

An Introduction
to
Tonal Composition

Michael Linton

School of Music
Middle Tennessee State University
Murfreesboro, Tennessee

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Introductory Materials

Octave Designation and the Grand Staff ¹

A grand staff consisting of two staves, treble and bass. The notes are placed as follows: C1 (sub-octave) is on a ledger line below the bass staff; C2 is on the first line of the bass staff; C3 is on the first space; C4 is on the second line; C5 is on the second space; C6 is on the third line; C7 is on the third space; C8 (super-octave) is on a ledger line above the treble staff. Above each note is a small circle with a horizontal line through it. To the left of C1 is the label 'Sub-----' and to the right of C8 is '8va-----'. Below the notes are the labels C1, C2, C3, C4, C5, C6, C7, and C8.

Solfège Syllables²

Two staves of music. The first staff shows a sequence of notes: do (C4), di (D4), re (E4), ri (F4), mi (G4), fa (A4), fi (B4), sol (C5), si (D5), la (E5), li (F5), ti (G5), do (A5). The notes are on a treble clef staff. Below the notes are the syllables: do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do. Under 're' is '(ray)' and under 'la' is '(lee)'. The second staff shows a sequence of notes: do (C4), ti (D4), te (E4), la (F4), le (G4), so (A4), se (B4), fa (C5), mi (D5), me (E5), re (F5), ra (G5), do (A5). The notes are on a treble clef staff. Below the notes are the syllables: do, ti, te, la, le, so, se, fa, mi, me, re, ra, do. Under 'te' is '(tay)', under 'le' is '(lay)', under 'se' is '(say)', under 'me' is '(may)', and under 'ra' is '(rah)'.

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

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

Tonal Chord Relationships

Major

I

1st class: V, V⁷, V⁹, V¹¹
 vii^o, vii^{♭7}, vii^{♭9}

2nd class: ii, ii⁷, IV, IV⁷, I₄⁶
 [cadential]

3rd class: vi, vi⁷

4th class: iii

minor

i / III

V, V⁷, V^{♭9}, vii^o, vii^{o7}, vii^{o9} / ii, ii^{♭7}, LVII, VII⁷

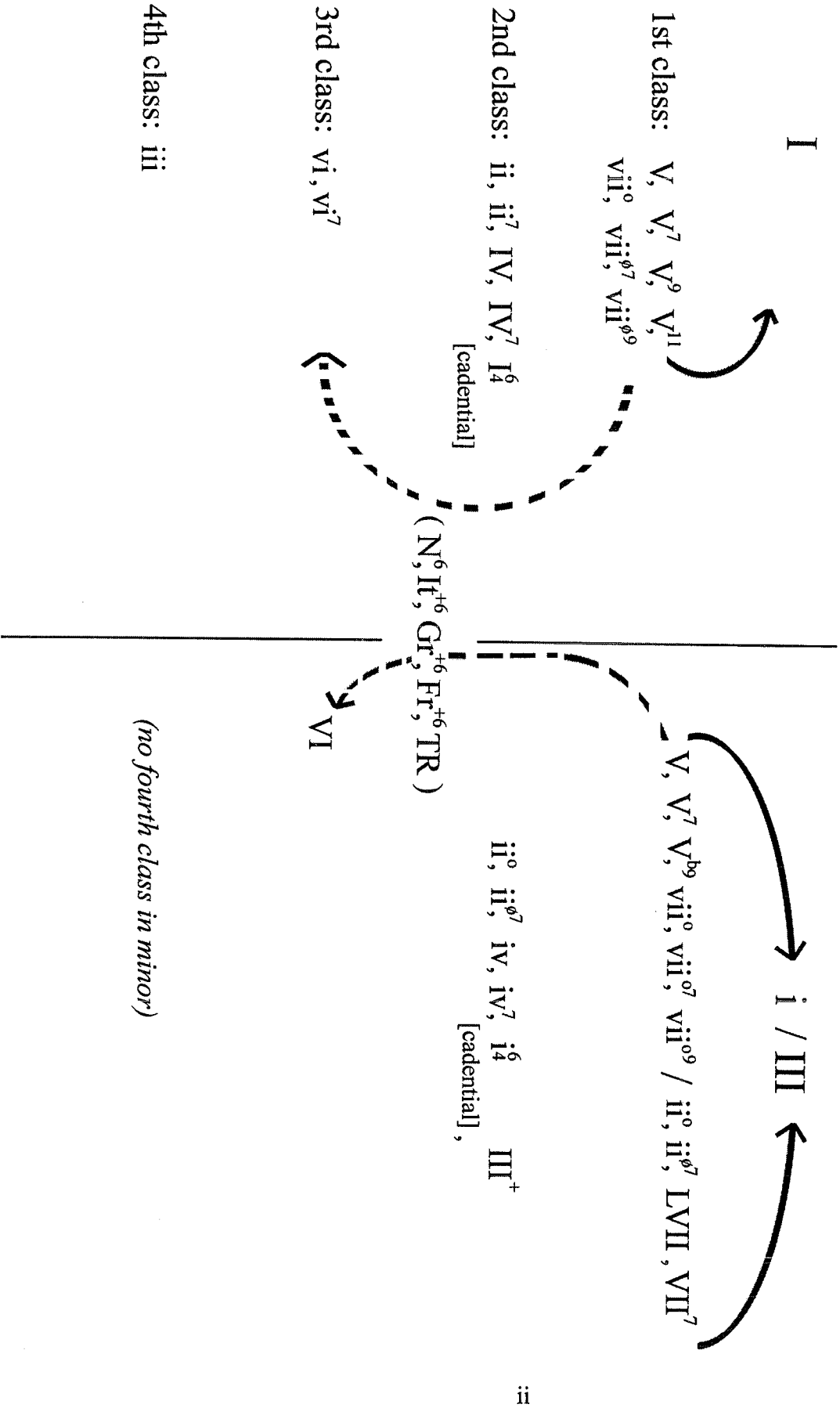
ii^o, ii, iv, iv⁷, i₄⁶
 [cadential], III⁺

ii

(N⁶, It⁺⁶, Gr⁺⁶, Fr⁺⁶, TR)

VI

(no fourth class in minor)



