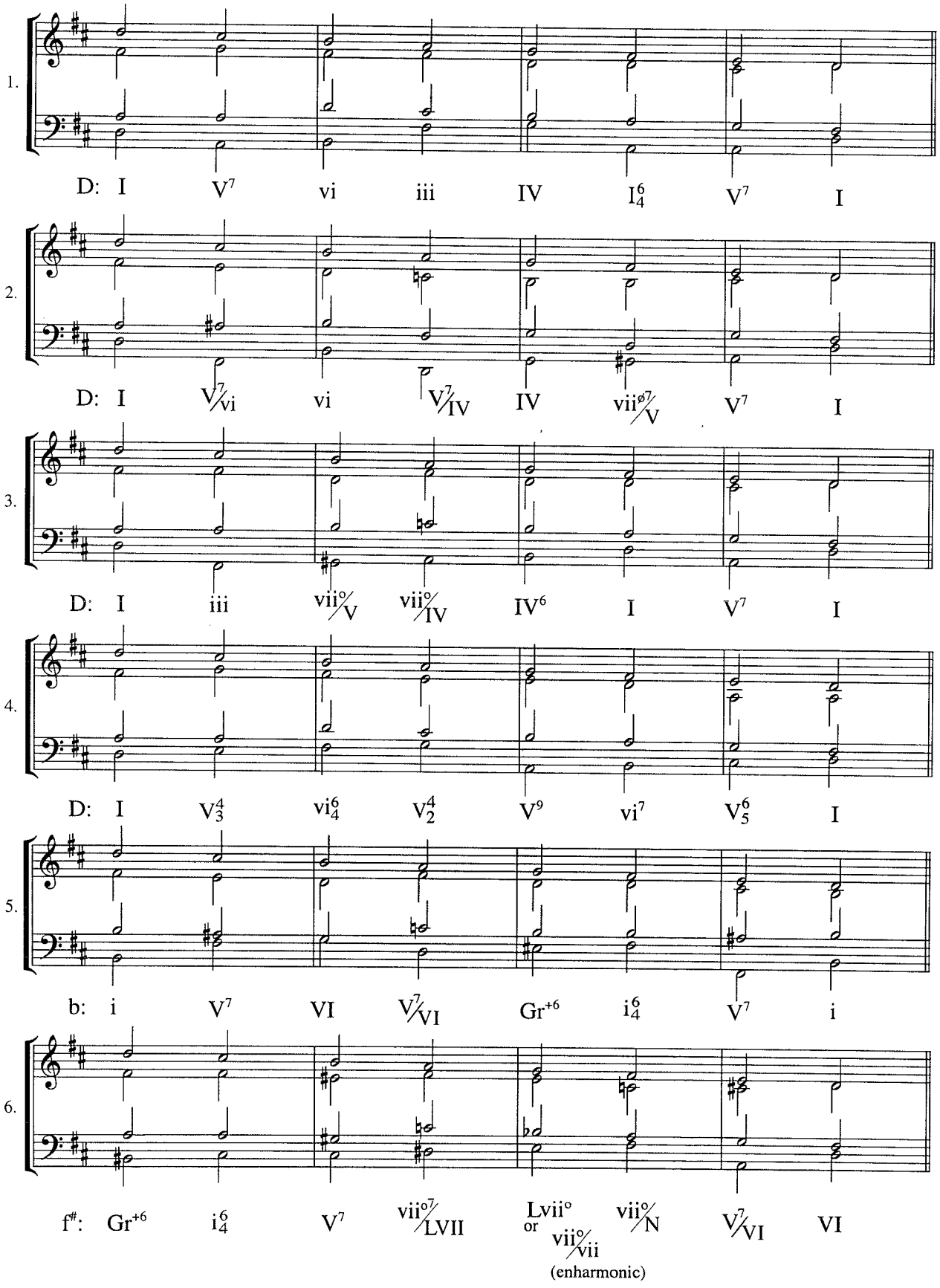
Please provide three different harmonizations of the melody given below. Do not include non-chord tones. Provide a complete Roman numeral analysis of your work.





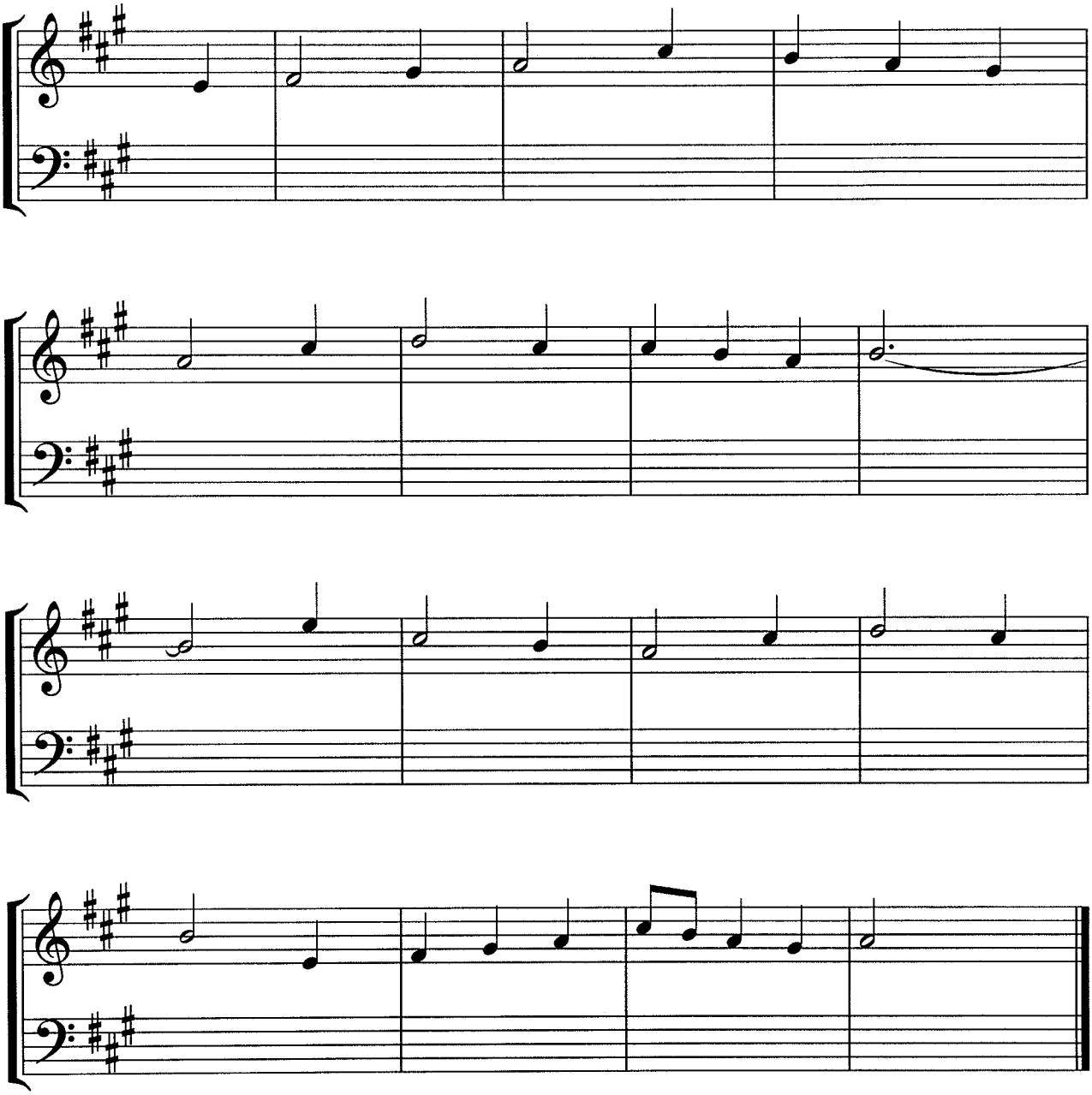


Six possible harmonizations:



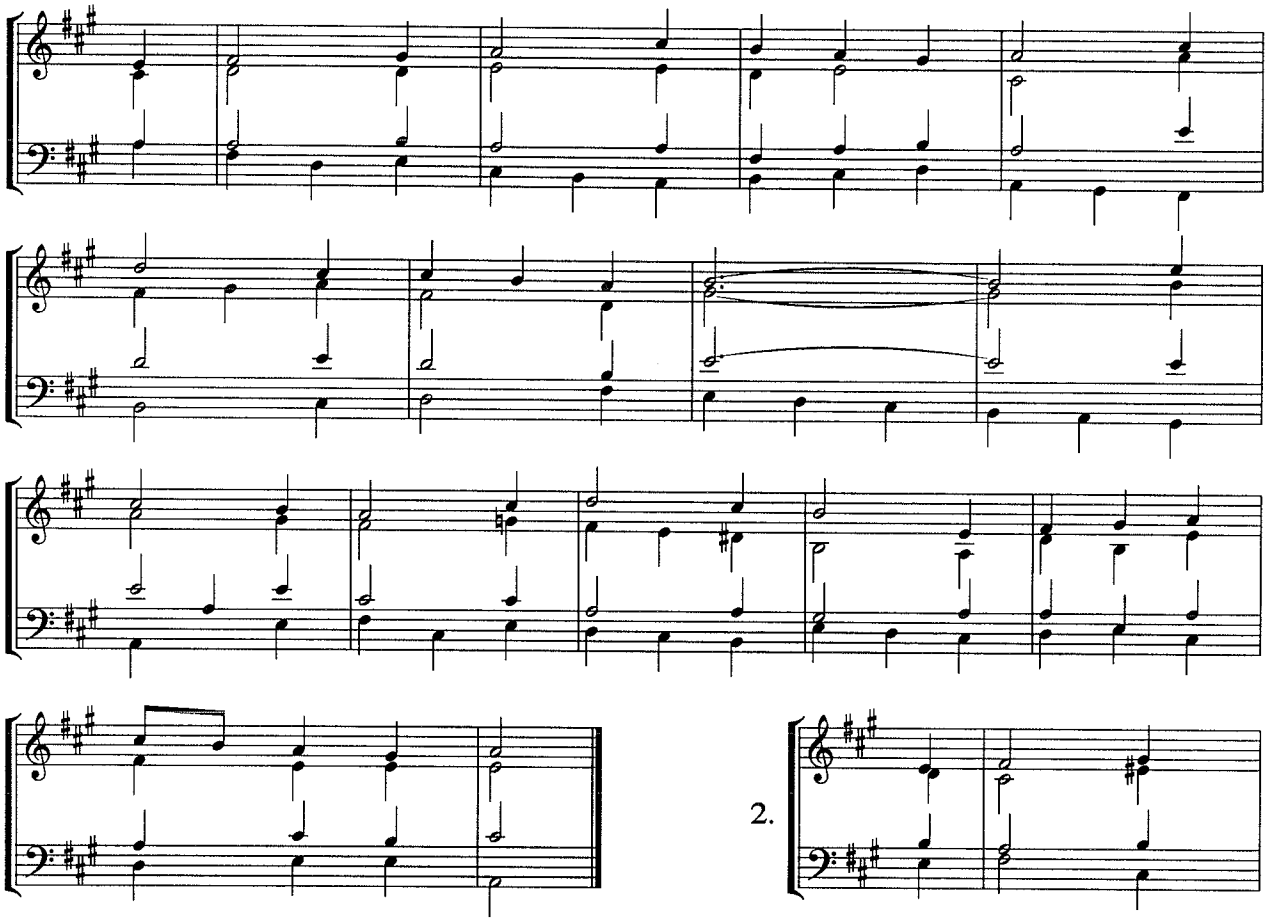
Melody Harmonization 6

Please harmonize the melody given below. Your harmonization should contain non-chord tones as well as chromatic harmonies. You must include a Roman numeral analysis of your harmonization.

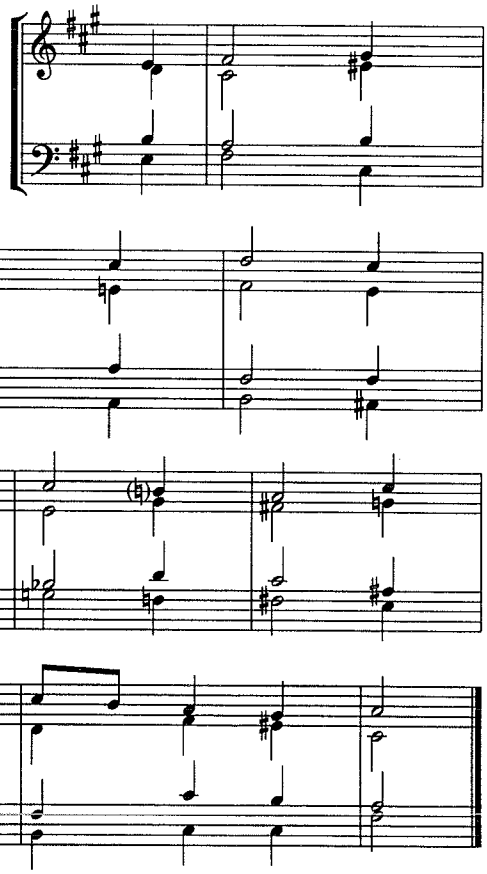


Two possible harmonizations:

1.



2.



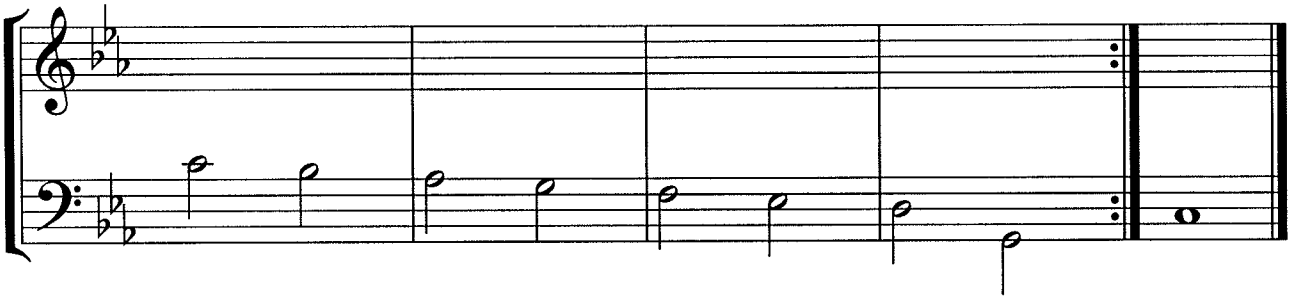
IX

Final Project

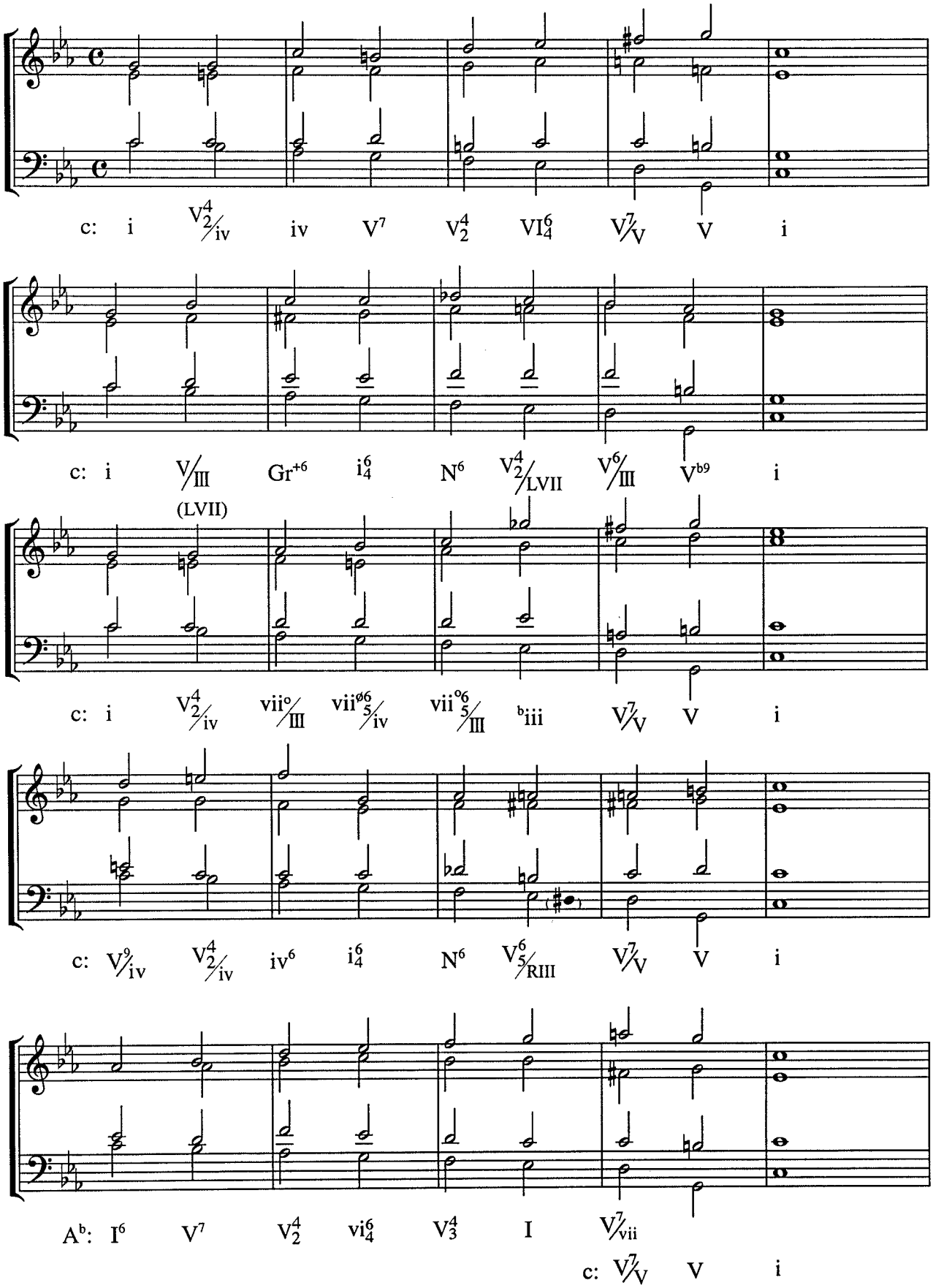
Final Project

Passacagalia

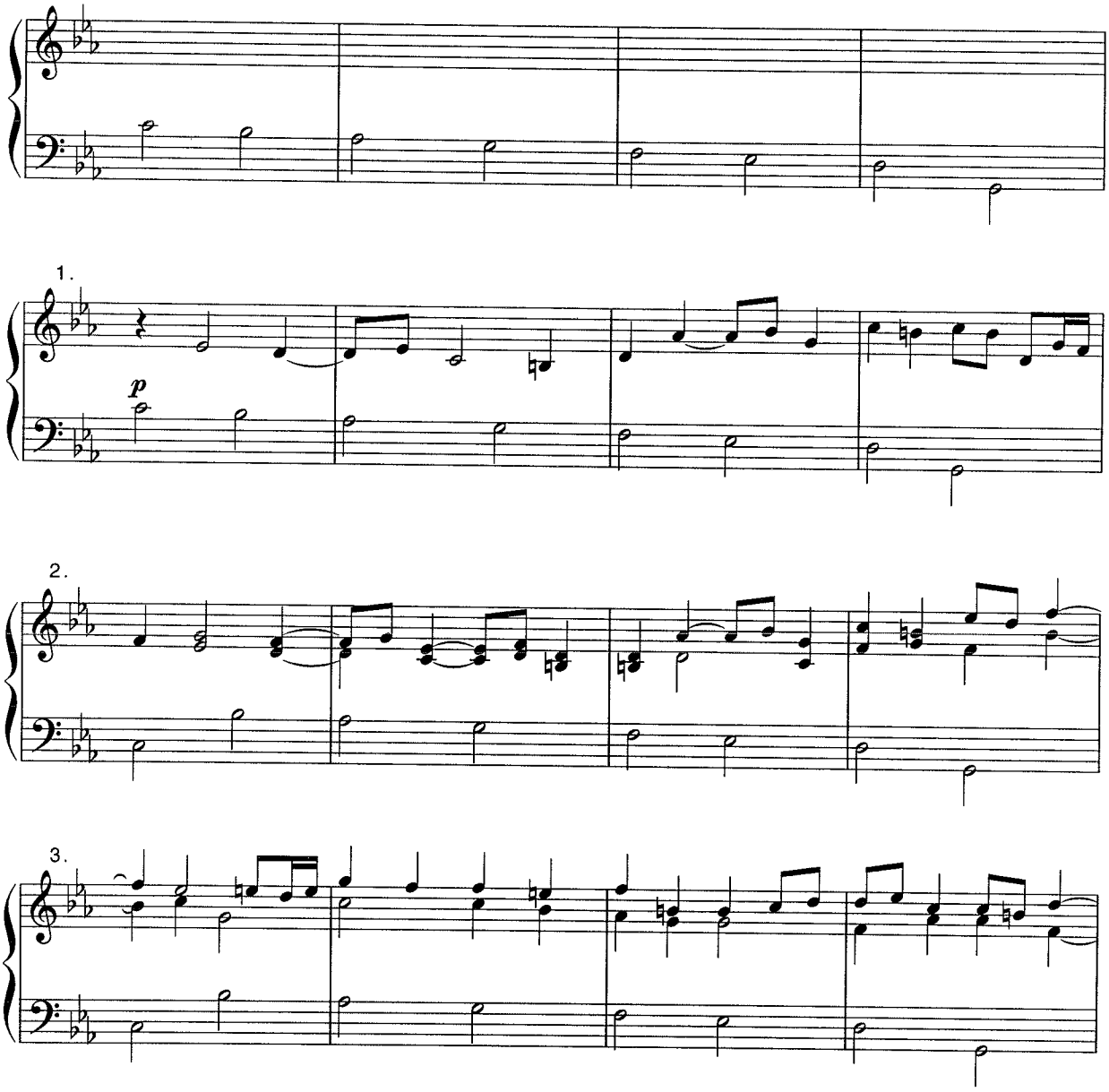
Please write a passacagalia of at least twelve variations on the bass line given below. This set must be in the harmonic idiom of the Common Practice and should model the principles of idiomatic, common-practice voice-leading. You may write this piece for either chorus or keyboard. Your completed manuscript must contain a complete Roman numeral analysis of your work.