I

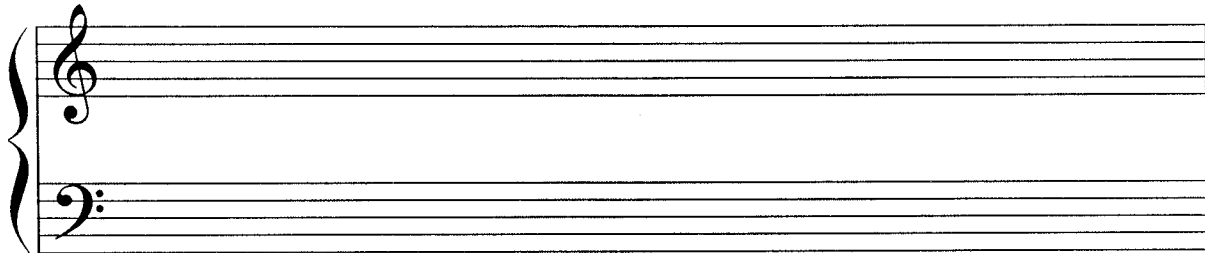
Introductory Exercises

*The Overtone Series, Intervals,
Tertian Chords*

The Overtone Series

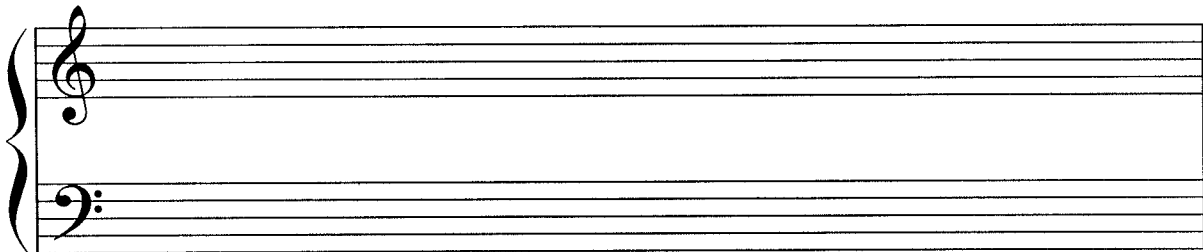
Please write-out the overtones generated by each of the given pitches.

I



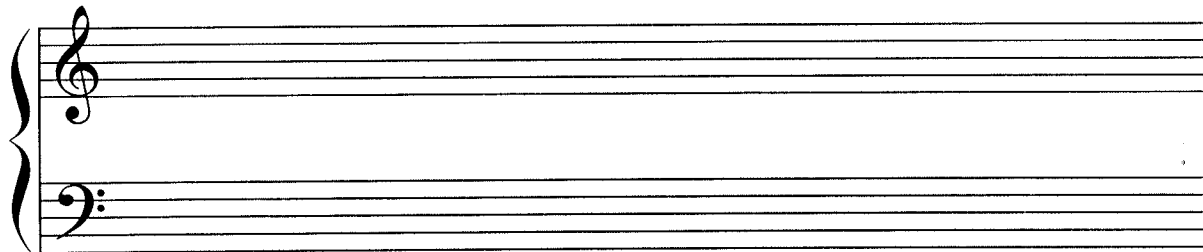
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

II



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

III



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

IV

A grand staff consisting of two five-line staves. The top staff has a treble clef and the bottom staff has a bass clef. A single quarter note is written in the bass staff on the second line from the bottom.

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

V

A grand staff consisting of two five-line staves. The top staff has a treble clef and the bottom staff has a bass clef. A single quarter note is written in the bass staff on the second space from the bottom.

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

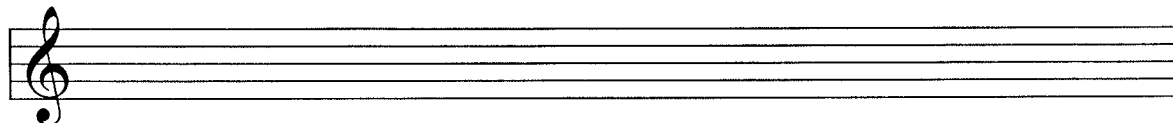
VI

A grand staff consisting of two five-line staves. The top staff has a treble clef and the bottom staff has a bass clef. A single quarter note is written in the bass staff on the first space from the bottom.

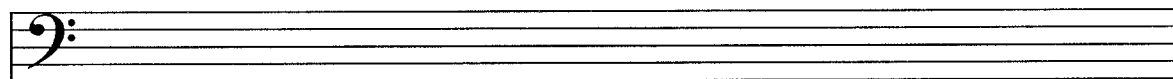
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Major Scales

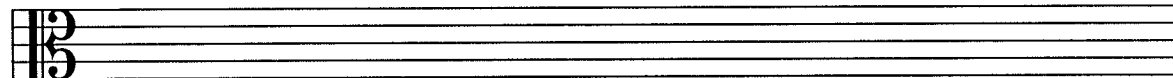
Please write-out the major scale requested. Do not use key signatures.



E^b Major



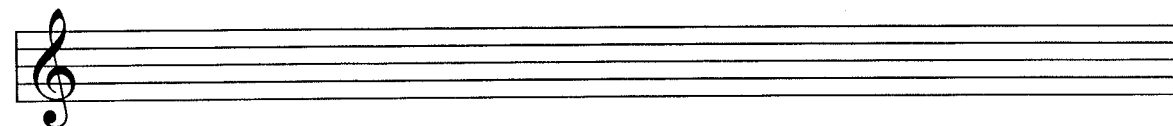
B Major



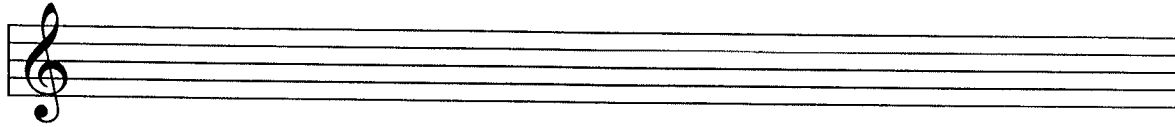
F[#] Major



C[#] Major



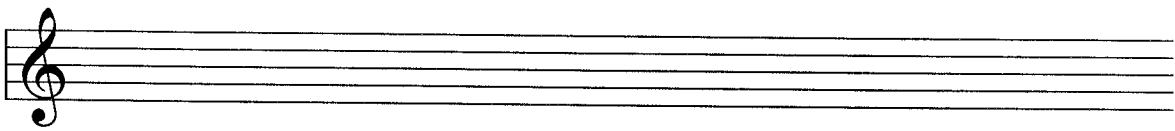
B^b Major



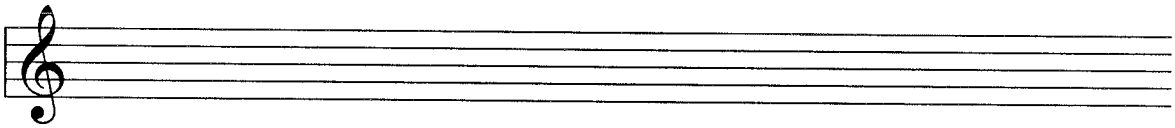
G[#] Major



E^b Major



D^b Major



A Major



G^b Major



A^b Major



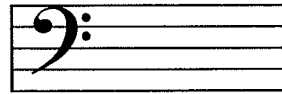
D Major

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.



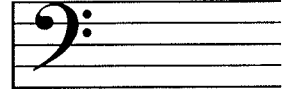
1. D Major



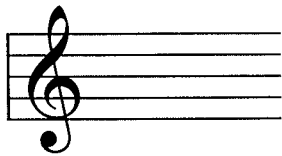
6. F[#] Major



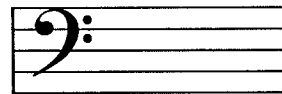
11. C[#] Major



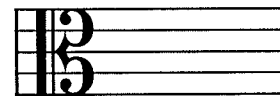
16. E Major



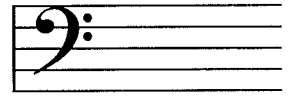
2. E^b Major



7. D^b Major



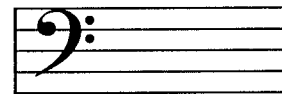
12. D Major



17. A Major



3. G Major



8. G^b Major



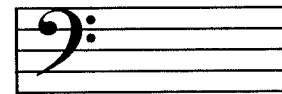
13. E Major



18. D^b Major



4. A^b Major



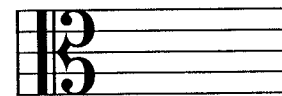
9. B^b Major



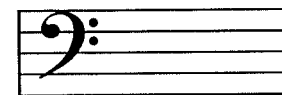
14. F Major



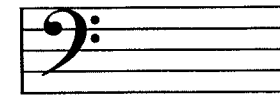
19. B Major



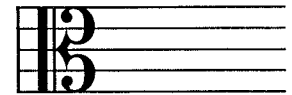
5. B Major



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.

24.

25.

26.

27.

28.

Intervals II

(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. _____

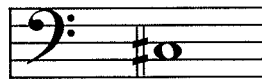
56. _____

Intervals III

Please write the interval indicated above the given pitch.



1. P5



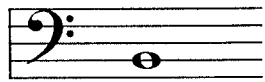
2. Maj. 3



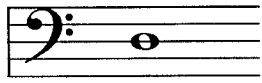
3. Maj. 7



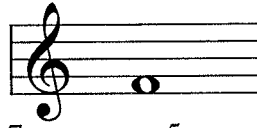
4. min. 2



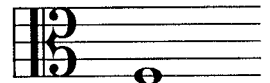
5. P4



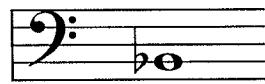
6. min. 3



7. aug. 5



8. P5



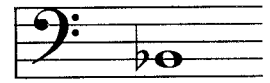
9. min. 3



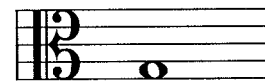
10. Maj. 6



11. P4



12. min. 2



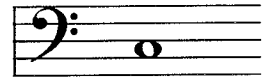
13. aug 6



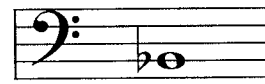
14. Maj. 3



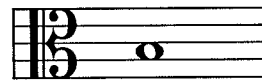
15. aug. 5



16. Maj. 6



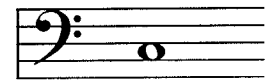
17. P5



18. min. 3



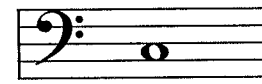
19. Maj. 6



20. min. 7



21. Maj. 7



22. dim. 5



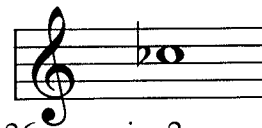
23. Maj. 3



24. dim. 5



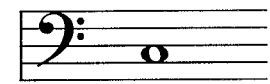
25. P8



26. min. 2



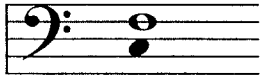
27. aug. 5



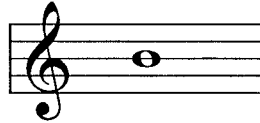
28. min. 3

Intervals IV

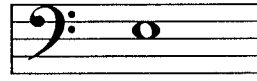
Please write the interval indicated below the given pitch.



1. P4



2. Maj. 2



3. Maj. 7



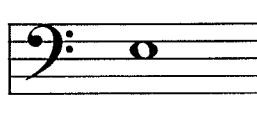
4. min. 3



5. P5



6. min. 2



7. aug. 4



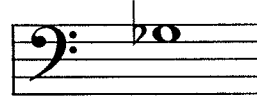
8. P5



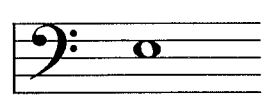
9. Maj. 3



10. Maj. 7



11. P5



12. min. 6



13. aug 4



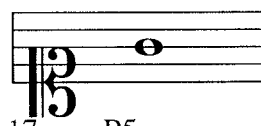
14. Maj. 2



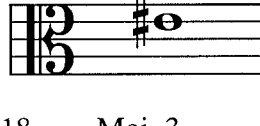
15. aug. 4



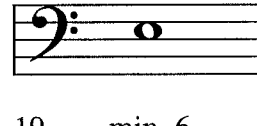
16. Maj. 6



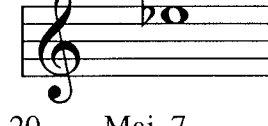
17. P5



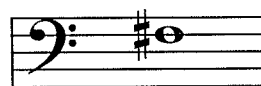
18. Maj. 3



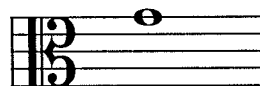
19. min. 6



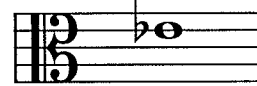
20. Maj. 7



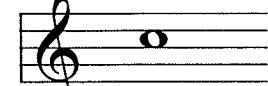
21. min. 6



22. dim. 5



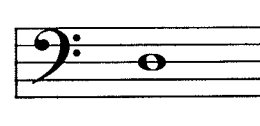
23. P5



24. min. 3



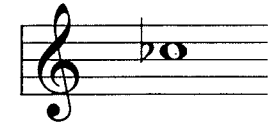
25. Maj. 3



26. min. 2



27. aug. 5



28. min. 3

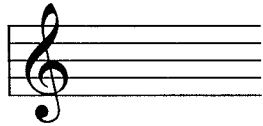
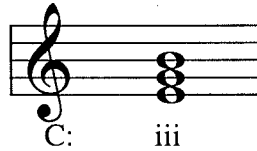
II

The Diatonic Major Mode

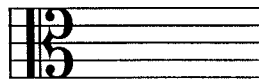
Major Mode Tertian Chords in Root Position

Please write out the tertian chords requested. Use accidentals.