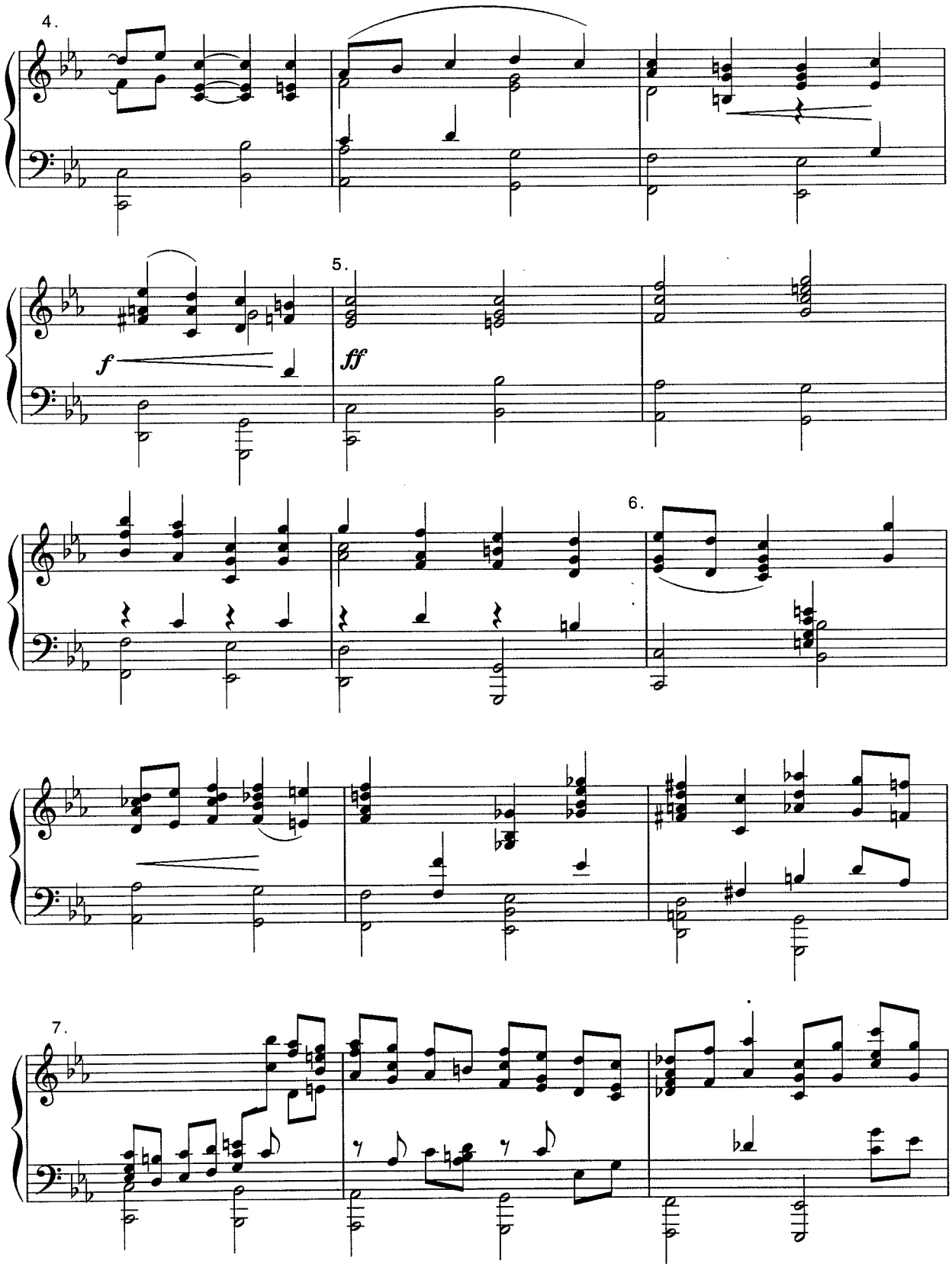


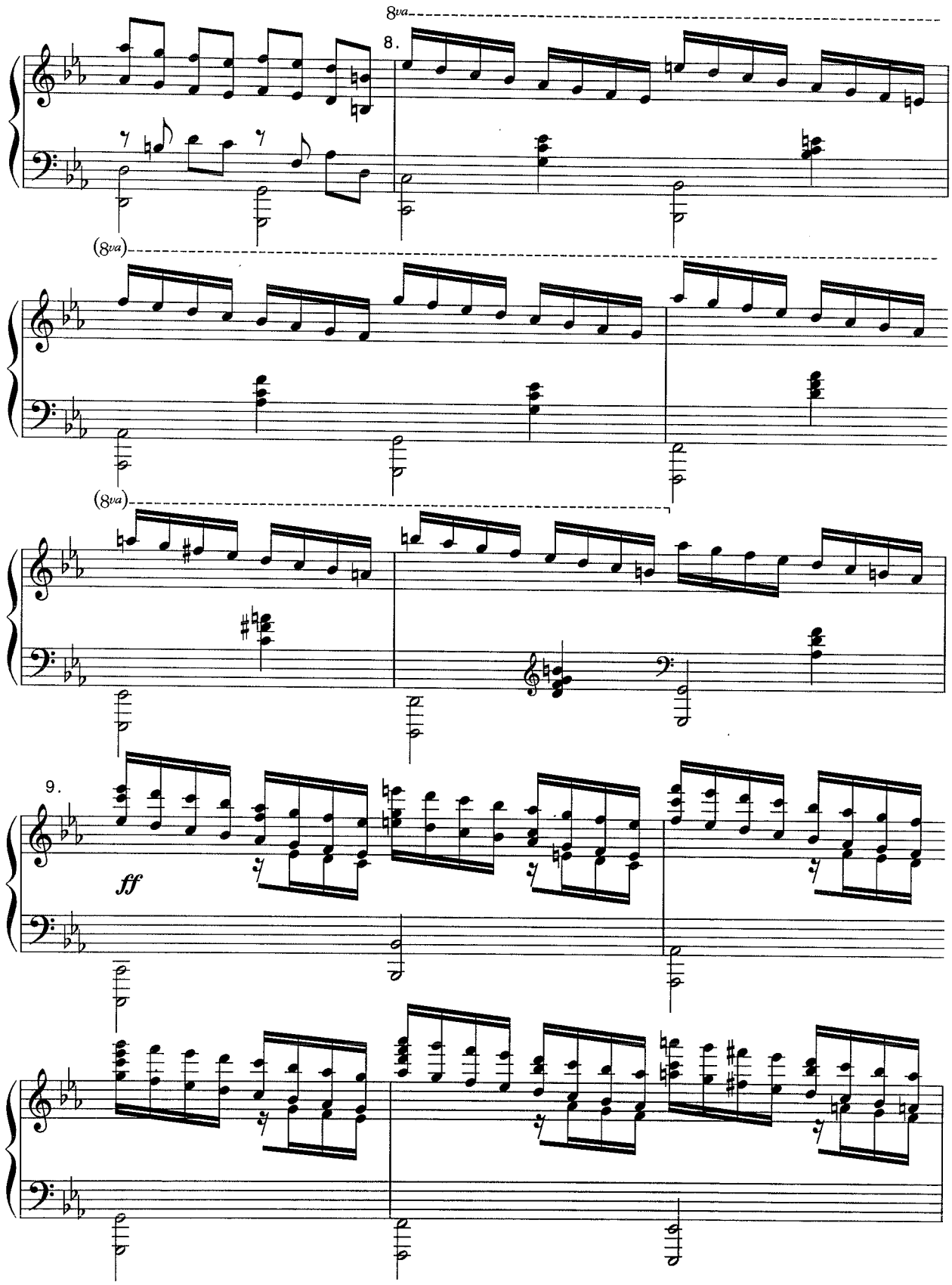
Five possible harmonizations:

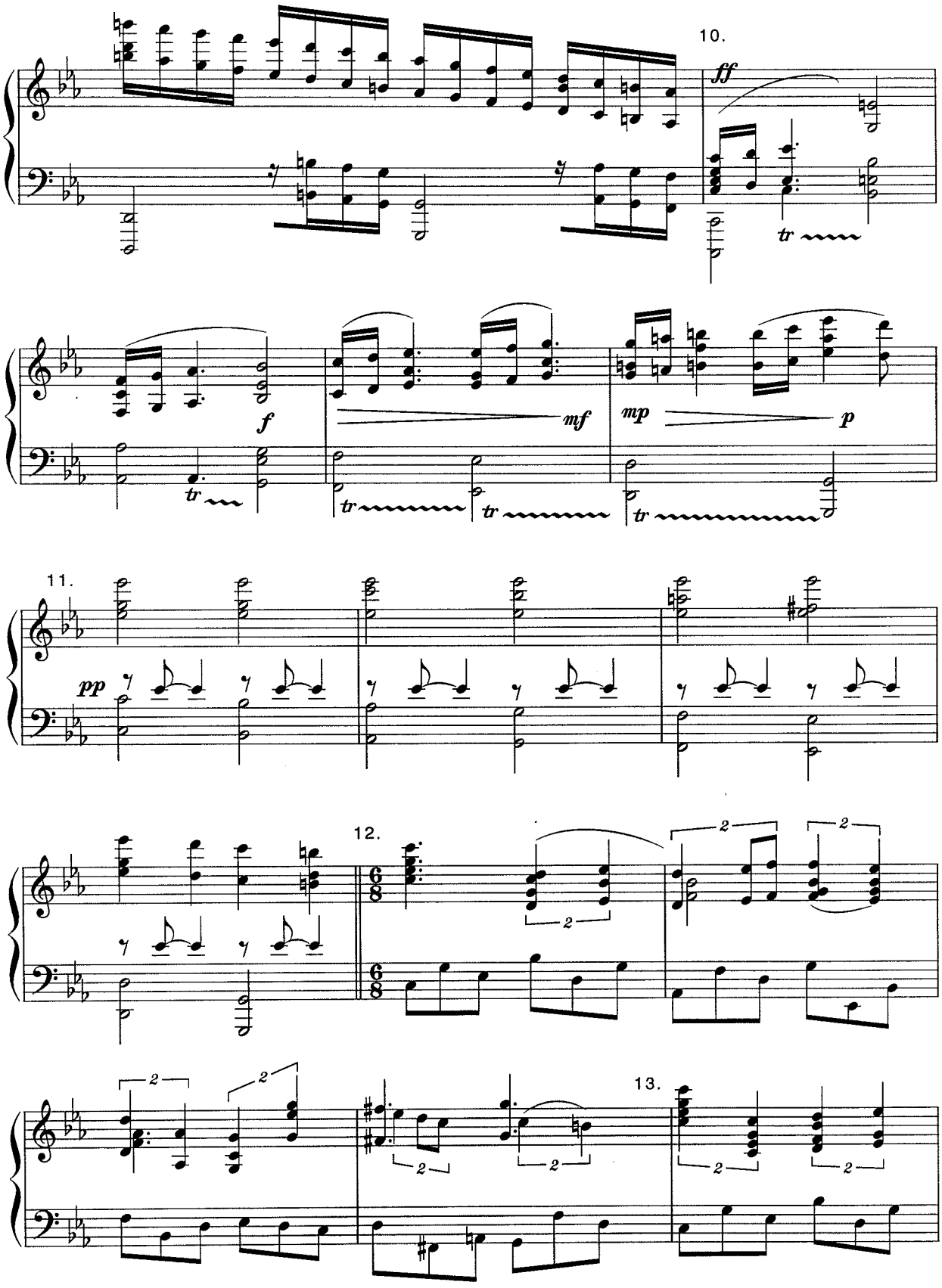


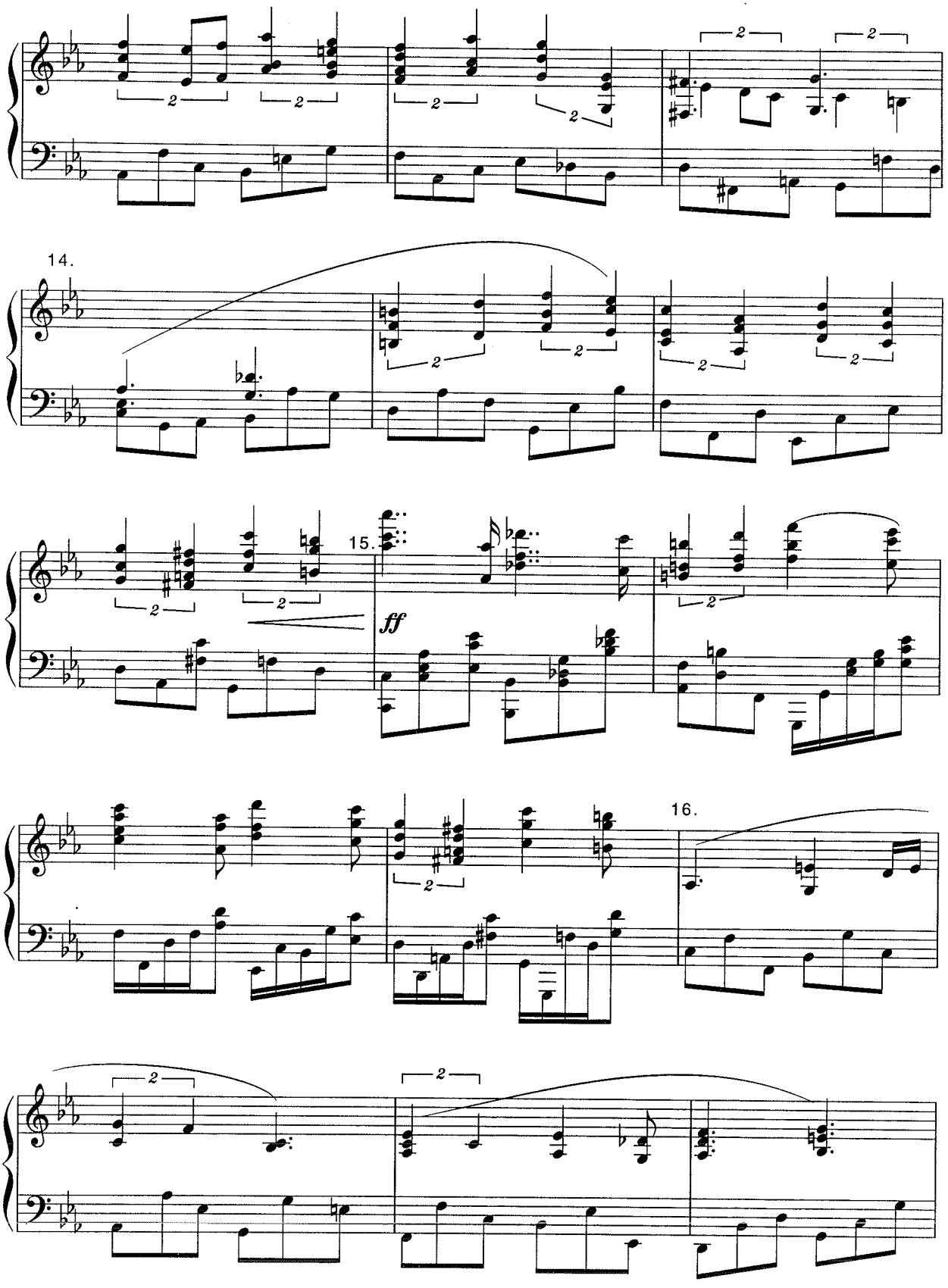
One possible set of variations:

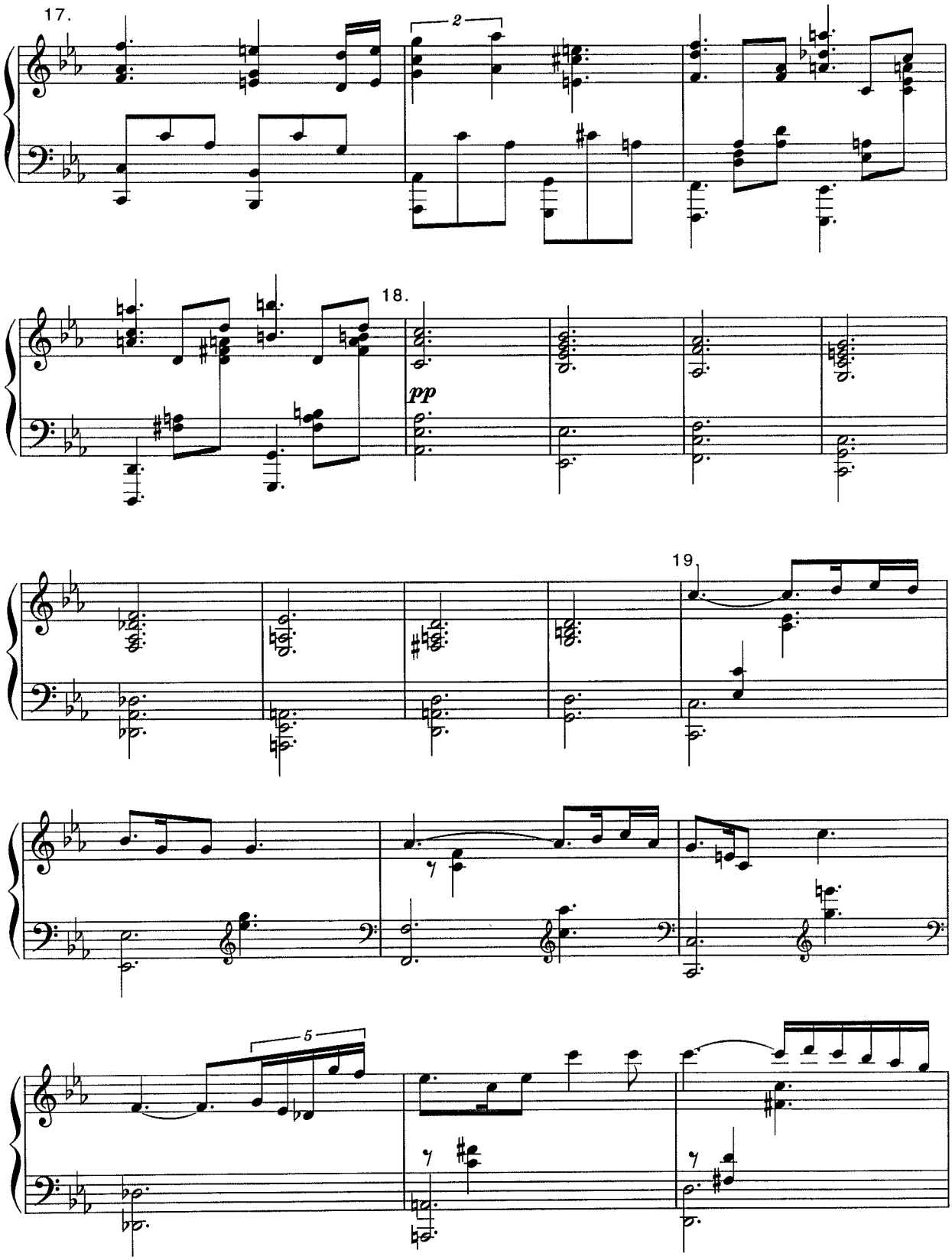


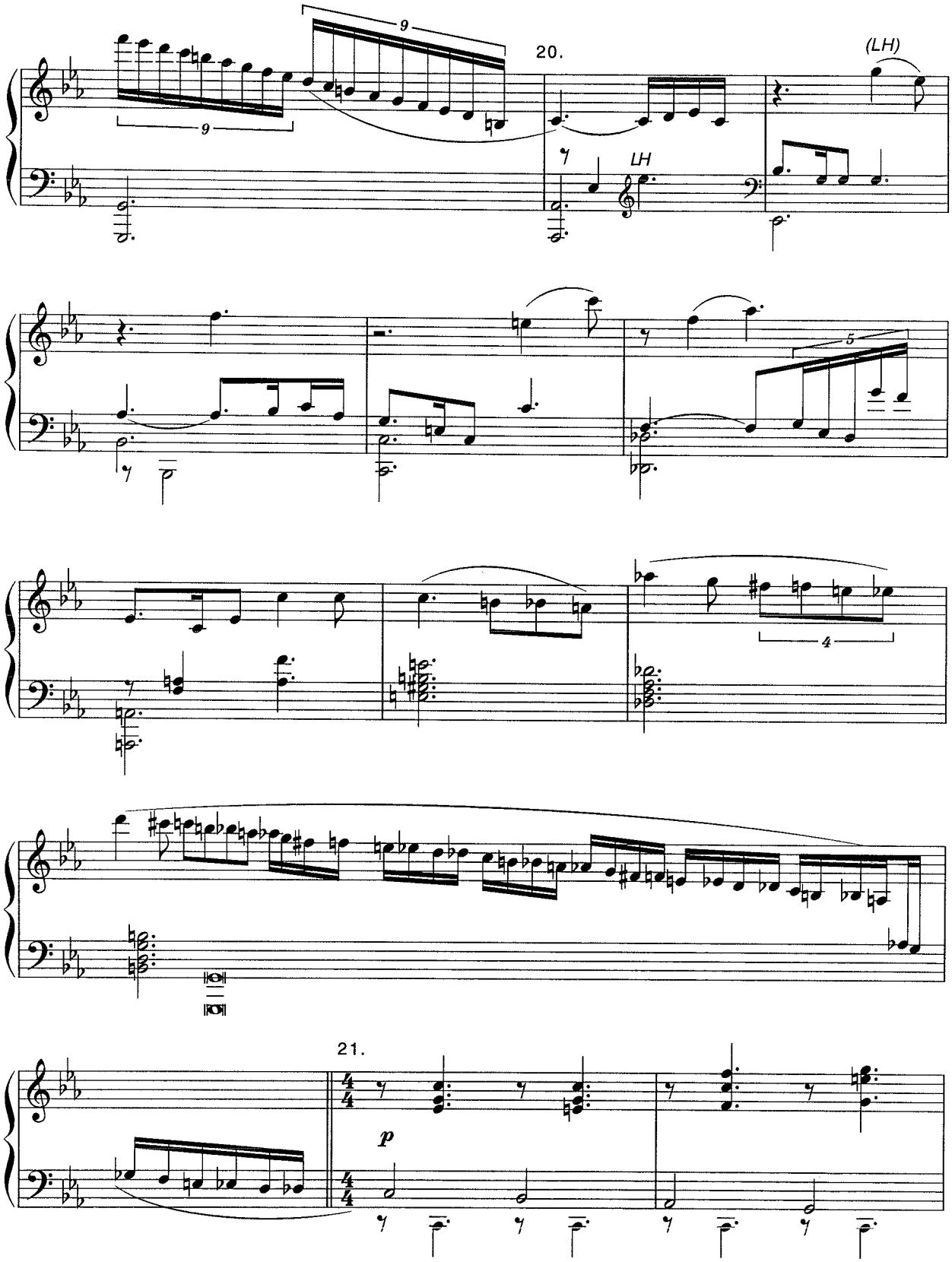

4.
5.
f
ff
6.
7.