Example:



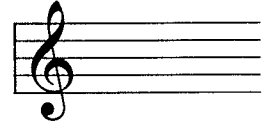
1. C: IV



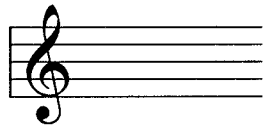
6. F: V



11. A: vi



16. C#: vi



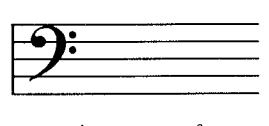
2. G: vii⁰



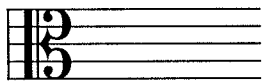
7. B^b: IV



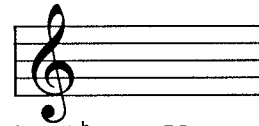
12. E: iii



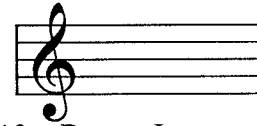
17. E^b: vii⁰



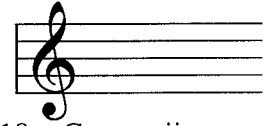
3. D: vi



8. A^b: V



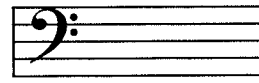
13. B: I



18. G: ii



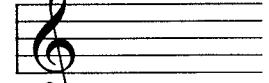
4. E: V



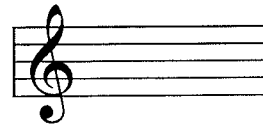
9. B: vii⁰



14. F#: vi



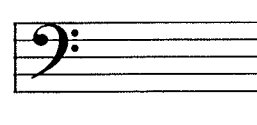
19. F: iii



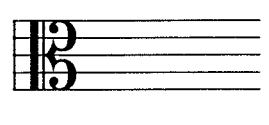
5. C: iii



10. D: I



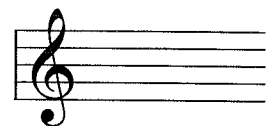
15. E^b: IV



20. A: vii⁰

Major Mode Tertian Chords in Root Position (continued)

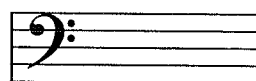
Please write out the tertian chords requested. Use accidentals.



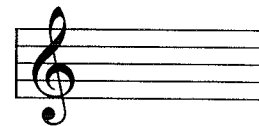
21. C: ii



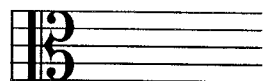
29. E^b: I



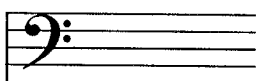
37. C[#]: V



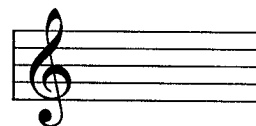
45. A^b: ii



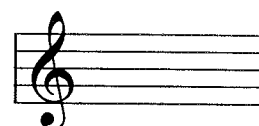
22. B^b: vi



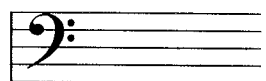
30. G: V



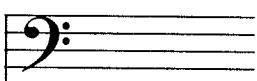
38. A^b: vii^o



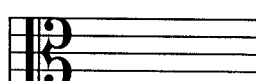
46. C: vi



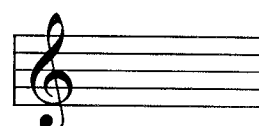
23. B: V



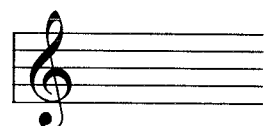
31. D^b: vii^o



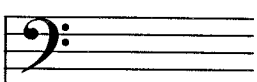
39. A: I



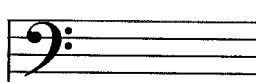
47. F[#]: V



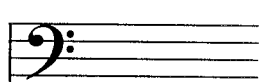
24. E^b: iii



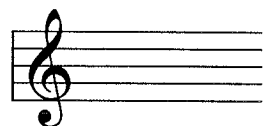
32. C[#]: I



40. F: ii



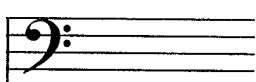
48. E: vii^o



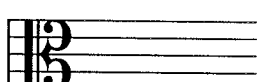
25. D^b: vi



33. B^b: I



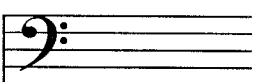
41. C: vii^o



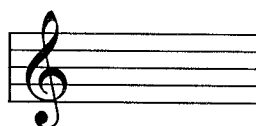
49. D: IV



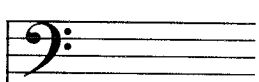
26. F[#]: ii



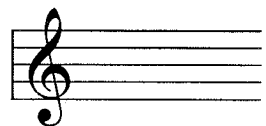
34. A^b: IV



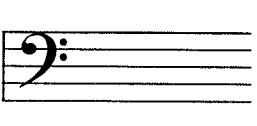
42. B: ii



50. D^b: IV



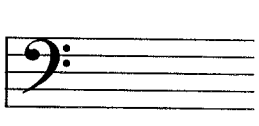
27. C: V



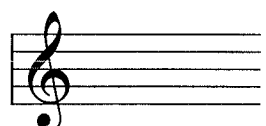
35. B: vi



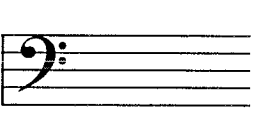
43. D^b: iii



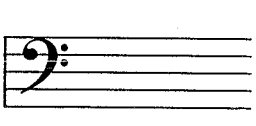
51. A: IV



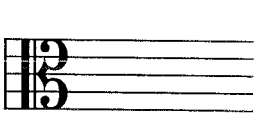
28. G: iii



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 accidentals.

Example:

C: IV⁶

1. C: vii^{o6}

6. F: V⁶

11. A^b: vi⁶

16. C[#]: ii⁶

2. G: vii^{o6}

7. B^b: vi⁶

12. E: iii⁶

17. E^b: vii^{o6}

3. D: vi⁶

8. A^b: V⁶

13. B: I⁶

18. G: ii⁶

4. E: V⁶

9. F[#]: vii^{o6}

14. E: vi⁶

19. F: iii⁶

5. C: iii⁶

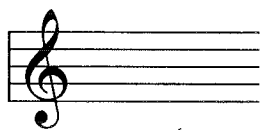
10. D: I⁶

15. E^b: IV⁶

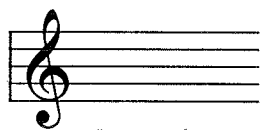
20. G[#]: vii^{o6}

Major Mode Tertian Chords in First Inversion (continued)

Please write out the tertian chords requested. Use accidentals.



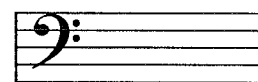
21. B: iii⁶



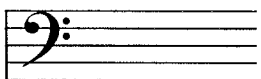
29. C#: iii⁶



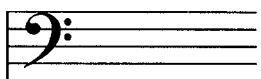
37. D: vii^{o6}



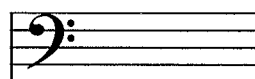
45. F#: iii⁶



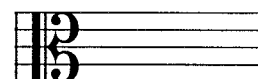
22. A^b: I⁶



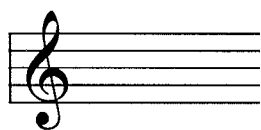
30. B^b: iii⁶



38. C#: vii^{o6}



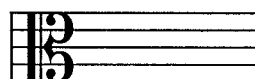
46. G: IV⁶



23. E^b: ii⁶



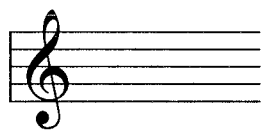
31. A^b: iii⁶



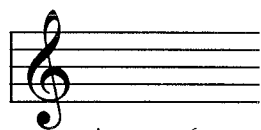
39. G: I⁶



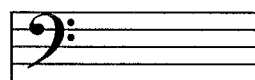
47. B^b: ii⁶



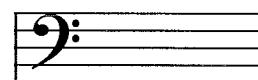
24. C#: IV⁶



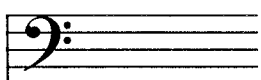
32. A^b: IV⁶



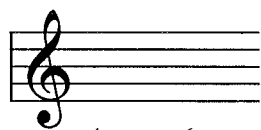
40. G: vi⁶



48. B^b: vi⁶



25. A: ii⁶



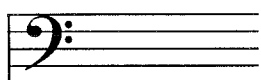
33. B^b: V⁶



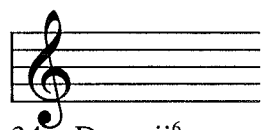
41. D^b: V⁶



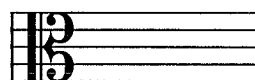
49. D^b: V⁶



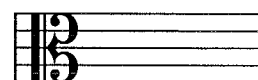
26. E: I⁶



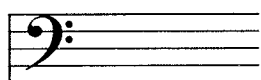
34. D: ii⁶



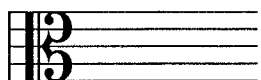
42. A: I⁶



50. E: ii⁶



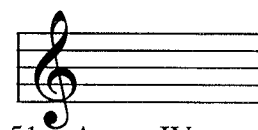
27. F#: I⁶



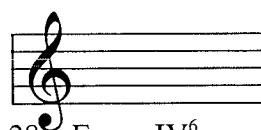
35. B^b: iii⁶



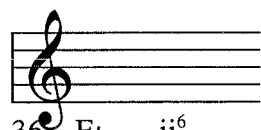
43. D: iii⁶



51. A: IV



28. F: IV⁶



36. E: ii⁶



44. B^b: IV⁶

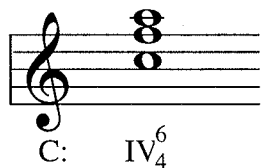


52. A: iii⁶

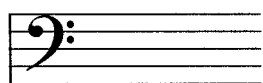
Major Mode Tertian Chords in Second Inversion

Please write out the tertian chords requested. Use accidentals.

Example:



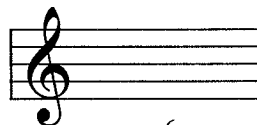
C: IV_4^6




1. C: vii_4^6



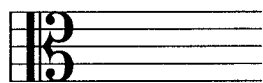
6. F: ii_4^6



11. F: vi_4^6



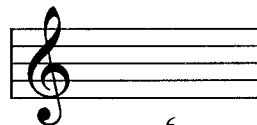
16. D: iii_4^6



2. E: V_4^6



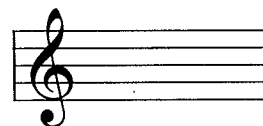
7. B^b: vi_4^6



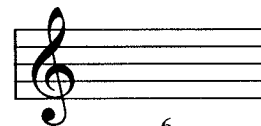
12. E^b: I_4^6



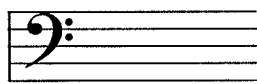
17. B: vii_4^6




3. F[#]: ii_4^6



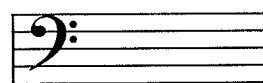
8. A^b: IV_4^6



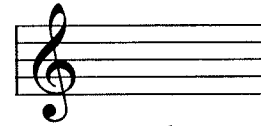
13. D^b: IV_4^6



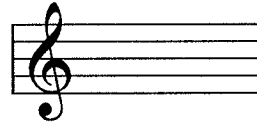
18. G: ii_4^6



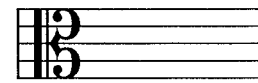
4. E: IV_4^6



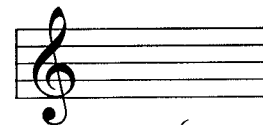
9. A: ii_4^6



14. C[#]: vii_4^6



19. F: iii_4^6



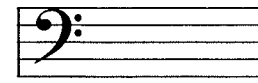
5. C: vi_4^6



10. D: I_4^6



15. E^b: vi_4^6



20. G: vii_4^6

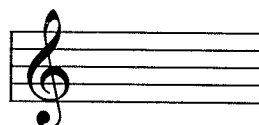
Major Mode Tertian Chords in Second Inversion

(continued)

Please write out the tertian chords requested. Use accidentals.