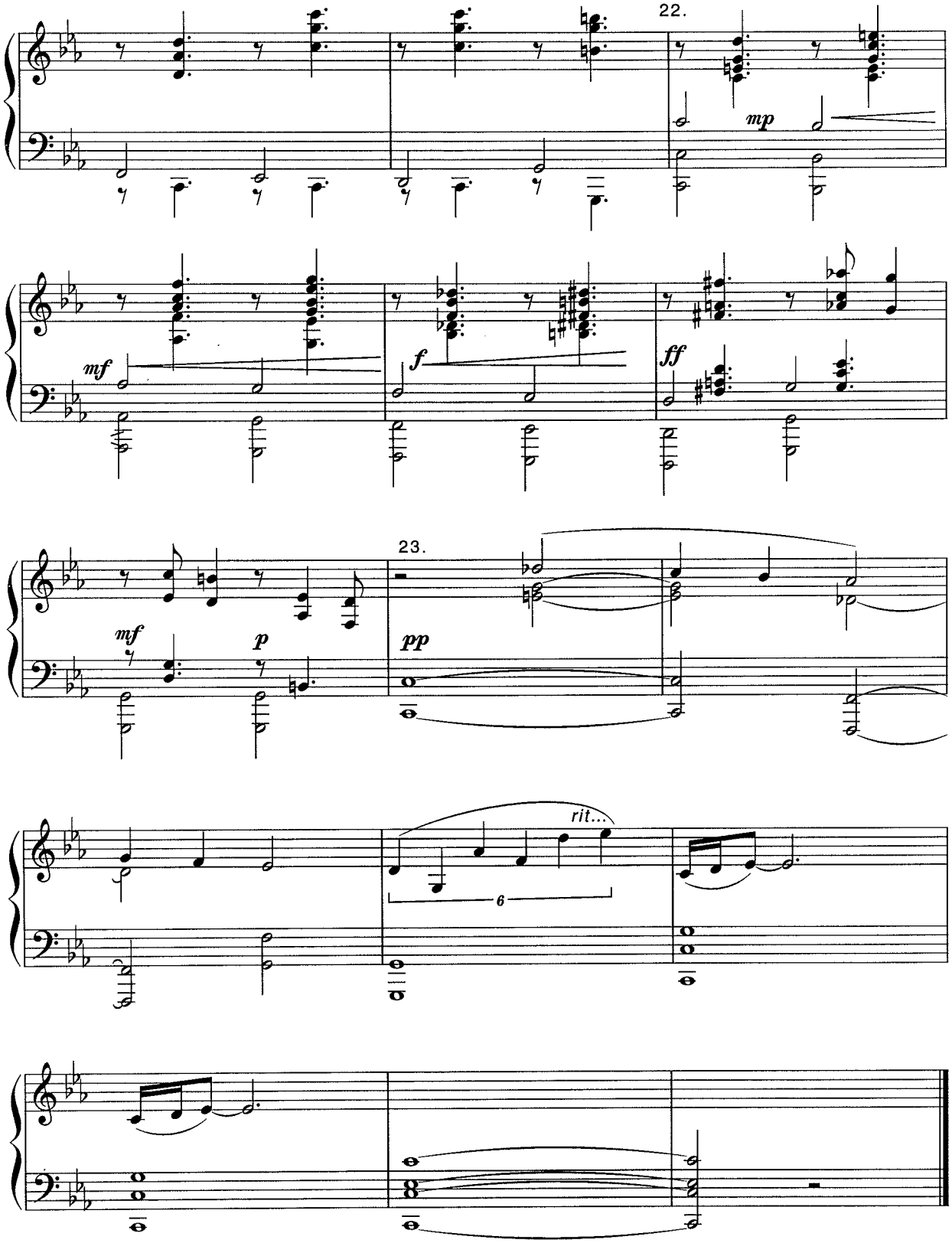

8va
8.
(8va)
(8va)
9.
ff


10.
ff
tr
f
mf
mp
p
11.
pp
12.
2
13.


14.
15.
ff
16.


17.
2
18.
pp
19.
5

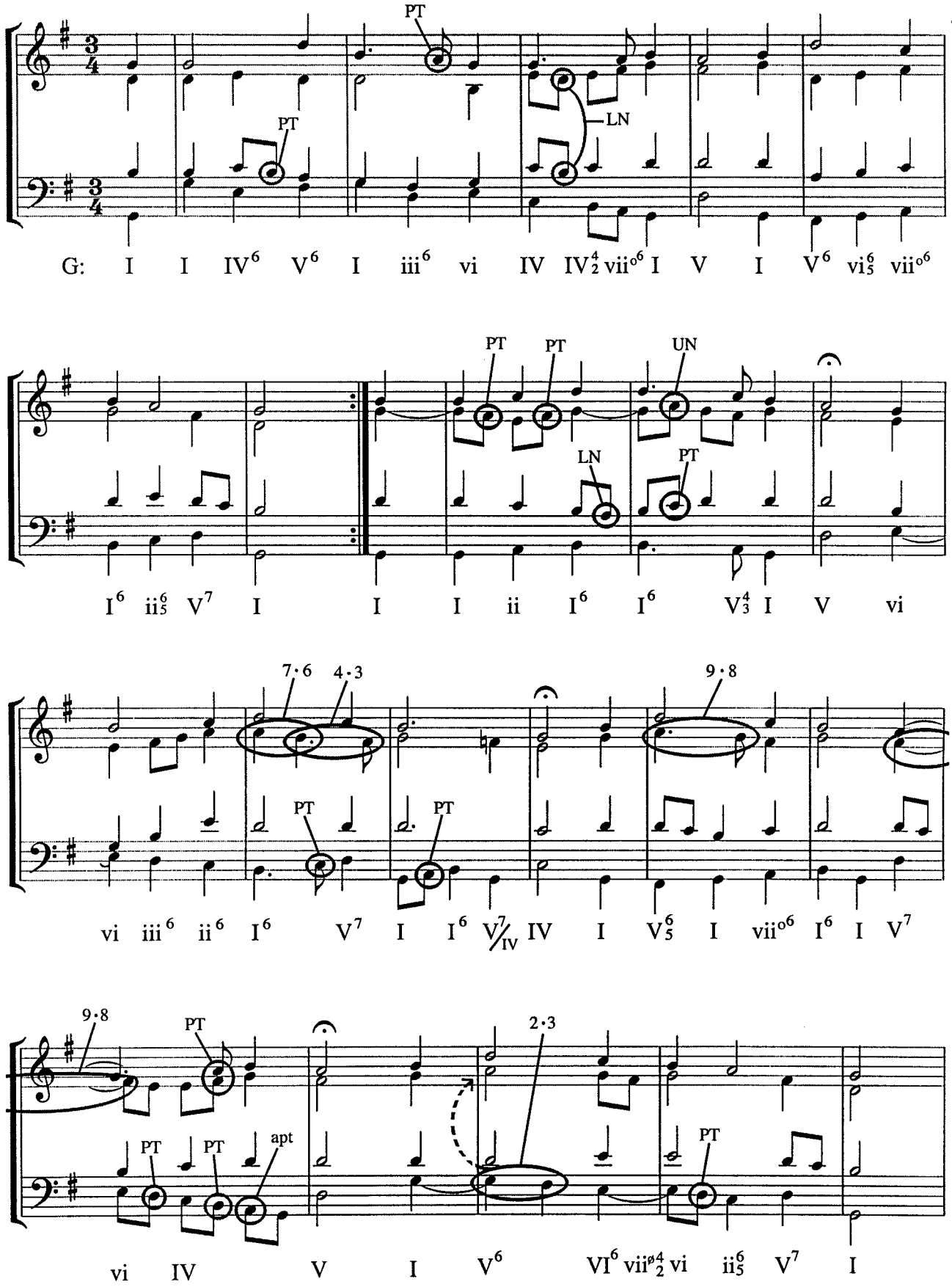

9
9
20.
(LH)
LH
5
4
21.
p


22.
mp
mf
f
ff
23.
mf
p
pp
rit...
6

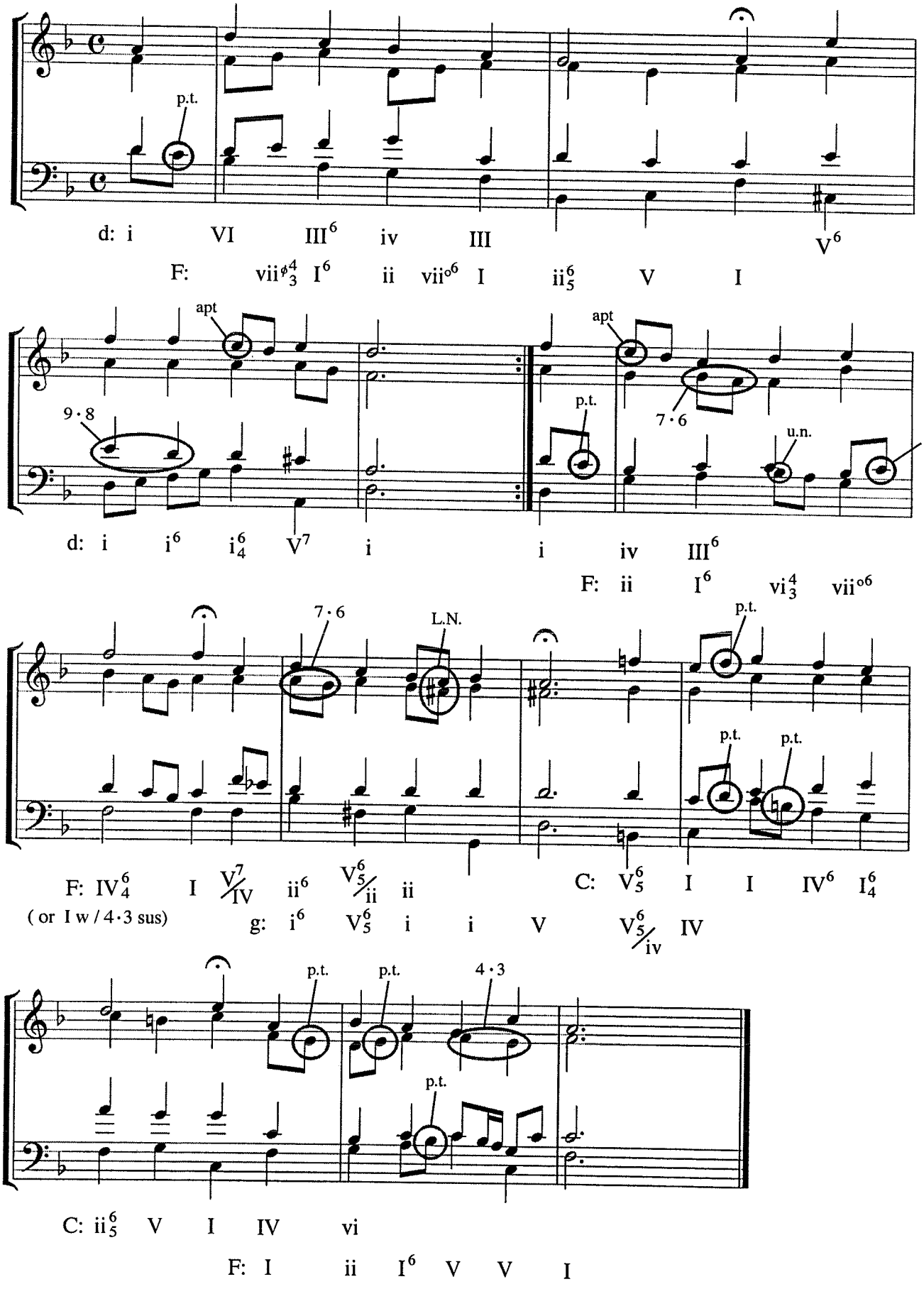
X

Literature for Study

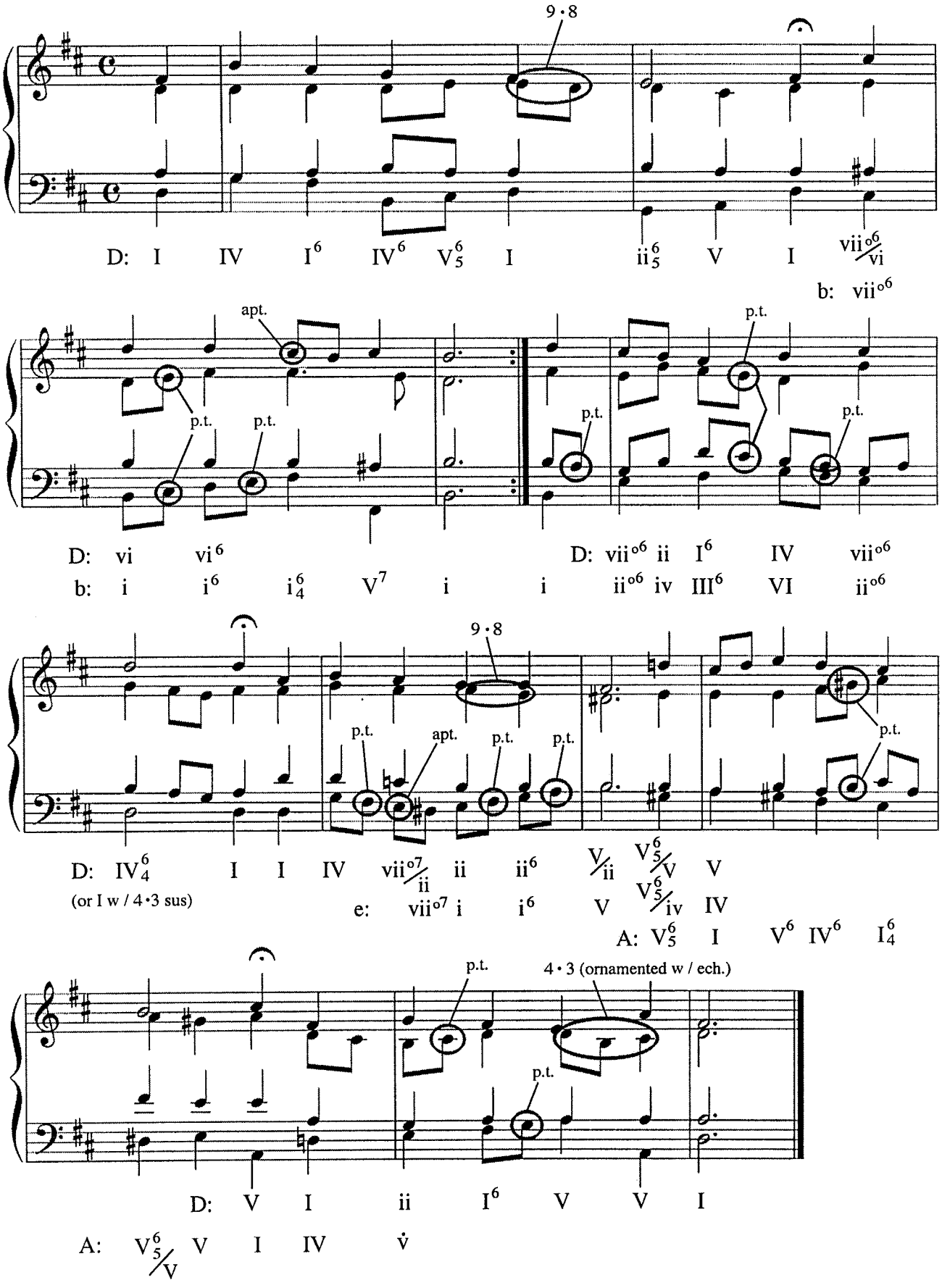
Chorale #1

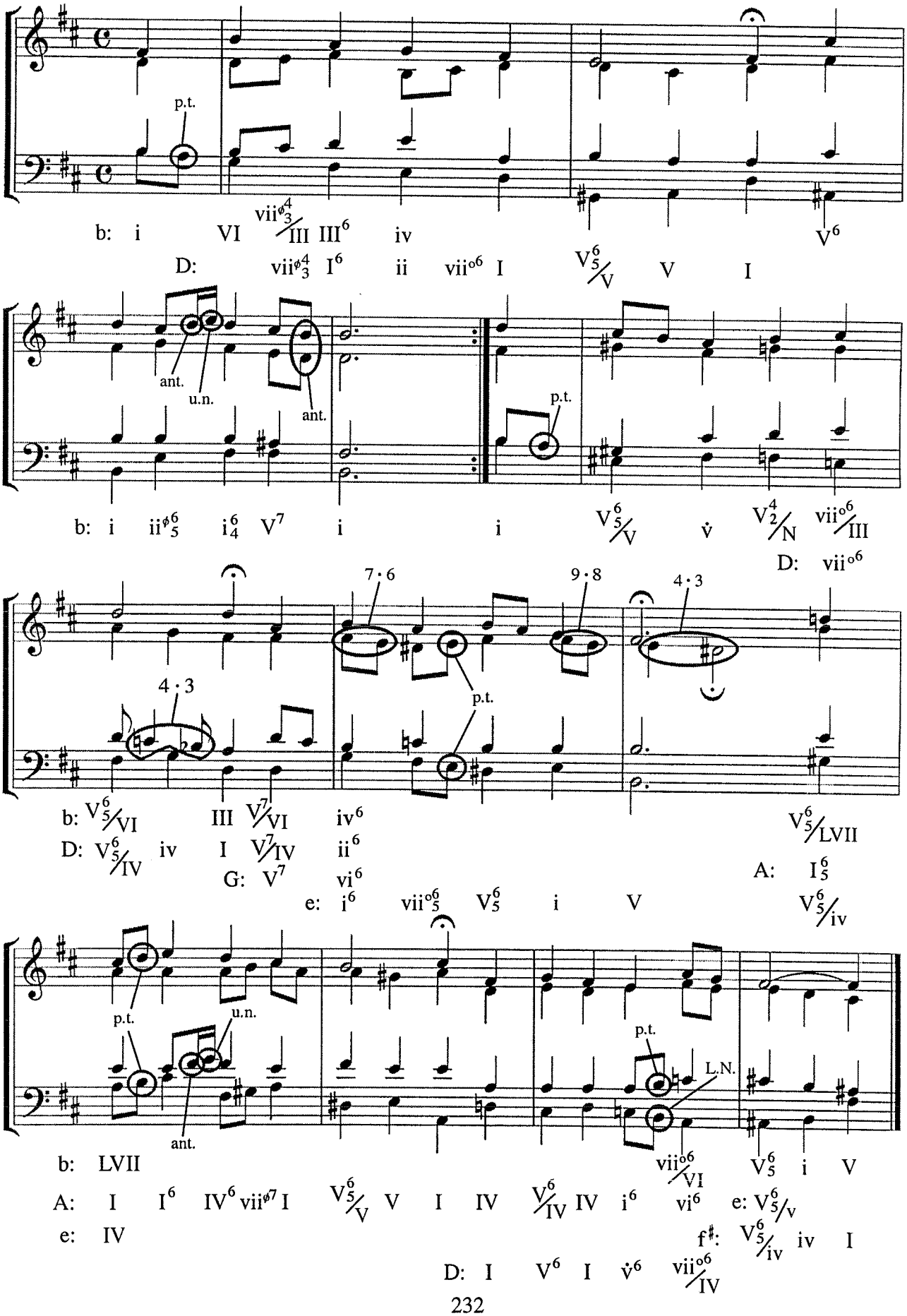

PT
PT
LN
G: I I IV6 V6 I iii6 vi IV IV42 vii°6 I V I V6 vi56 vii°6
PT
PT
UN
LN
PT
I6 ii56 V7 I I I ii I6 I6 V43 I V vi
7·6
4·3
9·8
PT
PT
vi iii6 ii6 I6 V7 I I6 V7/IV IV I V56 I vii°6 I6 I V7
9·8
PT
2·3
PT
PT
apt
PT
vi IV V I V6 VI6 vii°42 vi ii56 V7 I

Chorale #74

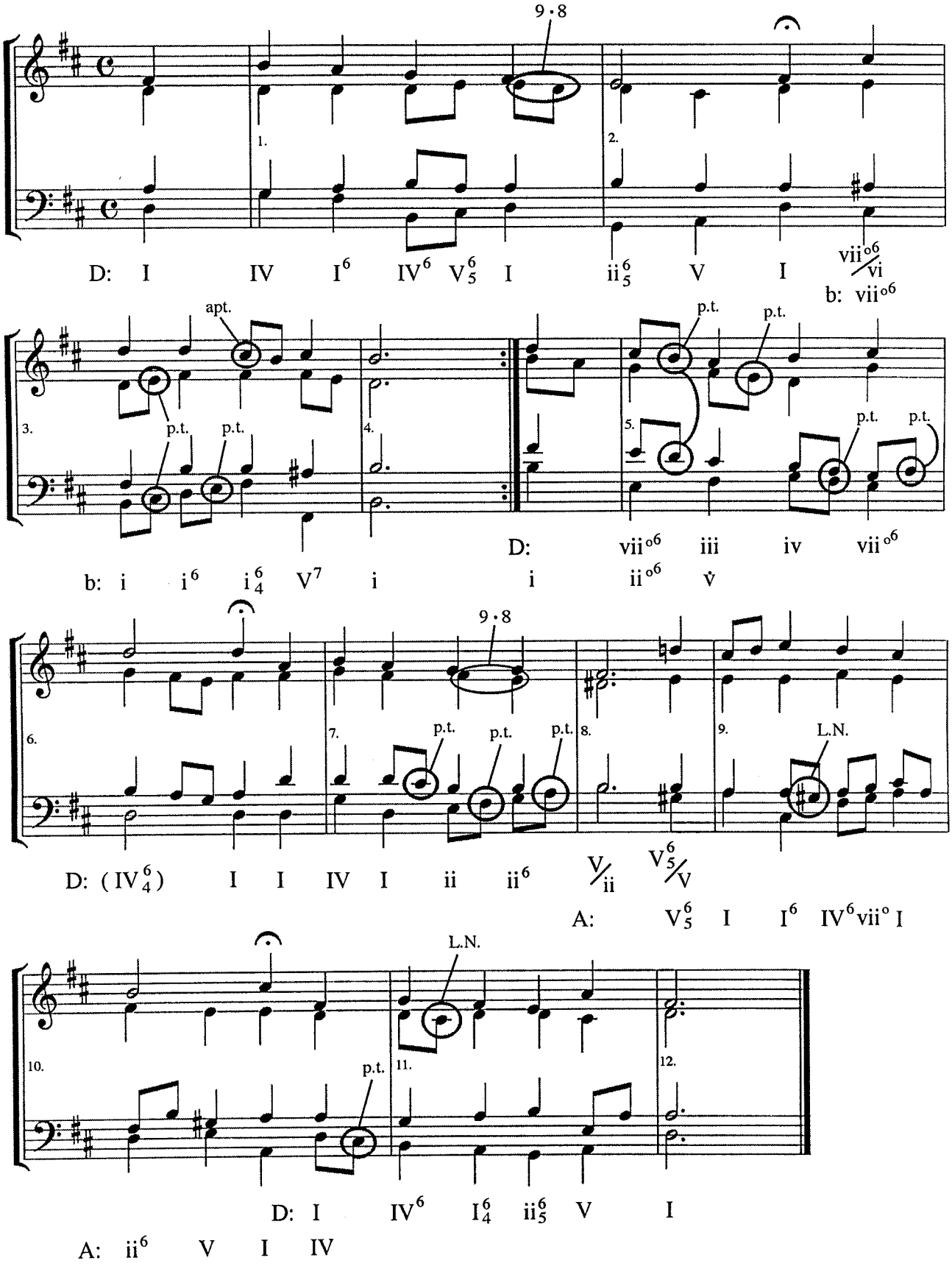

p.t.
d: i VI III⁶ iv III V⁶
F: vii⁰⁴₃ I⁶ ii vii⁰⁶ I ii⁶₅ V I
apt
9·8
apt
p.t.
7·6
u.n.
p.t.
d: i i⁶ i⁶₄ V⁷ i i iv III⁶
F: ii I⁶ vi⁴₃ vii⁰⁶
7·6
L.N.
p.t.
p.t.
p.t.
F: IV⁶₄ I V⁷/IV ii⁶ V⁶₅/ii ii
(or I w / 4·3 sus)
C: V⁶₅ I I IV⁶ I⁶₄
g: i⁶ V⁶₅ i i V V⁶₅/iv IV
p.t.
p.t.
4·3
p.t.
C: ii⁶₅ V I IV vi
F: I ii I⁶ V V I