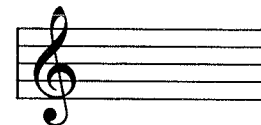
21. C: IV_4^6



29. E^b: ii_4^6



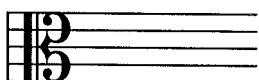
37. D: V_4^6



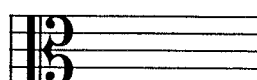
45. F: I_4^6



22. B^b: IV_4^6



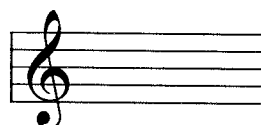
30. D^b: I_4^6



38. A^b: iii_4^6



46. B: ii_4^6



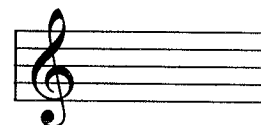
23. D^b: $vii_4^{\circ 6}$



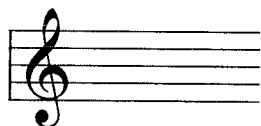
31. C[#]: IV_4^6



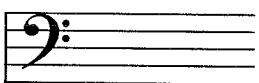
39. E^b: V_4^6



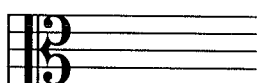
47. F: $vii_4^{\circ 6}$



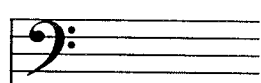
24. A^b: I_4^6



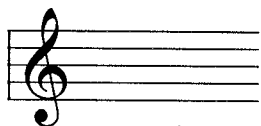
32. B^b: V_4^6



40. C: ii_4^6



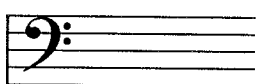
48. F[#]: IV_4^6



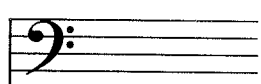
25. B: I_4^6



33. D^b: iii_4^6



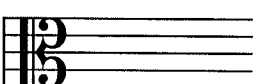
41. G: I_4^6



49. C[#]: V_4^6



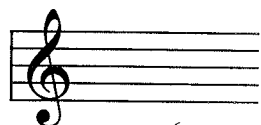
26. E^b: $vii_4^{\circ 6}$



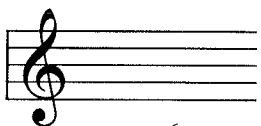
34. B^b: I_4^6



42. A: V_4^6



50. F[#]: I_4^6



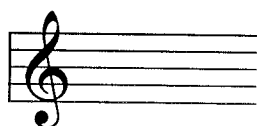
27. E: ii_4^6



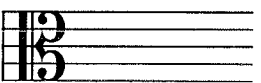
35. C: V_4^6



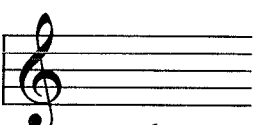
43. D^b: vi_4^6



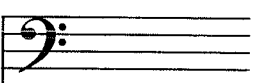
51. C[#]: ii_4^6



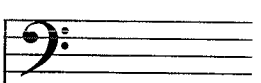
28. B: IV_4^6



36. D^b: I_4^6



44. A: iii_4^6



52. D: vi_4^6

Tertian Chords in Major Keys

Please write out the solutions to the questions below.

- | | |
|---|---|
| <p>C: d is the root of the <u>ii</u>
 is the third of the <u>vii^o</u>
 is the fifth of the <u>V</u></p> | <p>A^b: e^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>F[#]: $e^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>B^b: c is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>G: d is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>F: d is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>D: e is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>C: d is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>A: d is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>E: $f^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>B: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>B: $c^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>F[#]: b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>D^b: g^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>A^b: b^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>A^b: g is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>G: a is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>D: g is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |

C:	<i>g</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	F:	<i>e</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
G#:	<i>e#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	E:	<i>c#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
E ^b :	<i>d</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	B ^b :	<i>d</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
D:	<i>c#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	F:	<i>d</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
A ^b :	<i>g</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	D ^b :	<i>f</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
B ^b :	<i>c</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	A ^b :	<i>c</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
C#:	<i>b#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	D:	<i>g</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
A ^b :	<i>b^b</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	E:	<i>g#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
G:	<i>c</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	B:	<i>g#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
D:	<i>f#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	D ^b :	<i>g^b</i>	is the root of the _____ is the third of the _____ is the fifth of the _____
F#:	<i>c#</i>	is the root of the _____ is the third of the _____ is the fifth of the _____	A ^b :	<i>b^b</i>	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.



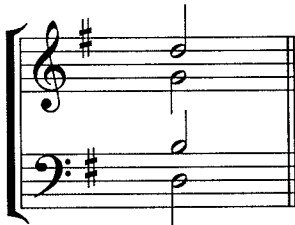
6.



7.



8.



9.



10.



11.



12.



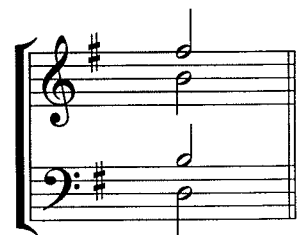
13.



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.

- | | |
|---|--|
| <p>C: d is the root of the <u>ii</u>
 is the third of the <u>vii^o</u>
 is the fifth of the <u>V</u>
 is the seventh of the <u>iii⁷</u></p> | <p>G: a is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>F#: $e^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>A^b: g is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>G: d is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>B^b: c is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>D: $f^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>F: e is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>A: d is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>C: a is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>B: $c^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>E: $c^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>F#: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>B: $d^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |
| <p>A^b: b^b is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> | <p>D^b: b^b is the root of the _____
 is the third of the _____
 is the fifth of the _____
 is the seventh of the _____</p> |

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: *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^b: *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^b: *c* 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 _____

A^b: *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^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^b: *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^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 accidentals.

Example:

C: V⁷

C: vii^{°7}

F: V⁷

A: vii^{°7}

C#: vii^{°7}

G: vii^{°7}

B^b: V⁷

E: vii^{°7}

E^b: vii^{°7}

D: V⁷

A^b: V⁷

B: vii^{°7}

G: V⁷

E: V⁷

B: vii^{°7}

F#: vii^{°7}

F: vii^{°7}

C: vii^{°7}

D^b: V⁷

E^b: vii^{°7}

A: vii^{°7}

Major Mode Resolutions of Dominant Seventh Chords

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



1. C: V⁷ I



2. A^b: V⁷ I



3. F: V⁷ I



4. D: V⁷ I



5. C[#]: V⁷ I



6. F[#]: V⁷ I



7. A: V⁷ I



8. E^b: V⁷ I



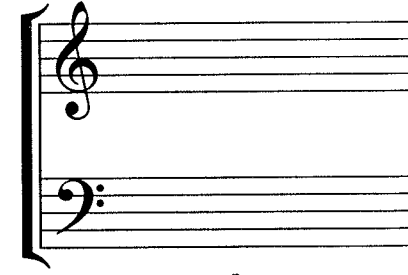
9. G[#]: V⁷ I



10. B^b: V⁷ I



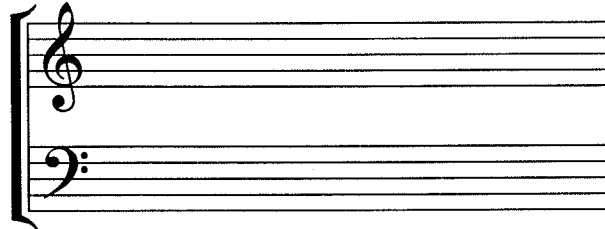
11. E: V⁷ I



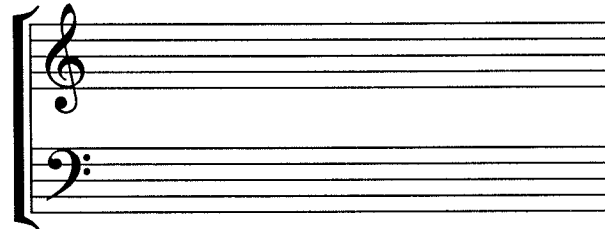
12. B: V⁷ I

Major Mode Authentic Cadence I

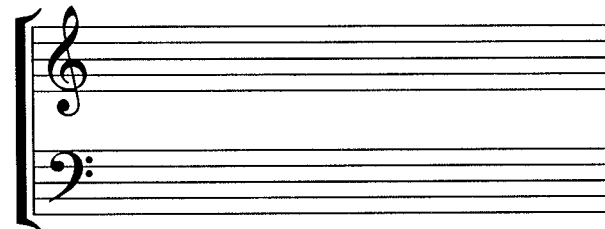
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