Chorale #80

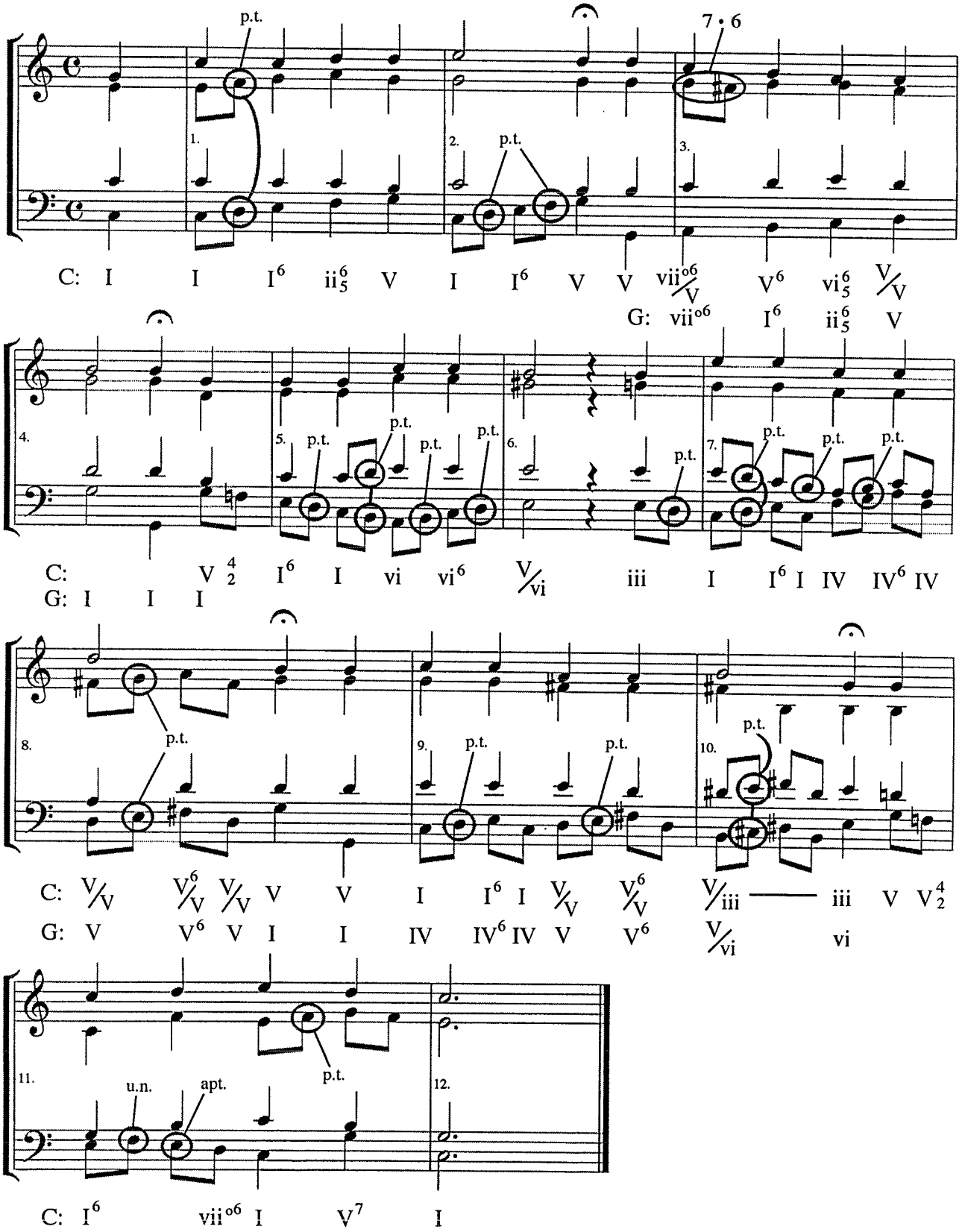

9 • 8
D: I IV I6 IV6 V65 I ii65 V I vii°6/vi
b: vii°6
apt.
p.t.
p.t.
p.t.
p.t.
p.t.
p.t.
D: vi vi6 D: vii°6 ii I6 IV vii°6
b: i i6 i64 V7 i i ii°6 iv III6 VI ii°6
9 • 8
p.t.
apt.
p.t.
p.t.
p.t.
D: IV64 I I IV vii°7/ii ii ii6 V/ii V65/V V
(or I w / 4 • 3 sus)
e: vii°7 i i6 V V65/iv IV
A: V65 I V6 IV6 I64
p.t.
4 • 3 (ornamented w / ech.)
p.t.
D: V I ii I6 V V I
A: V65/V V I IV v̇


p.t.
b: i VI vii$^{\phi 4}_{3}$/III III^{6} iv V^{6}
D: vii$^{\phi 4}_{3}$ I^{6} ii vii^{o6} I V$^{6}_{5}$/V V I
ant.
u.n.
ant.
p.t.
b: i ii$^{\phi 6}_{5}$ i$^{6}_{4}$ V^{7} i i V$^{6}_{5}$/V v̇ V$^{4}_{2}$/N vii^{o6}/III
D: vii^{o6}
7·6
9·8
4·3
4·3
p.t.
b: V$^{6}_{5}$/VI III V^{7}/VI iv^{6} V$^{6}_{5}$/LVII
D: V$^{6}_{5}$/IV iv I V^{7}/IV ii^{6} A: I$^{6}_{5}$
G: V^{7} vi^{6}
e: i^{6} vii$^{o6}_{5}$ V$^{6}_{5}$ i V V$^{6}_{5}$/iv
p.t.
u.n.
ant.
p.t.
L.N.
b: LVII vii^{o6}/VI V$^{6}_{5}$ i V
A: I I^{6} IV^{6} vii$^{\phi 7}$ I V$^{6}_{5}$/V V I IV V$^{6}_{IV}$ IV i^{6} vi^{6} e: V$^{6}_{5}$/v
e: IV f♯: V$^{6}_{5}$/iv iv I
D: I V^{6} I v̇^{6} vii^{o6}/IV

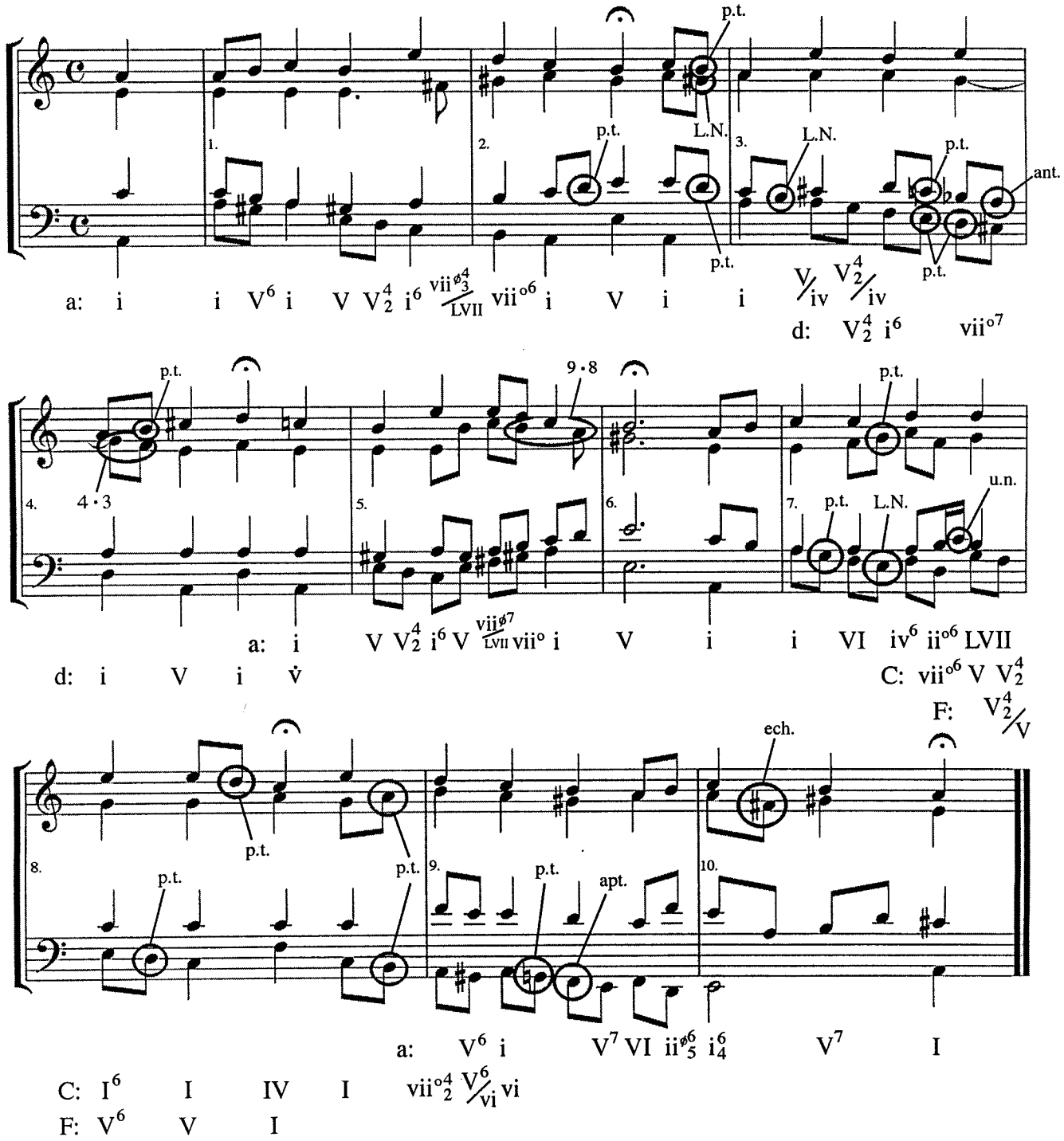
Chorale #98


9 · 8
1.
2.
D: I IV I6 IV6 V65 I ii65 V I vii°6/vi
b: vii°6
apt.
p.t.
3.
4.
5.
b: i i6 i64 V7 i
D: i ii°6 V
vii°6 iii iv vii°6
6.
7.
8.
9.
L.N.
D: (IV64) I I IV I ii ii6 V/ii V65/V
A: V65 I I6 IV6 vii° I
10.
11.
12.
D: I IV6 I64 ii65 V I
A: ii6 V I IV

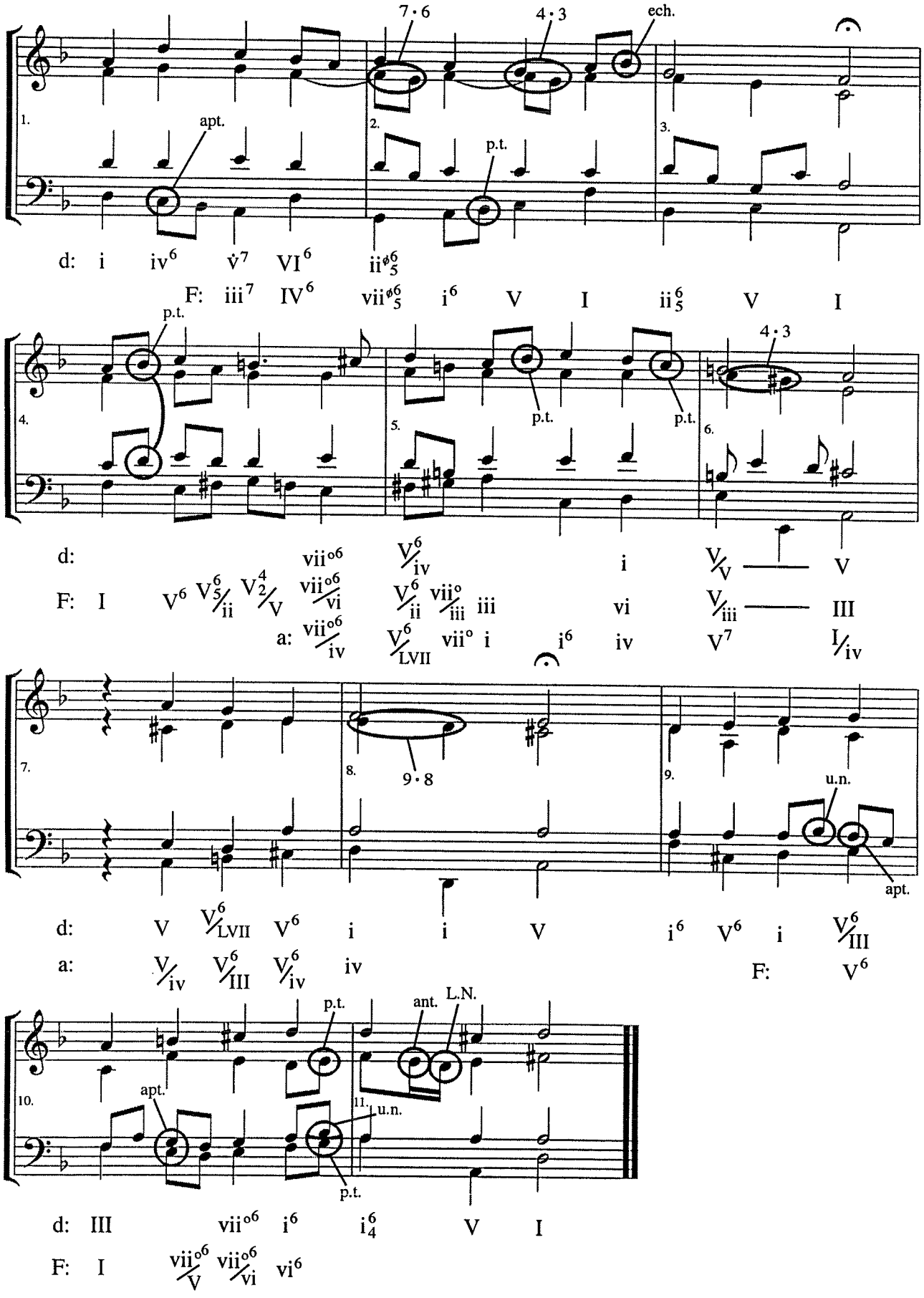
Chorale #140


p.t.
7 • 6
1.
2.
3.
C: I I I⁶ ii⁶₅ V I I⁶ V V vii°⁶/V V⁶ vi⁶₅ V/V
G: vii°⁶ I⁶ ii⁶₅ V
4.
5.
6.
7.
C: V 4 2 I⁶ I vi vi⁶ V/vi iii I I⁶ I IV IV⁶ IV
G: I I I
8.
9.
10.
C: V/V V⁶/V V/V V V I I⁶ I V/V V⁶/V V/iii iii V V 4 2
G: V V⁶ V I I IV IV⁶ IV V V⁶ V/vi vi
11.
u.n.
apt.
12.
C: I⁶ vii°⁶ I V⁷ I

Chorale #145


p.t.
L.N.
ant.
u.n.
ech.
apt.
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
4 · 3
9 · 8
a: i i V6 i V V42 i6 viiø43/LVII viio6 i V i i V/iv V42/iv
d: V42 i6 viio7
a: i V V42 i6 V viiø7/LVII viio i V i i VI iv6 ii o6 LVII
d: i V i v̇
C: viio6 V V42
F: V42/V
a: V6 i V7 VI iiø65 i64 V7 I
C: I6 I IV I viio42 V6/vi vi
F: V6 V I

Chorale #213

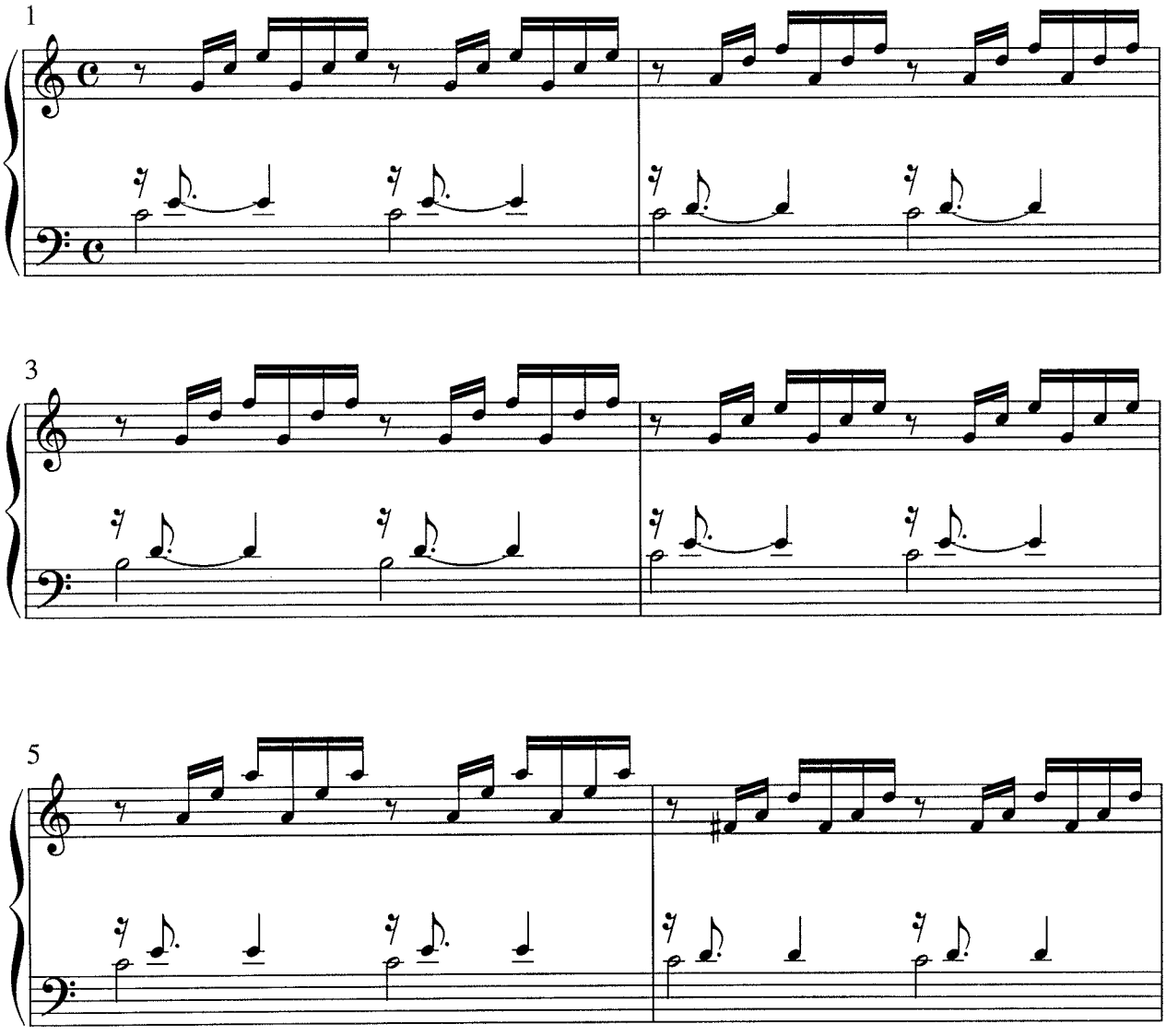

7 · 6
4 · 3
ech.
1.
apt.
2.
p.t.
3.
d: i iv6 v̇7 VI6 ii ø6 5
F: iii7 IV6 vii ø6 5 i6 V I ii 6 5 V I
p.t.
4.
p.t.
5.
p.t.
4 · 3
6.
d: vii o6 V6 iv i V/V V
F: I V6 V6 5/ii V4 2/V vii o6/vi V6 ii vii o iii iii vi V/iii III
a: vii o6/iv V6/LVII vii o i i6 iv V7 I/iv
7.
8.
9 · 8
9.
u.n.
apt.
d: V V6/LVII V6 i i V i6 V6 i V6/III
a: V/iv V6/III V6/iv iv F: V6
p.t.
ant.
L.N.
10.
apt.
11.
u.n.
p.t.
d: III vii o6 i6 i6 4 V I
F: I vii o6/V vii o6/vi vi6

J.S. Bach

Prelude in C Major

BWV 846

Das Wohltemperierte Klavier, Vo. 1, No. 1.