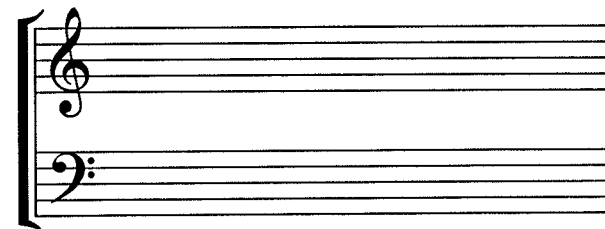
1. D: I ii⁶ V⁷ I



2. E^b: I IV V⁷ I



3. A: I vi V⁷ I



4. B^b: I ii⁶ V⁷ I

some possible harmonizations:

1. D: I ii⁶₅ V⁷ I I ii⁶₅ V⁷ I

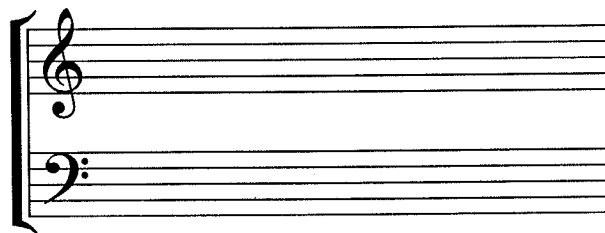
2. E^b: I IV V⁷ I I IV V⁷ I

3. A: I vi V⁷ I I vi V⁷ I

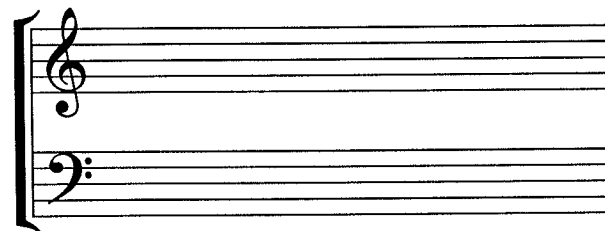
4. B^b: I ii⁶₅ V⁷ I I ii⁶₅ V⁷ I

Major Mode Authentic Cadence II

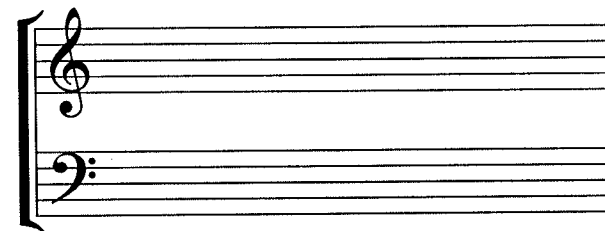
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



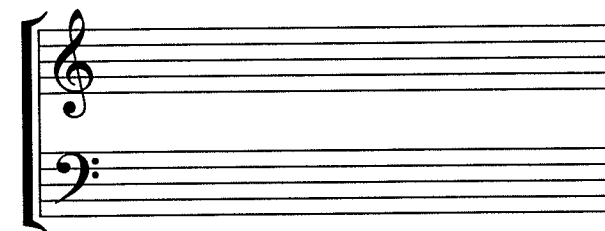
1. G: I IV V⁷ I



2. B: I vi V⁷ I



3. C#: I ii⁶₅ V⁷ I



4. F: I IV V⁷ I

some possible harmonizations:

1. G: I IV V⁷ I I IV V⁷ I

2. B: I vi V⁷ I I vi V⁷ I

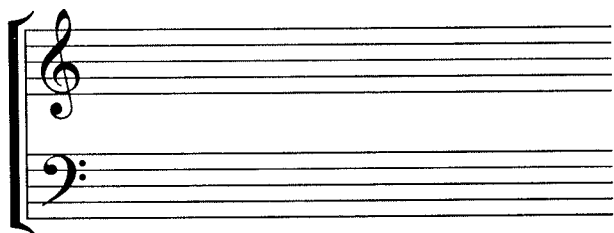
3. C#: I ii⁶ V⁷ I I ii⁶ V⁷ I

4. F: I IV V⁷ I I IV V⁷ I

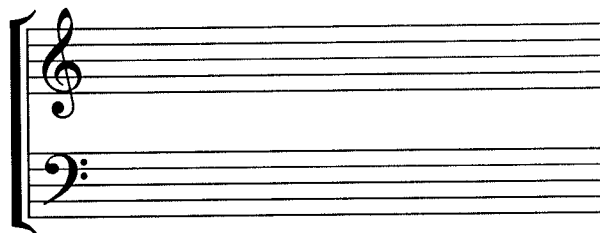
Major Mode Authentic Cadence III

Use of the Cadential Tonic Six-Four

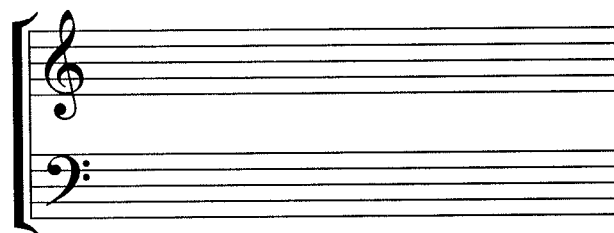
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.