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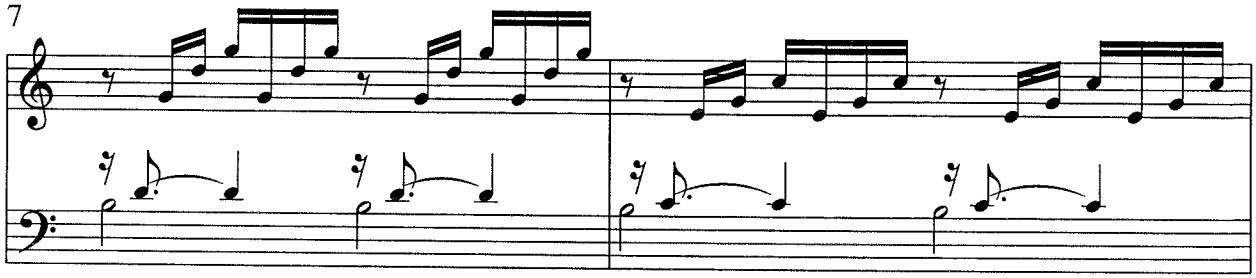

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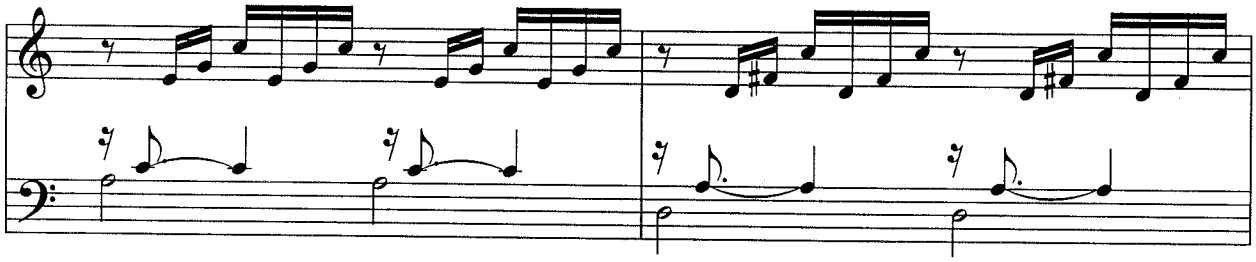

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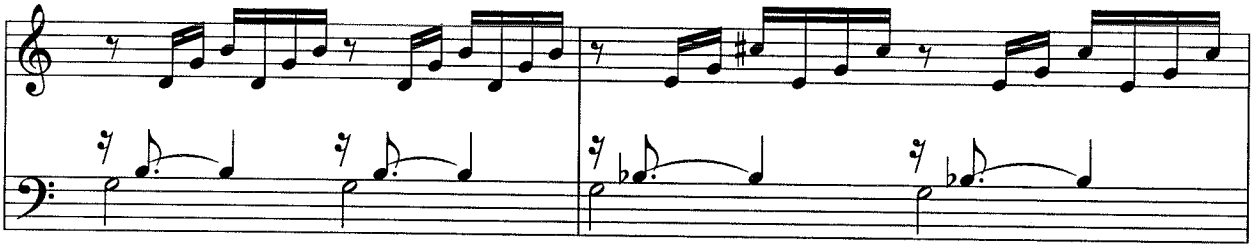

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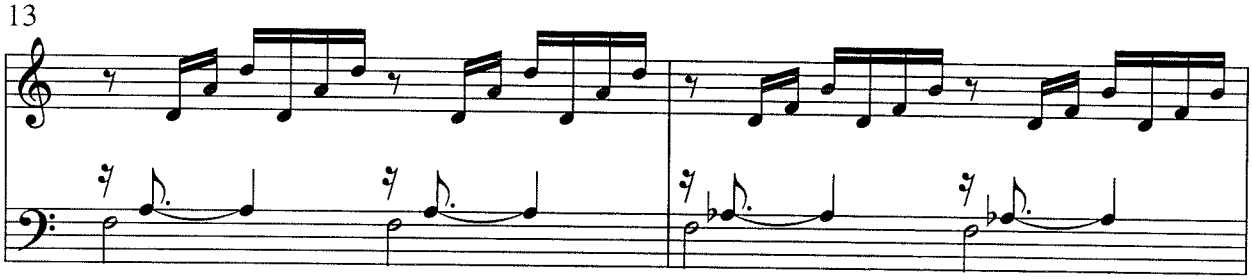

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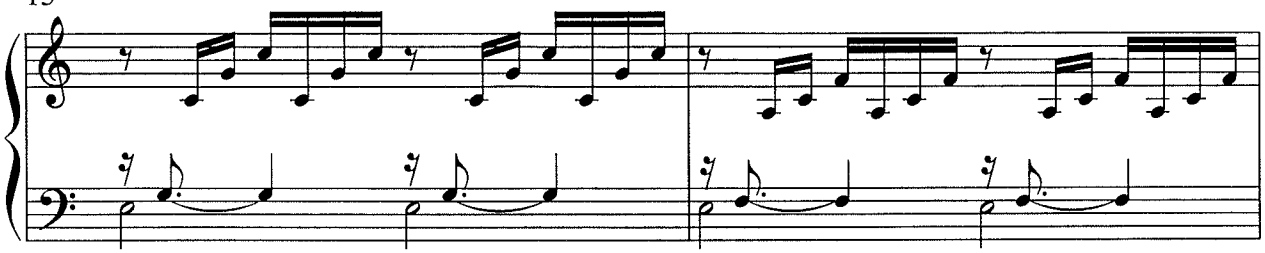

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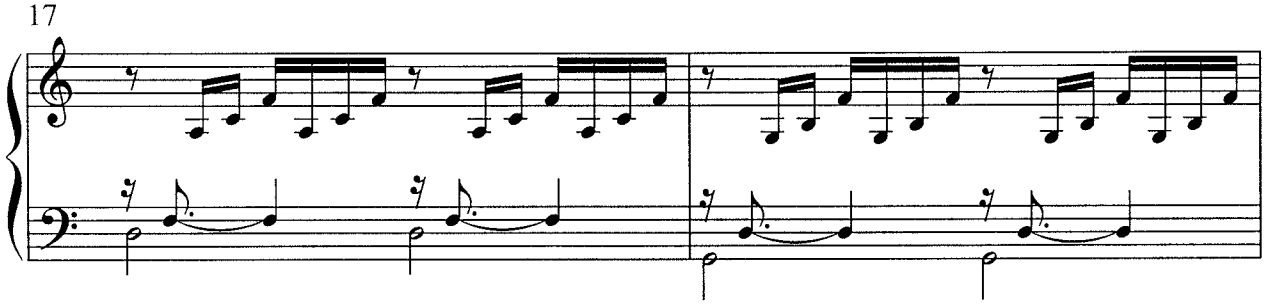

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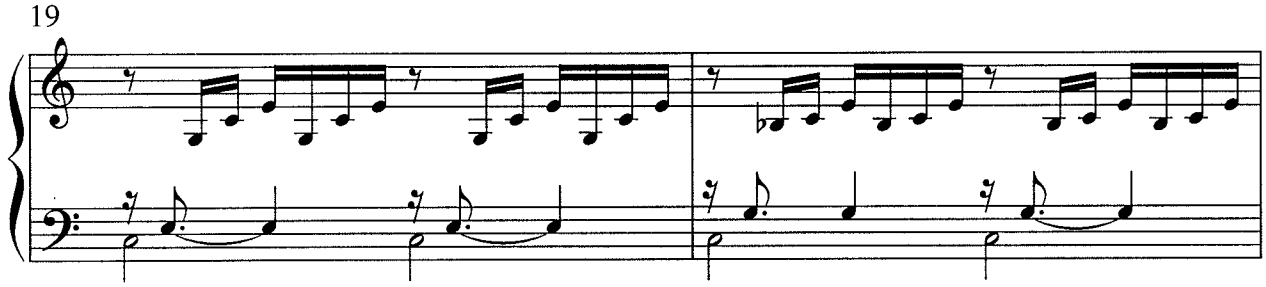

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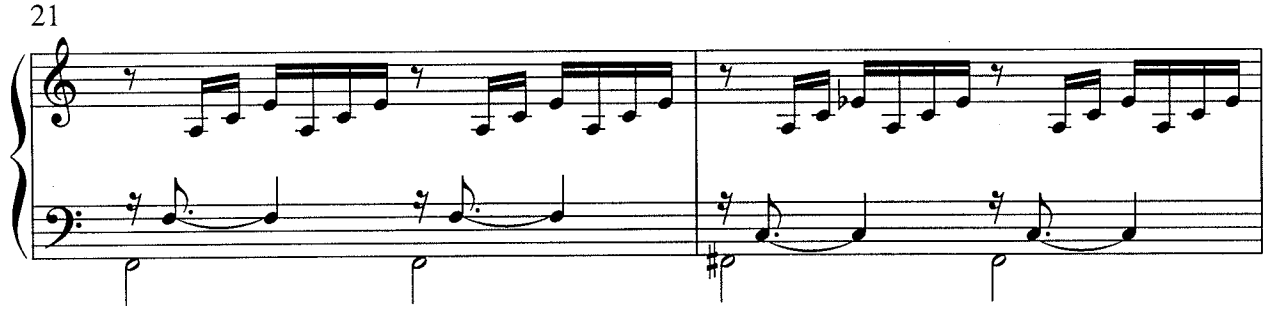

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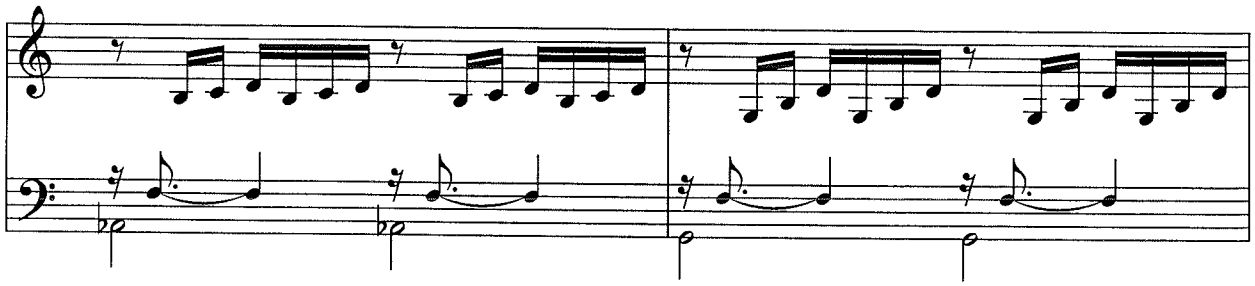

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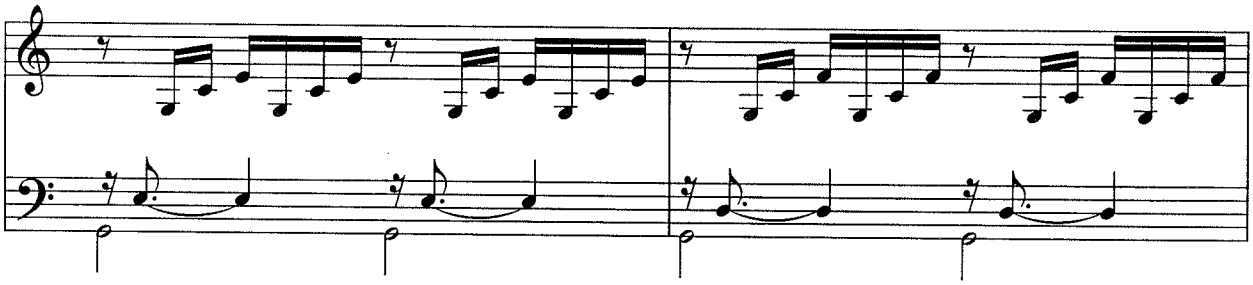

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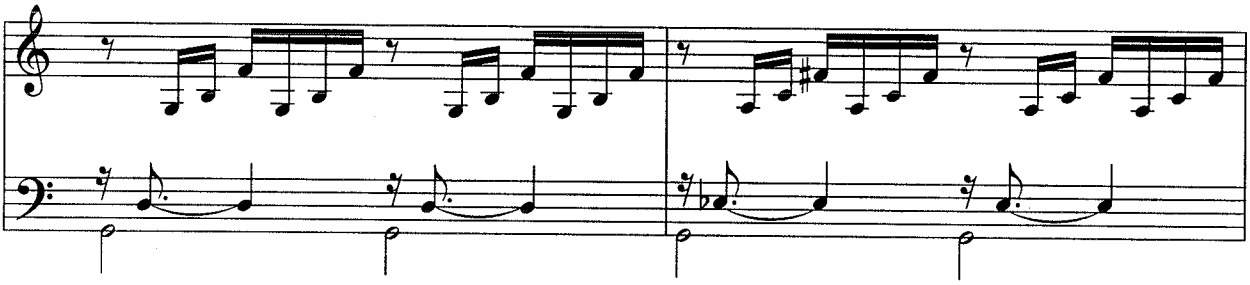

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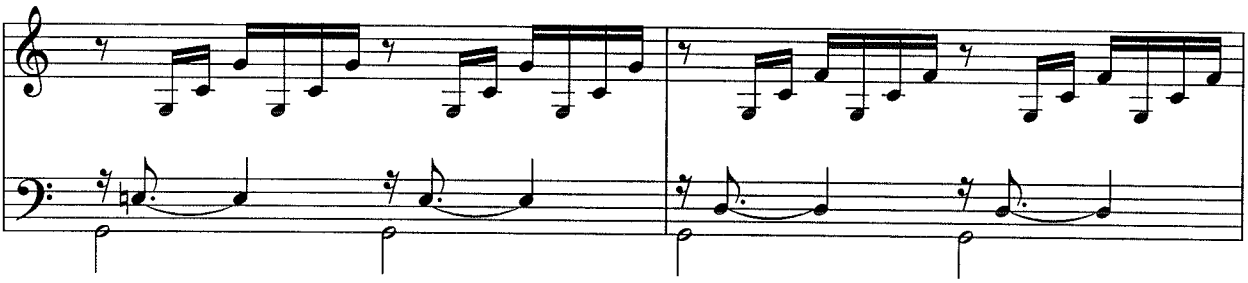

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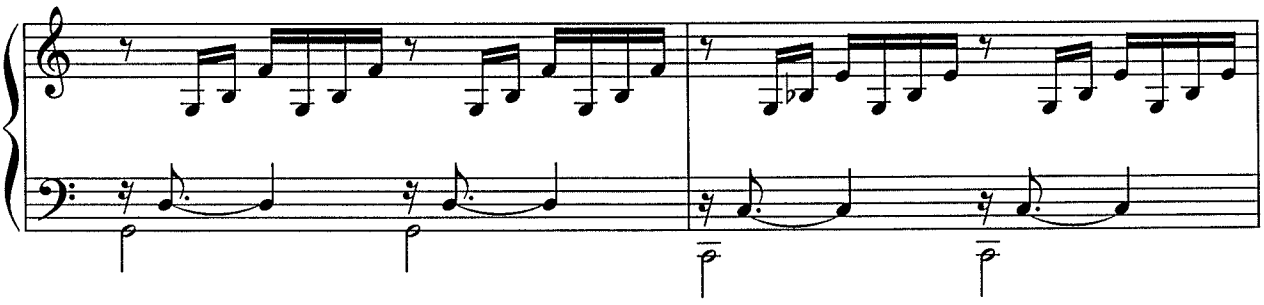

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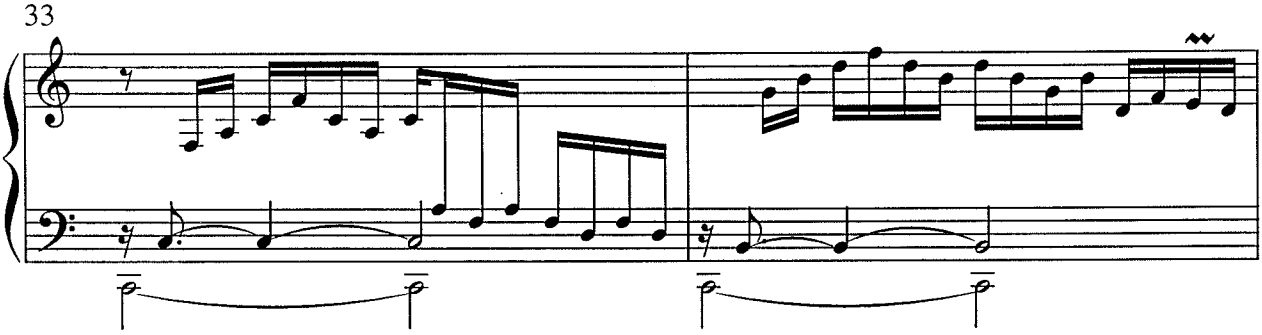

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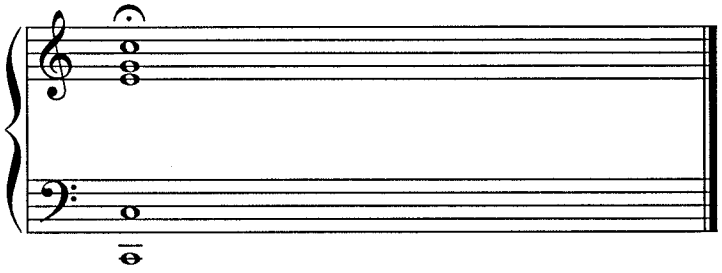
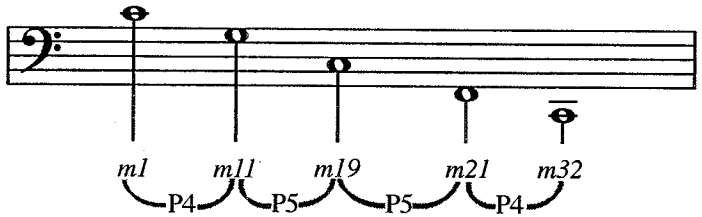


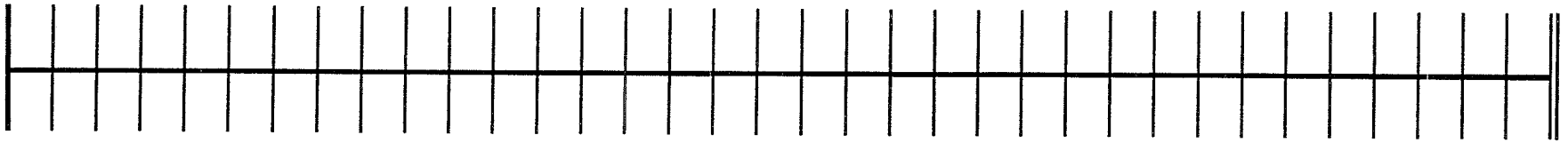
J.S. Bach

Prelude in C Major

Analysis Synopsis

Chiastic bass design (χ):





242

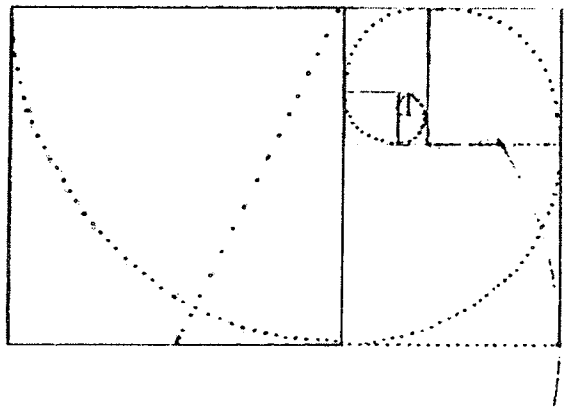
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

C: I ii_2^4 V_5^6 I vi^6 V_2^4/V V^6 I_2^4 ii^6 vii^{o4}_3 I^6 IV_2^4 ii^7 V^7 I V^7/IV IV^7 vii^{o7}/V vii^{o4}_2 V^7 I_4^6 V^7 V^7 vii^{o7}/V I_4^6 V^7 V^7 V^7/IV IV_4^6 (I ped) I

G: V_2^4 I^6 IV_2^4 ii^7 V^7 I vii^{o6}_5/V v^6

(V pedal)

F: V^7 I^7

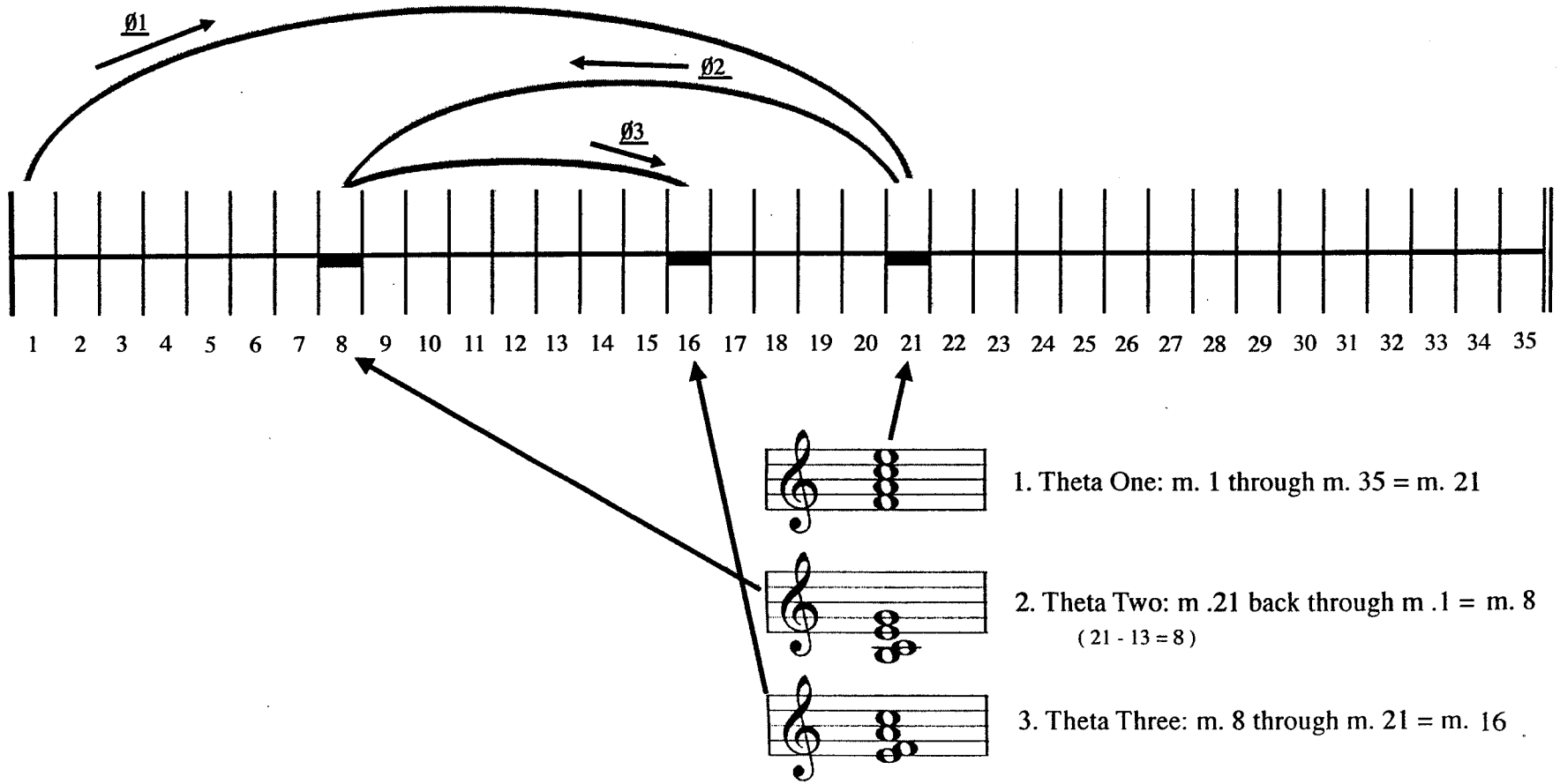


"Golden Mean" (or Φ, Theta) = 1 : .618

J.S. Bach

Prelude in C Major

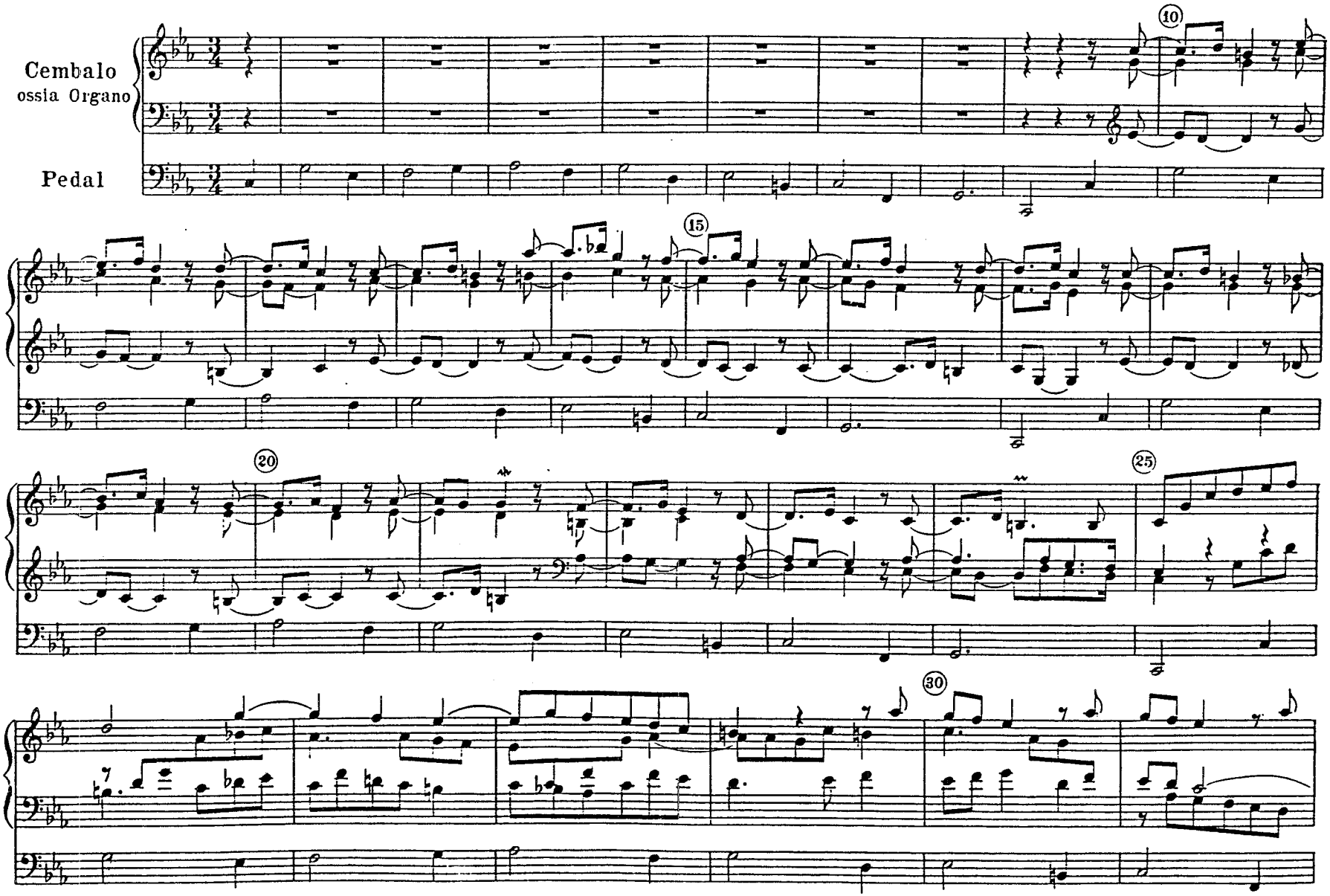
Golden Mean Synopsis

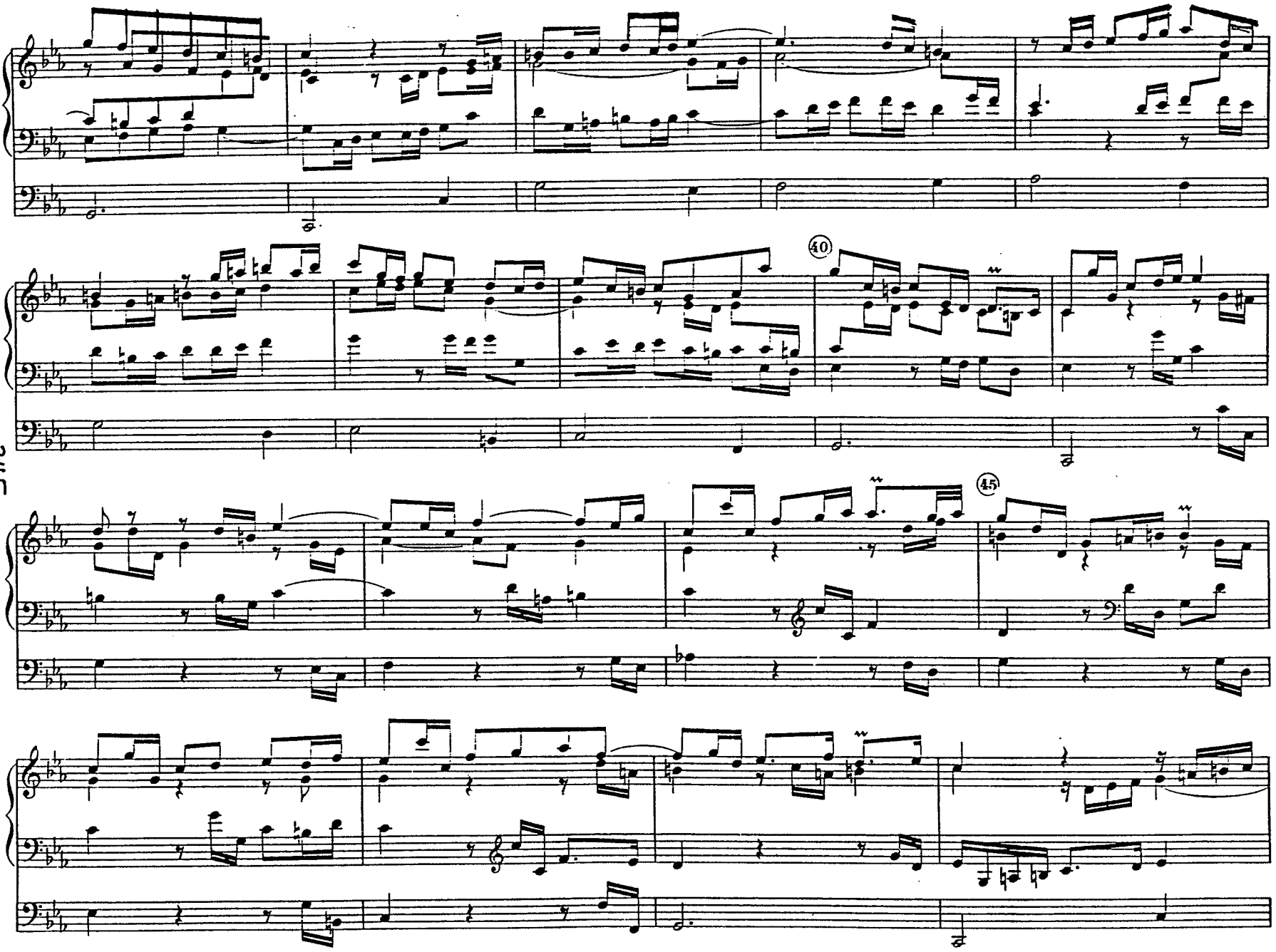


Passacagalia in C minor

BWV 582

Johann Sebastian Bach
(probably composed while in Arnstadt, 1703-1707)

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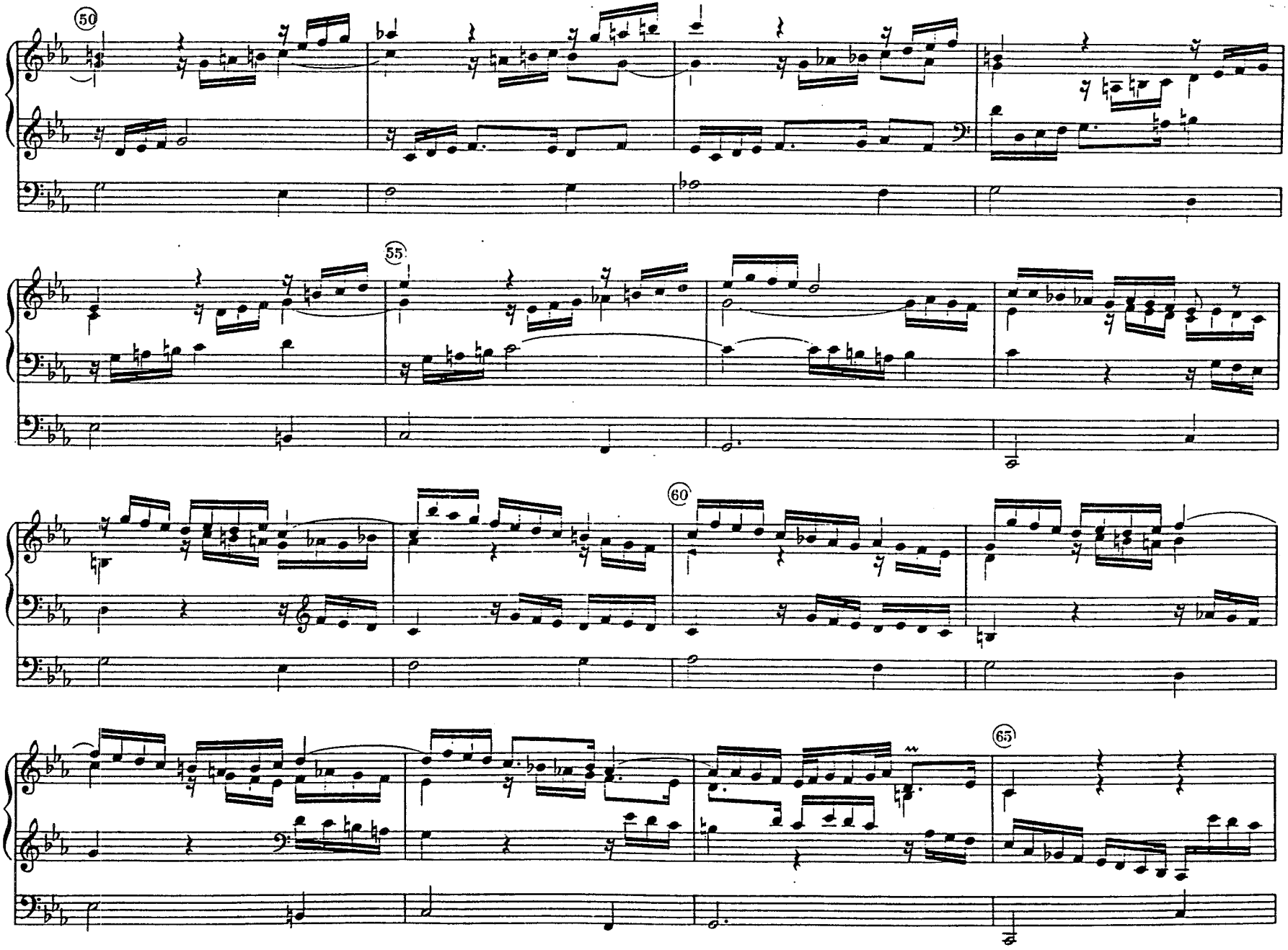
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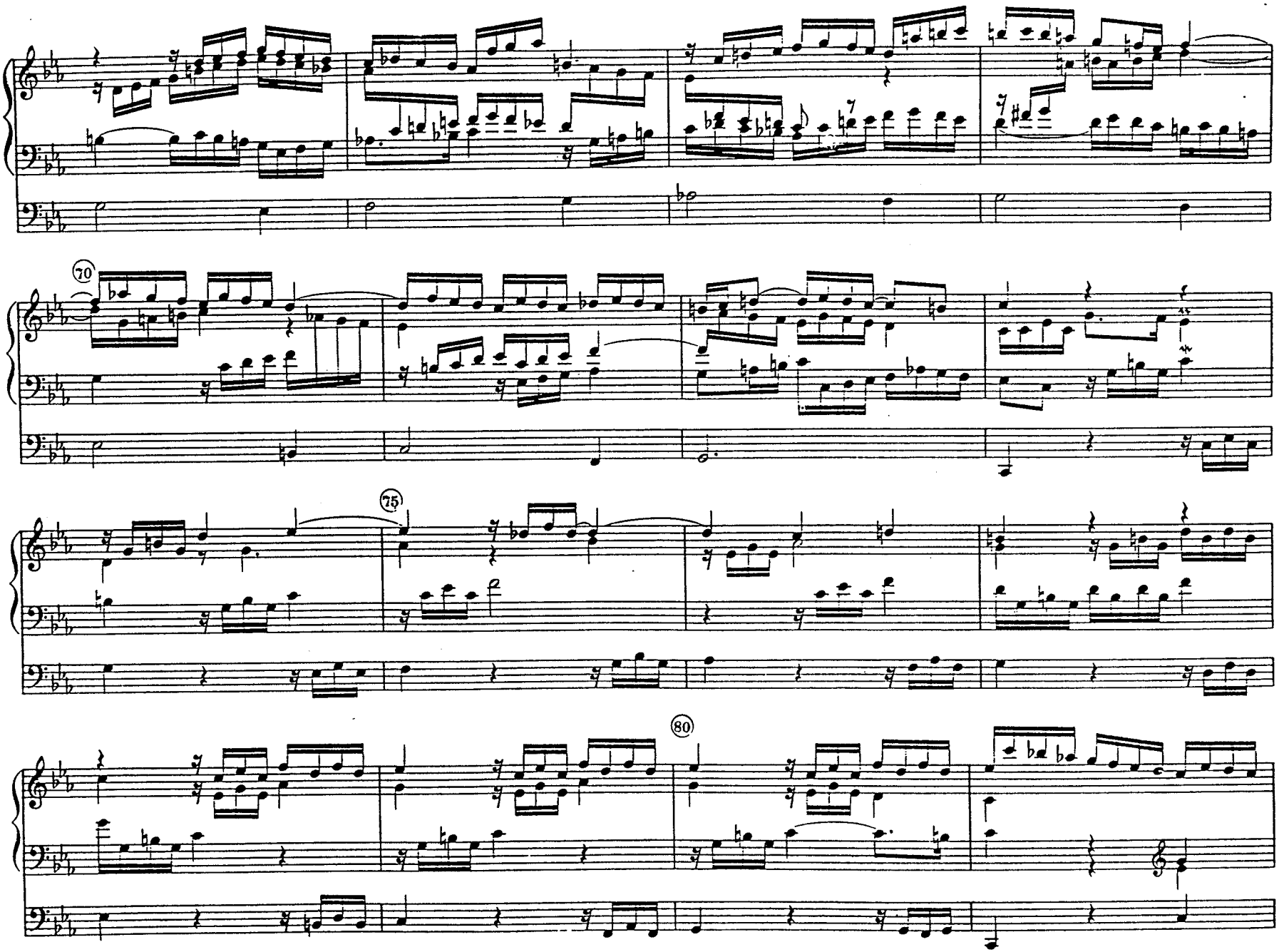
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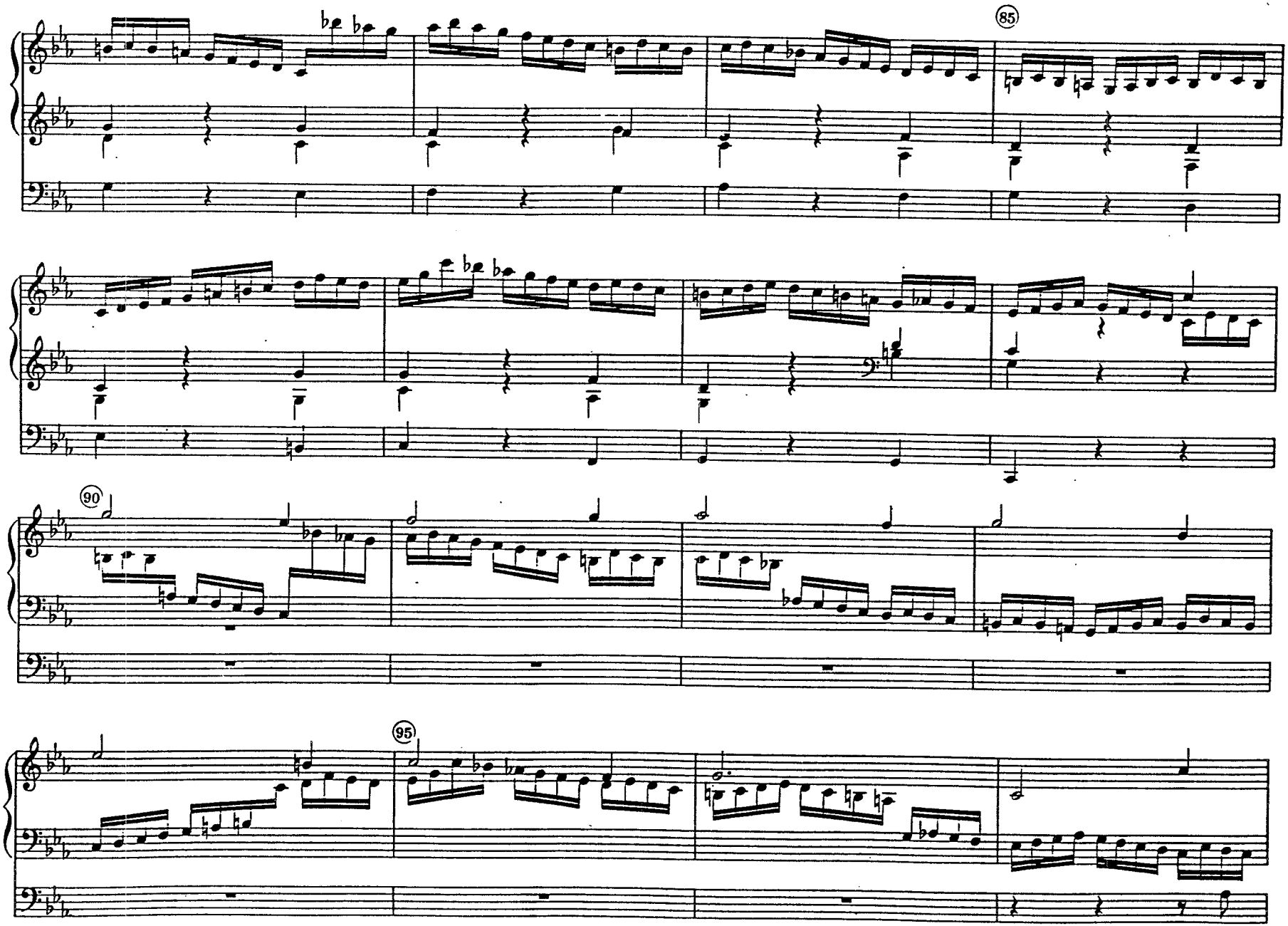
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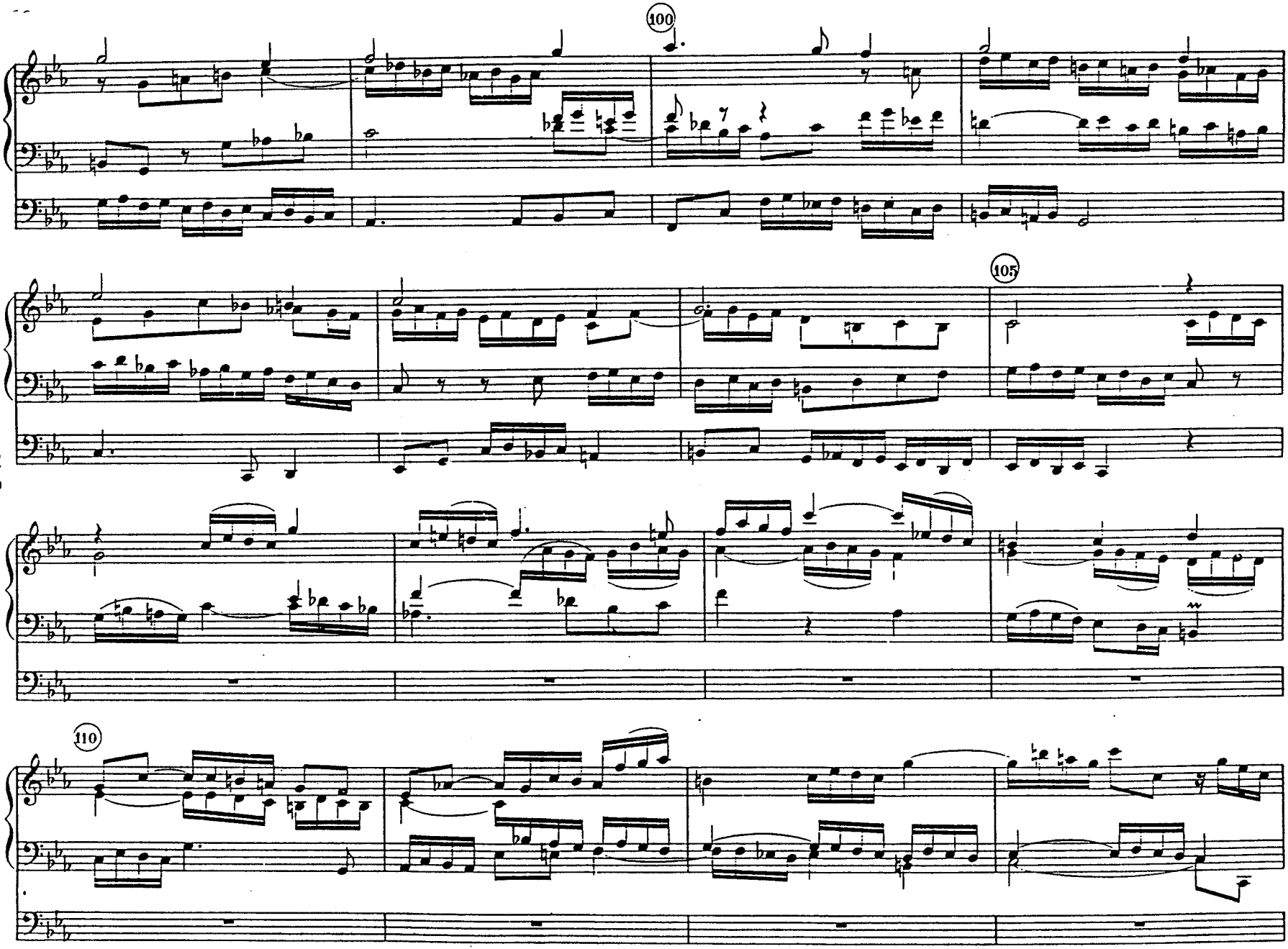
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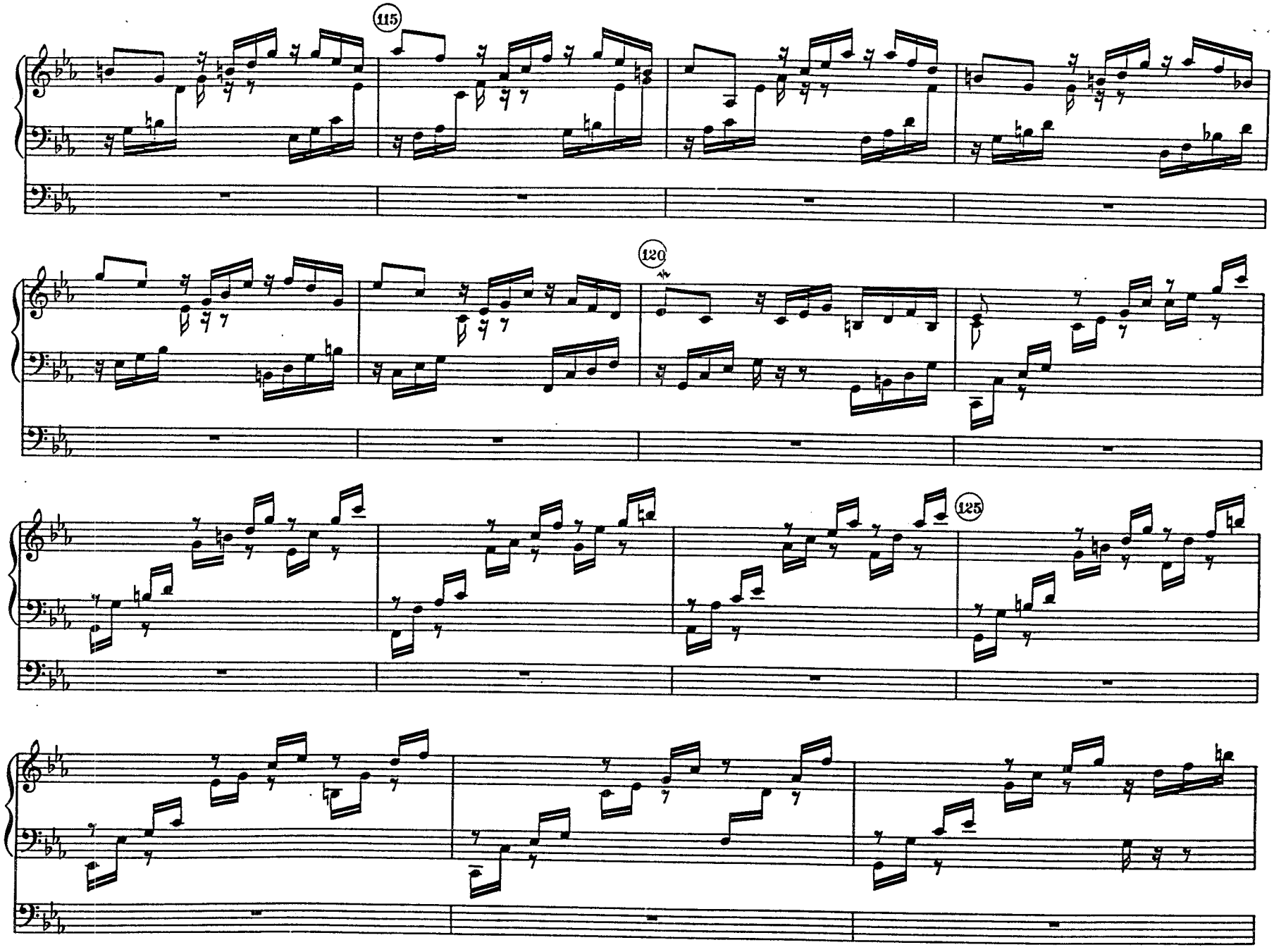
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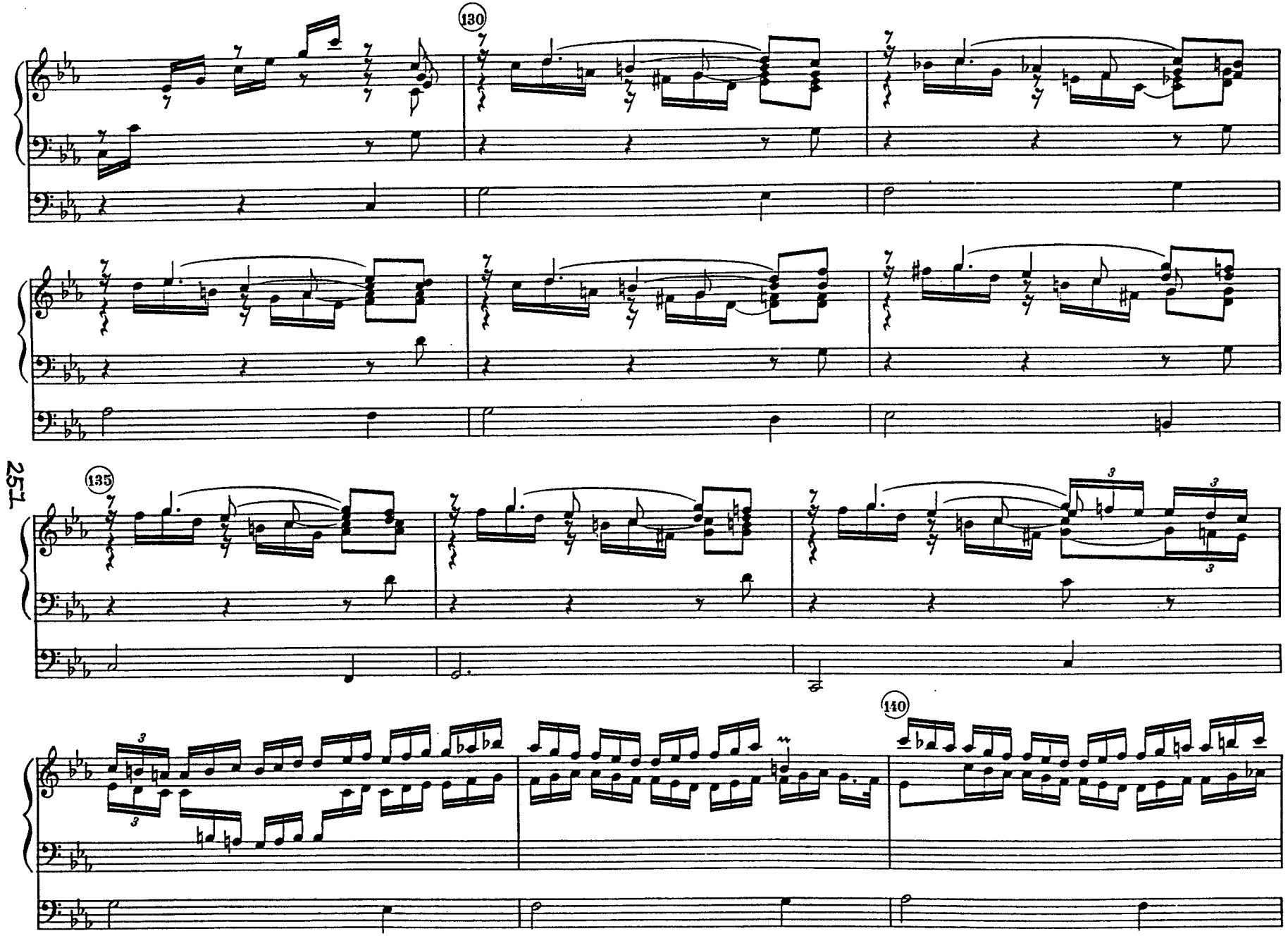
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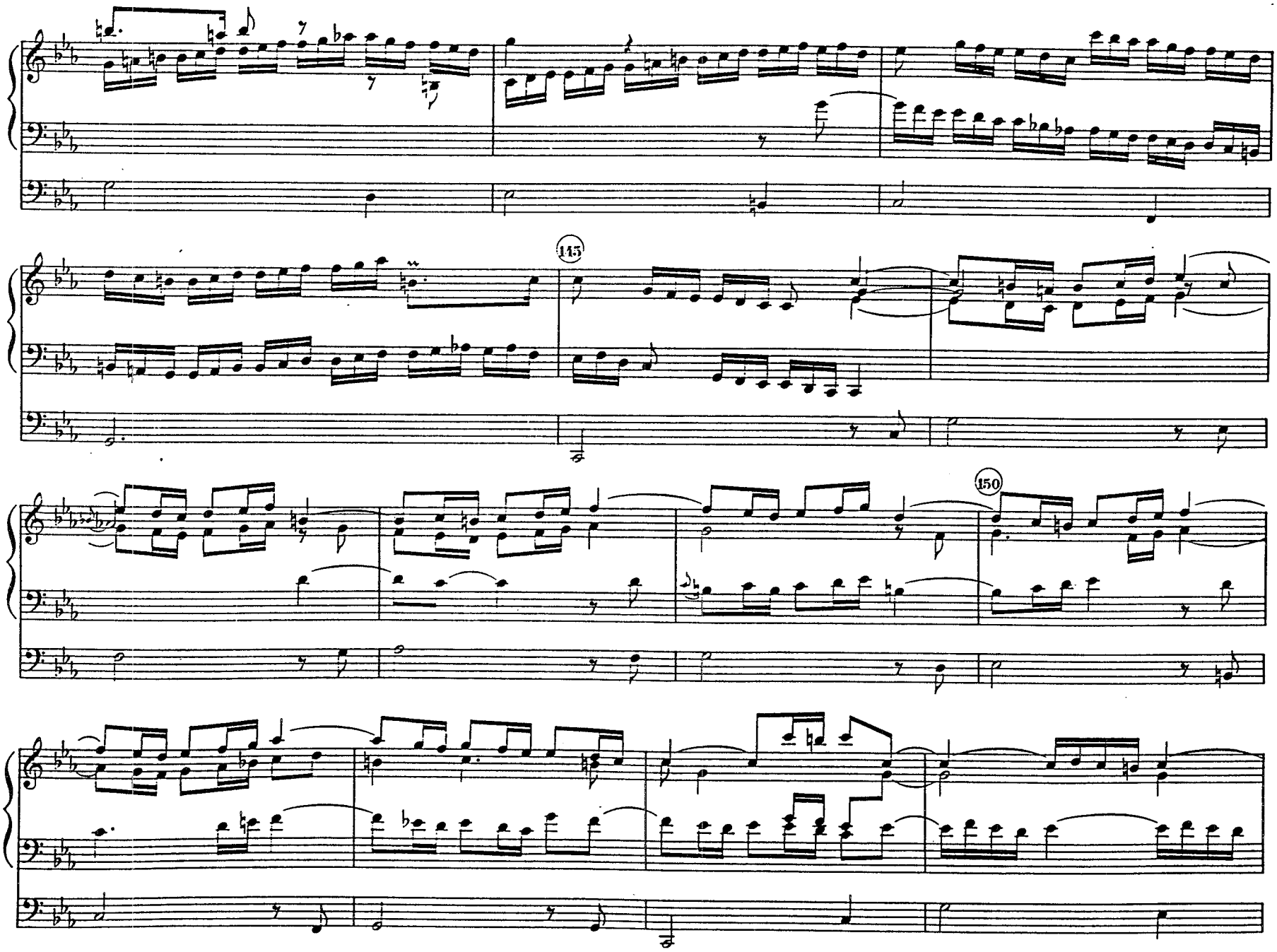
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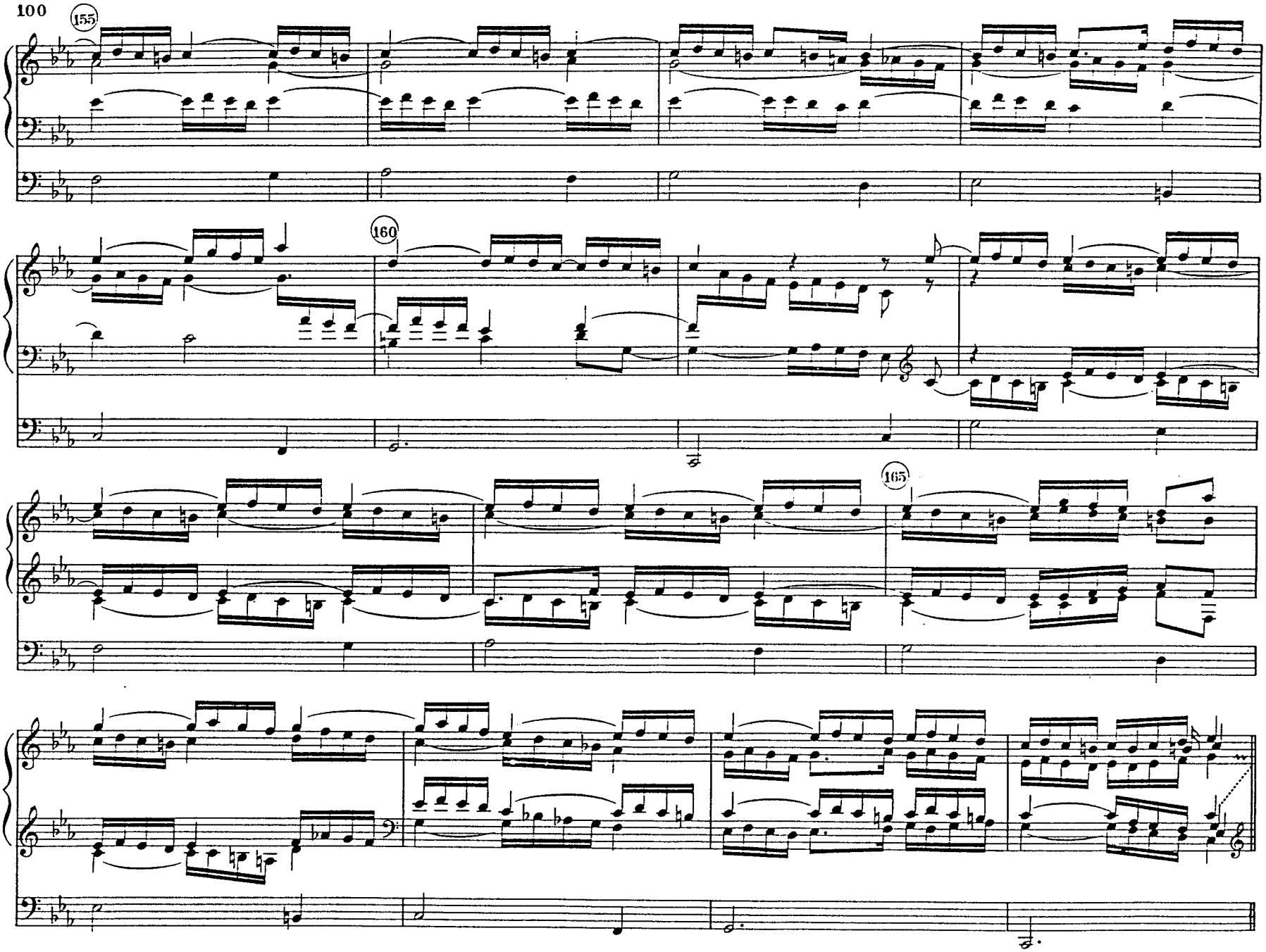
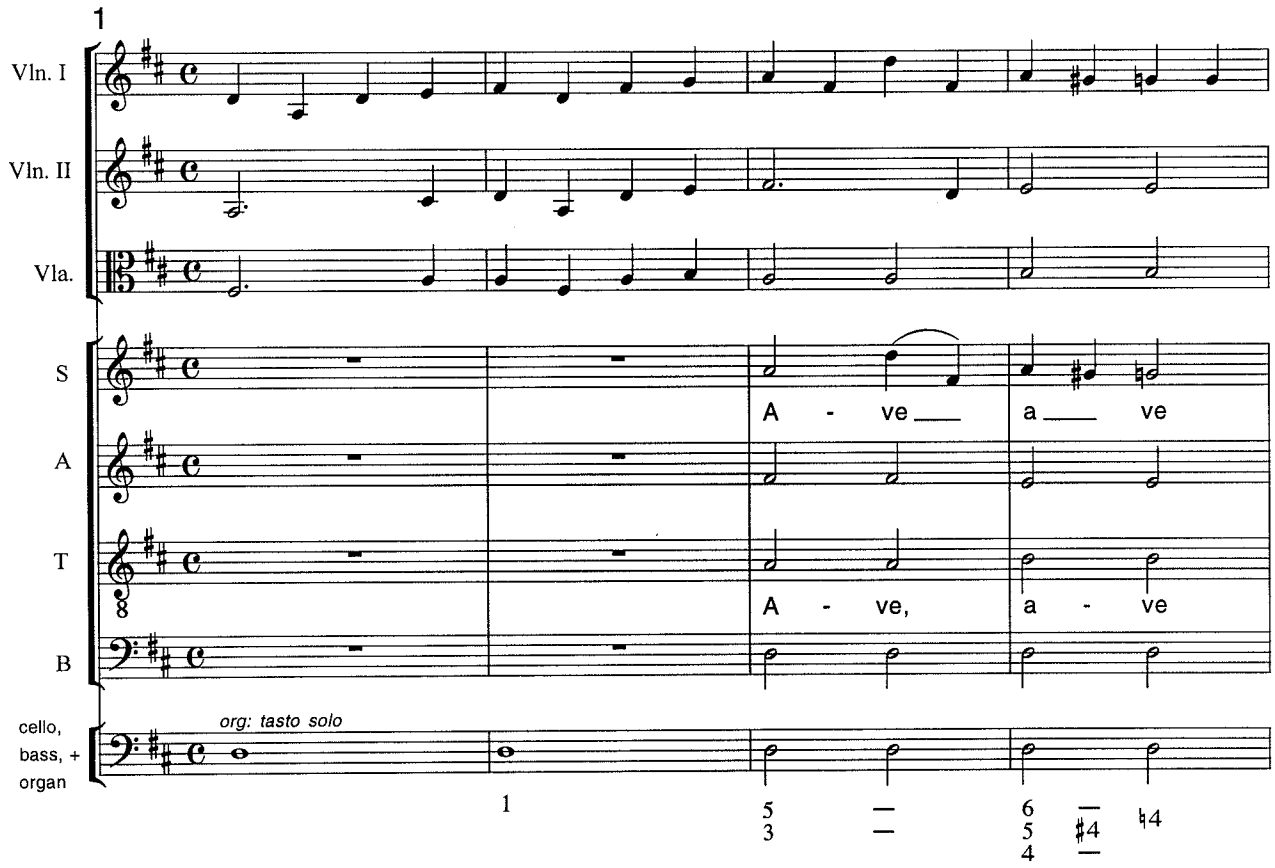

155
160
165

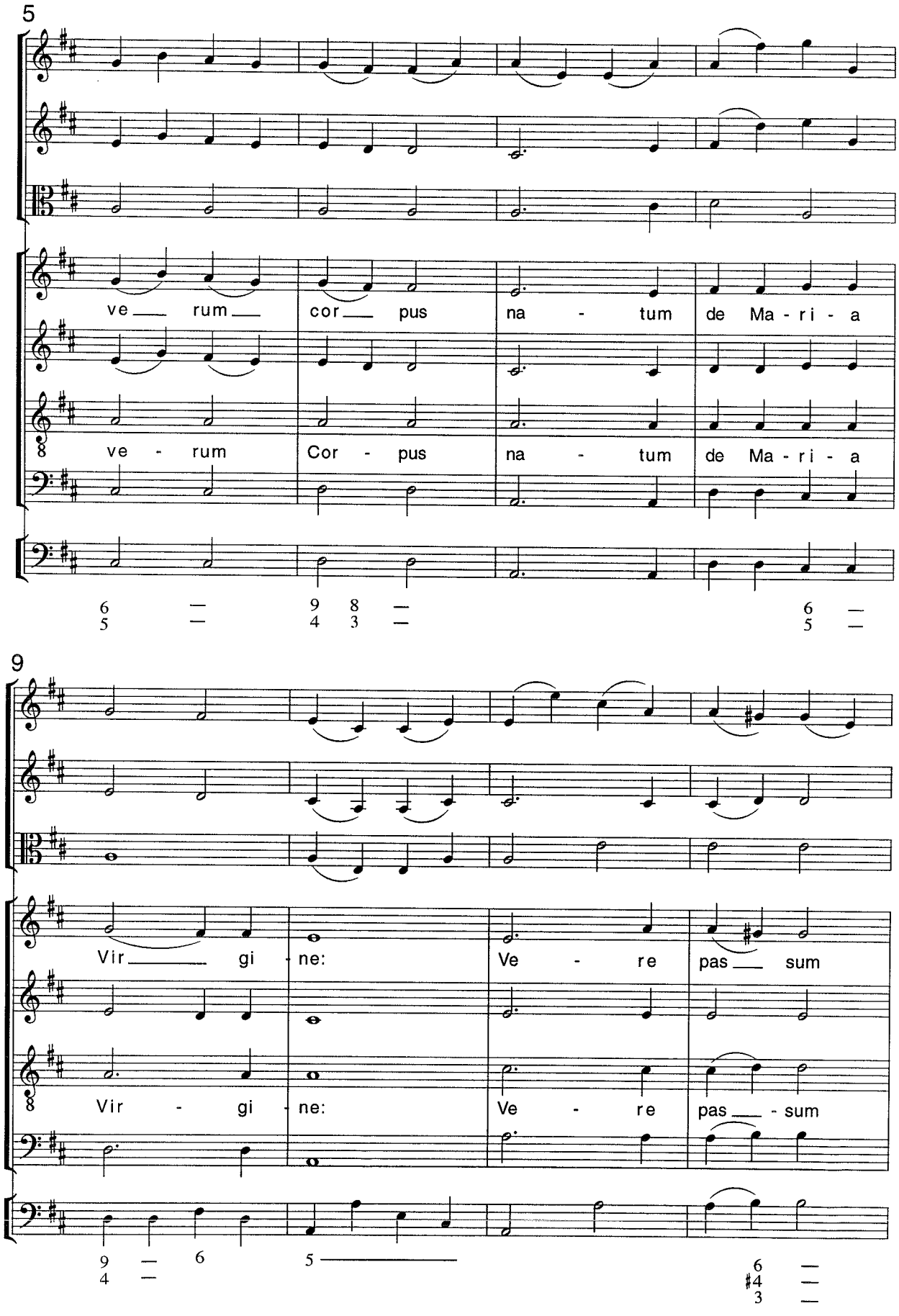
W.A. Mozart

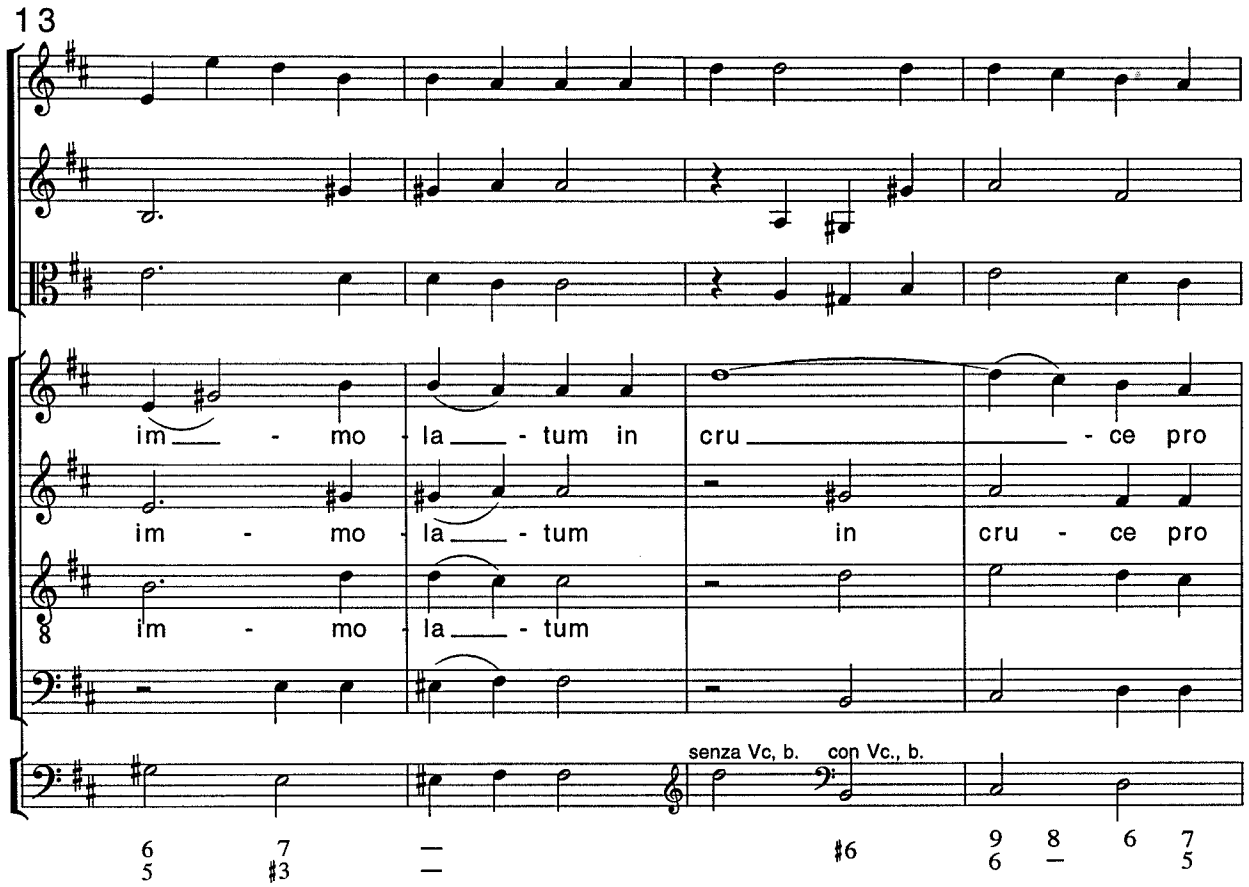
Ave Verum Corpus

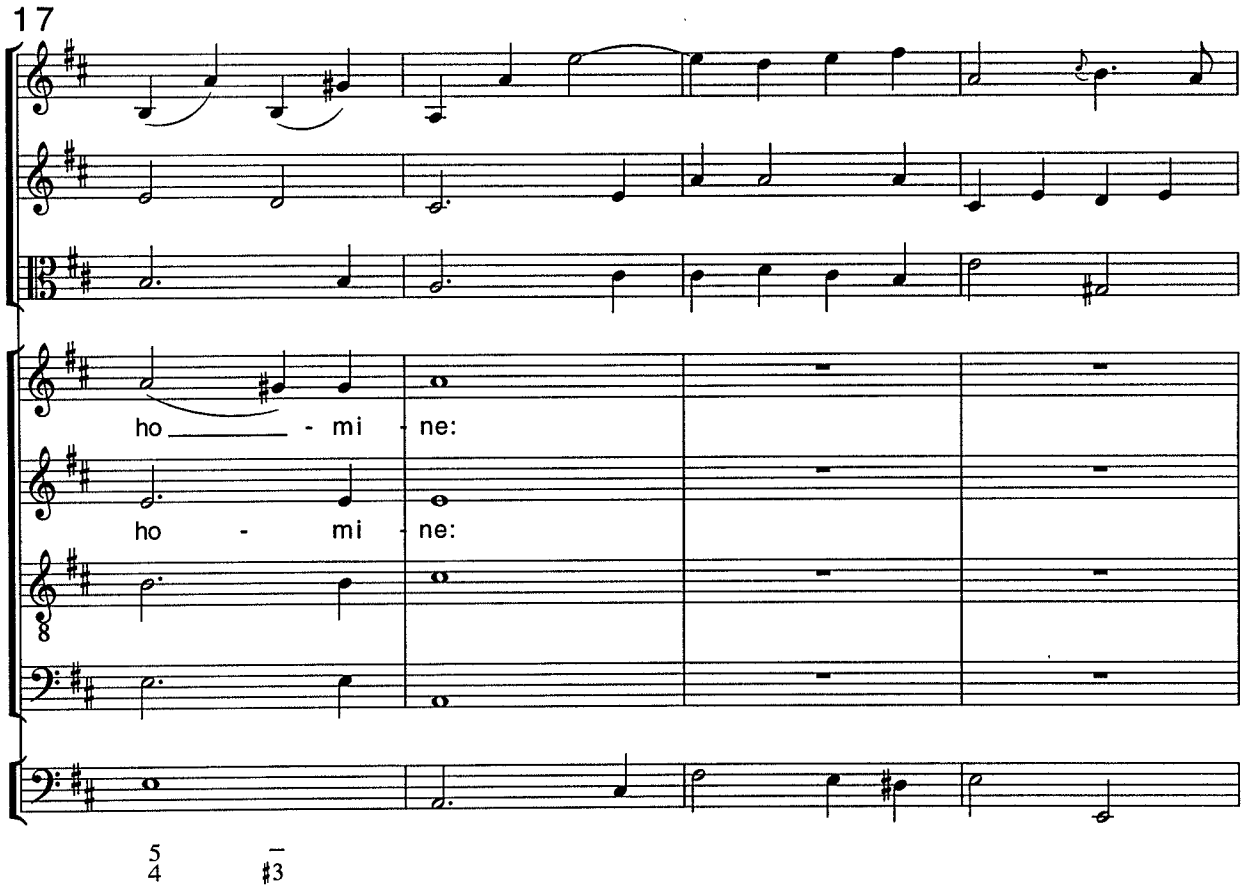
for mixed choir, strings and organ.
KV 618

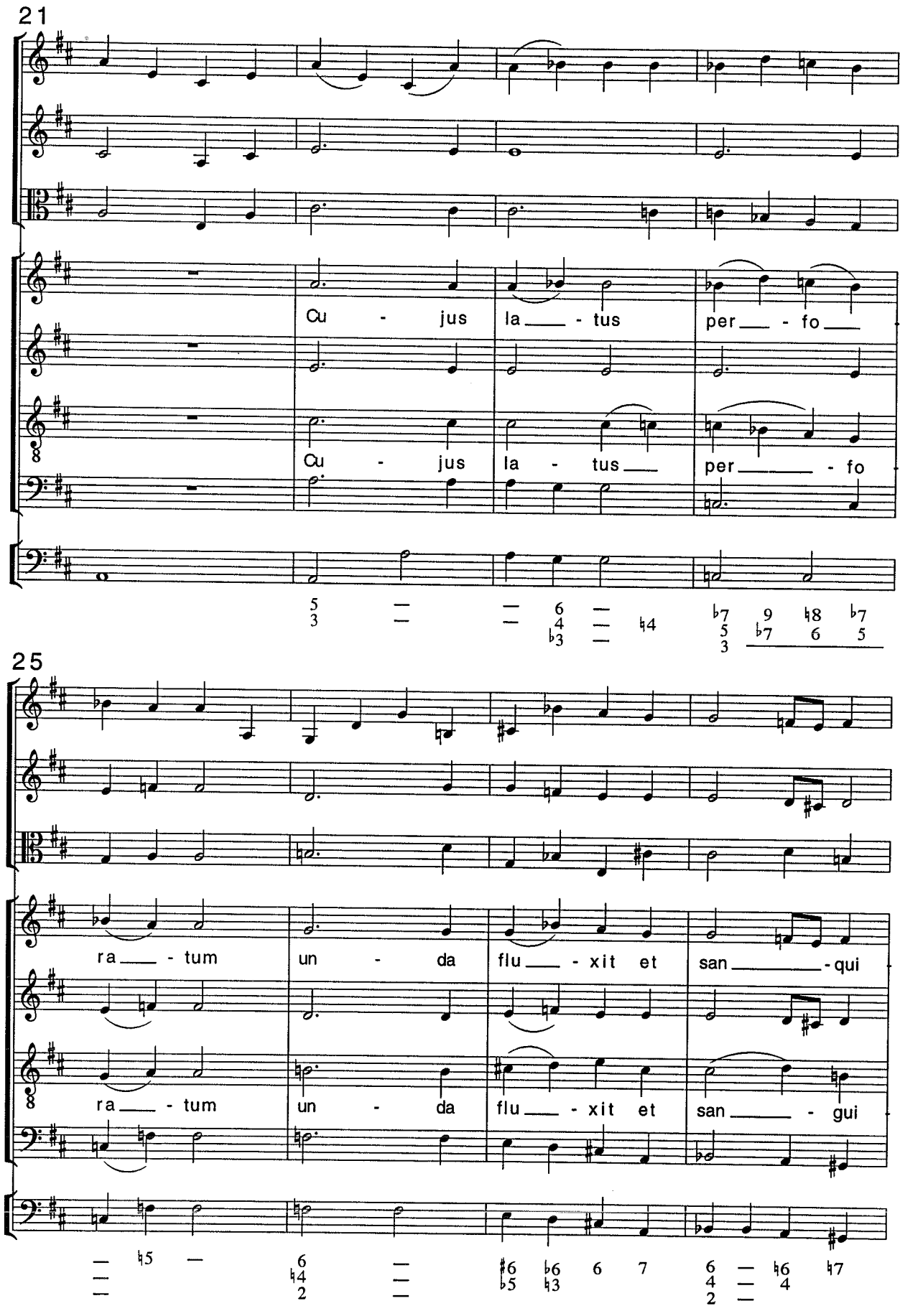
composed: Baden bei Wien, June 17/18, 1791

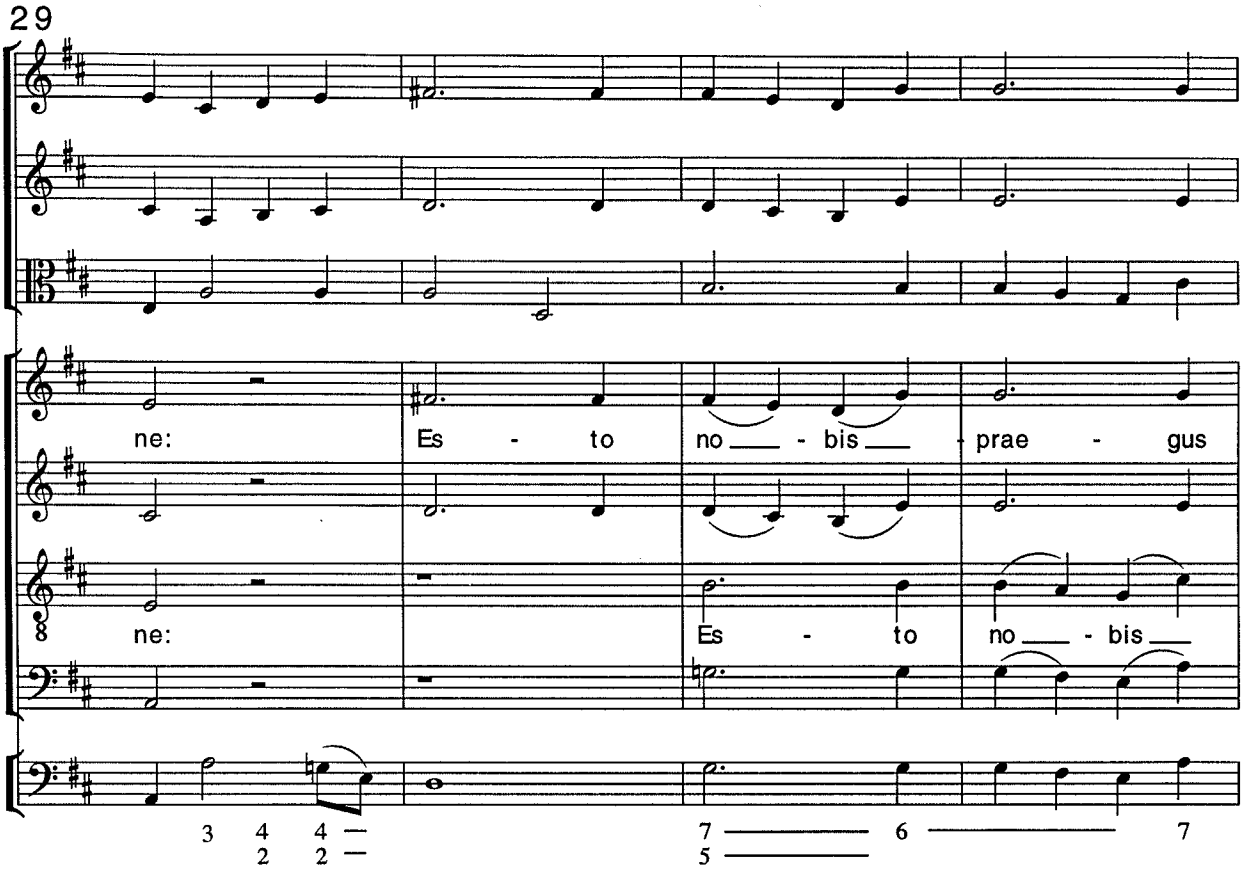


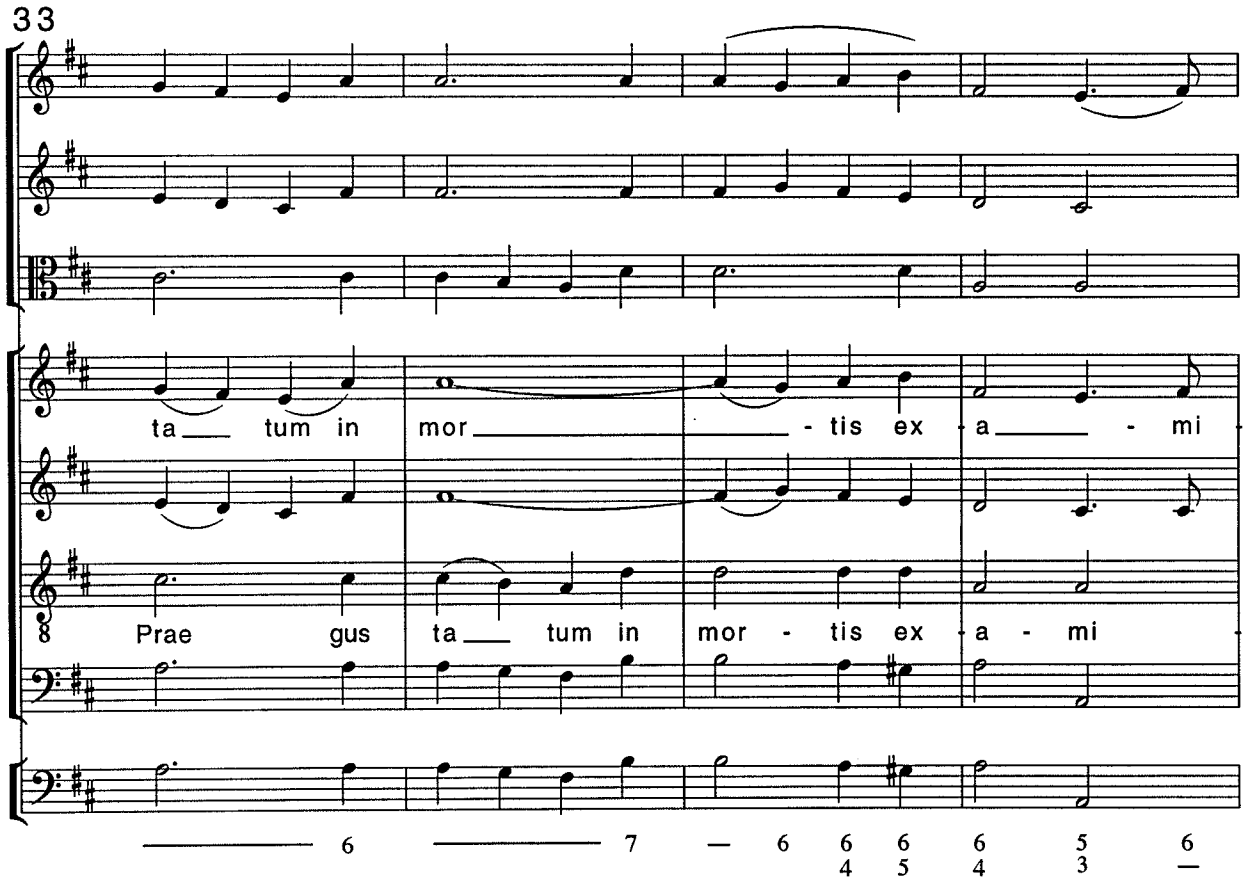

5
ve rum cor pus na - tum de Ma - ri - a
ve - rum Cor - pus na - tum de Ma - ri - a
9
Vir gi - ne: Ve - re pas sum
Vir - gi - ne: Ve - re pas - sum

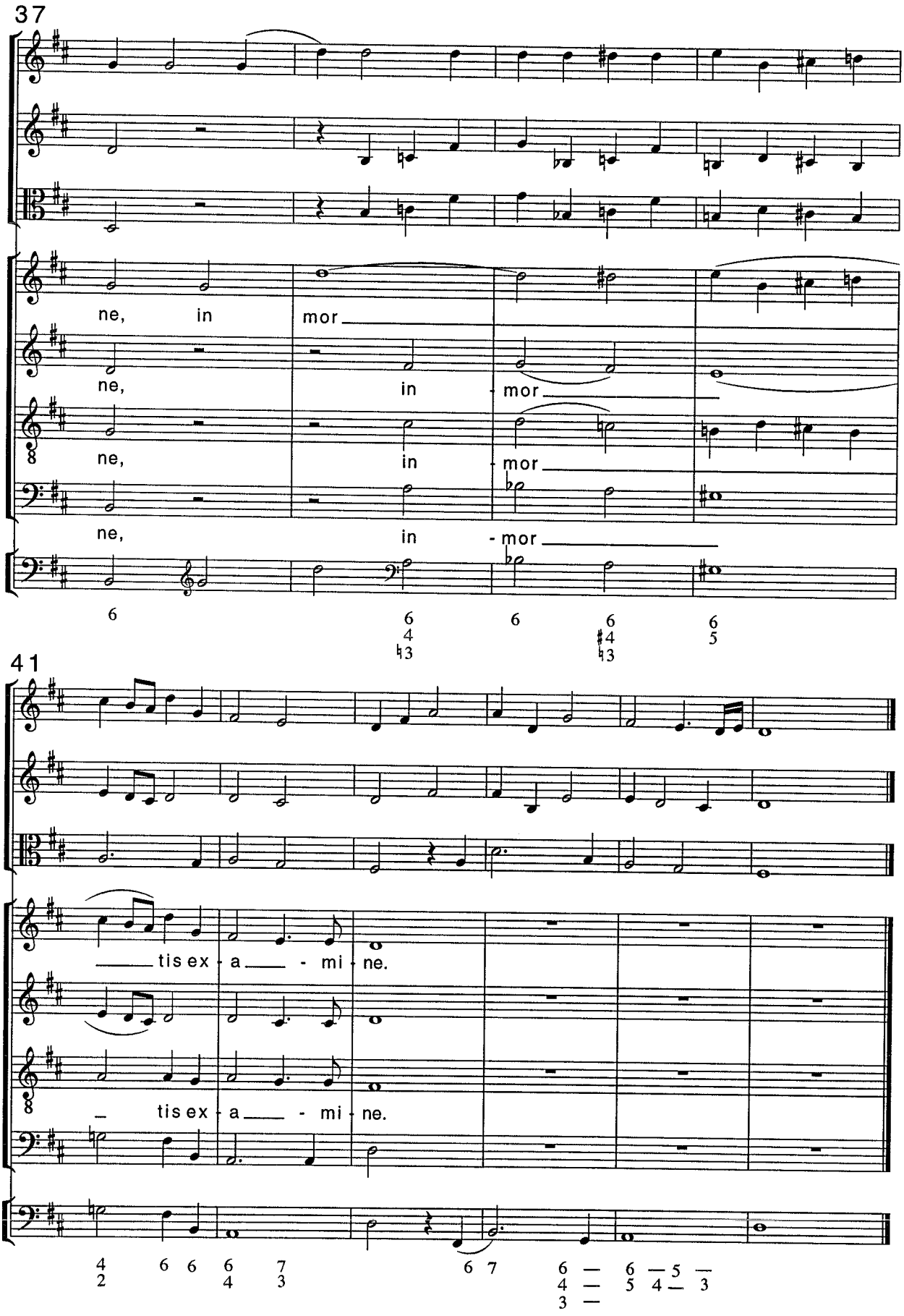

13
im - mo - la - tum in cru - ce pro
im - mo - la - tum in cru - ce pro
im - mo - la - tum
senza Vc, b.
con Vc., b.


17
ho - mi - ne:
ho - mi - ne:


21
Cu - jus la___ - tus per___ - fo___
Cu - jus la - tus___ per___ - fo
25
ra___ - tum un - da flu___ - xit et san___ - qui
ra___ - tum un - da flu___ - xit et san___ - gui


29
ne:
Es - to
no - bis
prae - gus
ne:
Es - to
no - bis


33
ta - tum in
mor - tis ex - a - mi
Prae gus
ta - tum in
mor - tis ex - a - mi


37
ne, in mor
ne, in mor
ne, in mor
ne, in mor
41
tis ex a mi ne.
tis ex a mi ne.