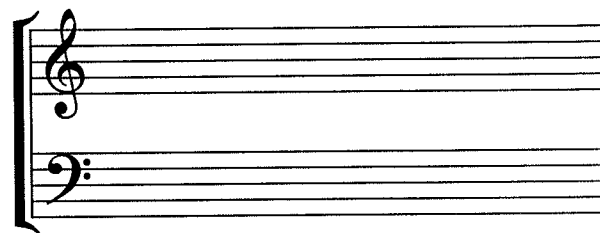
1. D: I ii⁶ I₄⁶ V⁷ I



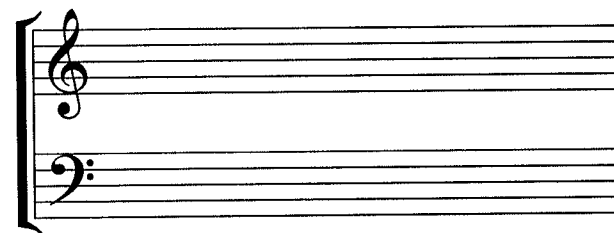
2. G: I IV I₄⁶ V⁷ I



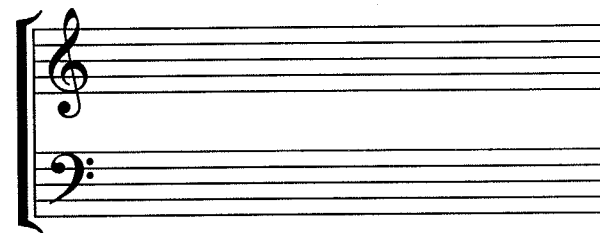
3. E^b: I IV I₄⁶ V⁷ I



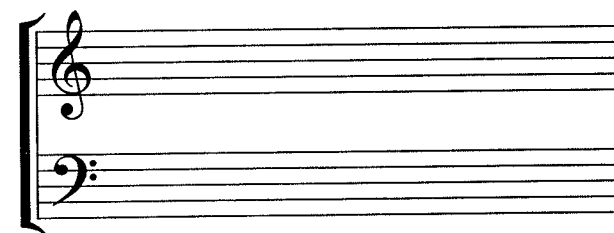
4. B: I vi I₄⁶ V⁷ I



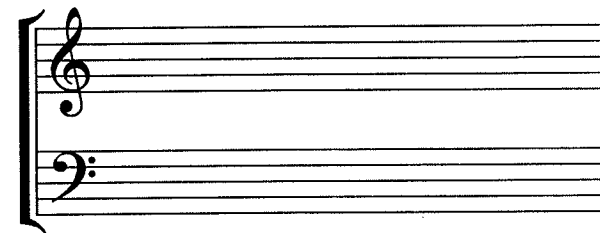
5. A: I vi I₄⁶ V⁷ I



6. C[#]: I ii⁶ I₄⁶ V⁷ I



7. B^b: I ii₅⁶ I₄⁶ V⁷ I



8. F: I IV I₄⁶ V⁷ I

some possible harmonizations:

1. D: I ii⁶ I₄⁶ V⁷ I

2. G: I IV i₄⁶ V⁷ i

3. E^b: I IV I₄⁶ V⁷ I

4. B: I vi I₄⁶ V⁷ I

5. A: I vi I₄⁶ V⁷ I

6. C[#]: I ii⁶ I₄⁶ V⁷ I

7. B^b: I ii₅⁶ I₄⁶ V⁷ I

8. F: I IV I₄⁶ V⁷ I

The Major Mode Deceptive Cadence I

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

Exercise 1: C major. The bass line consists of a half note G (IV), a half note F (V7), and a half note E (vi). The treble clef part shows a half note C (I) and a half note G (IV).

1. C: IV V⁷ vi

Exercise 2: D^b major. Empty musical notation for the bass line.

2. D^b: IV V⁷ vi

Exercise 3: F major. Empty musical notation for the bass line.

3. F: I V⁷ vi

Exercise 4: A major. Empty musical notation for the bass line.

4. A: IV V⁷ vi

Exercise 5: E^b major. Empty musical notation for the bass line.

5. E^b: I V⁷ vi

Exercise 6: F[#] major. Empty musical notation for the bass line.

6. F[#]: I V⁷ vi

Exercise 7: G major. Empty musical notation for the bass line.

7. G: I V⁷ vi

Exercise 8: C[#] major. Empty musical notation for the bass line.

8. C[#]: I V⁷ vi

Exercise 9: A^b major. Empty musical notation for the bass line.

9. A^b: IV V⁷ vi

Exercise 10: B major. Empty musical notation for the bass line.

10. B: IV V⁷ vi

Exercise 11: A^b major. Empty musical notation for the bass line.

11. A^b: IV V⁷ vi

Exercise 12: F major. Empty musical notation for the bass line.

12. F: IV V⁷ vi

possible harmonizations:

1. C: IV V⁷ vi.

2. D^b: IV V⁷ vi

3. F: I V⁷ vi

4. A: IV V⁷ vi

5. E^b: I V⁷ vi

6. F[#]: I V⁷ vi

7. G: I V⁷ vi

8. C[#]: I V⁷ vi

9. A^b: IV V⁷ vi

10. B: IV V⁷ vi

11. A^b: IV V⁷ vi

12. F: IV V⁷ 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



Musical notation for Example I, showing a simple harmonization of a bass line in two staves. The bass line consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble staff provides a simple harmonic accompaniment with chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, C2-E2-G2, B1-D2-F2, A1-C2-E2, G1-B1-D2.

II



Musical notation for Example II, showing a more complex harmonization of the bass line with non-chord tones. The bass line is the same as in Example I. The treble staff features more complex chords and includes non-chord tones (accidentals) such as a flat on the second measure (F2) and a sharp on the fifth measure (C3).

III



Musical notation for Example III, showing a highly complex and expanded harmonization of the bass line. The bass line is the same as in Example I. The treble staff features a highly complex and expanded harmonization with many non-chord tones, including various accidentals and chromatic movements.



Musical notation for Example IV, showing a highly complex and expanded harmonization of the bass line. The bass line is the same as in Example I. The treble staff features a highly complex and expanded harmonization with many non-chord tones, including various accidentals and chromatic movements.

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^b:

4. 

D:

5. 

E^b:

6. 

C:

7. 

A:

8. 

A^b:

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^b:

13.

A:

14.

C:

15.

F:

16.

B^b:

17.

C:

18.

D:

19.

D:

20.

C:

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.

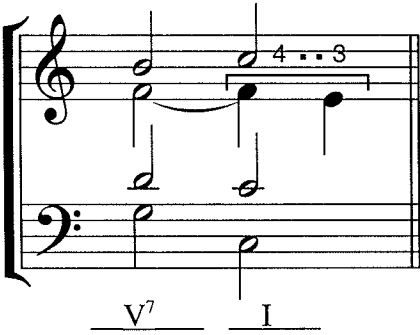
9.

10.

11.

Suspensions with the V⁷ in the Major Mode

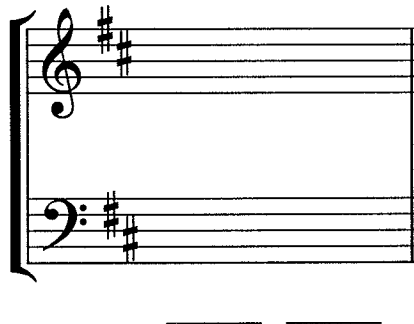
Include a suspension in the following resolutions of dominant sevenths.
 Include a complete Roman numeral analysis of your work.

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^b:

2.

D:

3.

F:

4.

C:

5.

G:

6.

D^b:

7.

E:

8.

B^b:

9.

B:

(Straf mich nicht, Riemenschnieder #38)

10.

A musical score for two staves, treble and bass clef, in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some chords. The piece is numbered 10.

(O Ewigkeit, du Donnerwort, Riemenschnieder #26)

11.

A musical score for two staves, treble and bass clef, in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, with some chords. The piece is numbered 11.

(Nun danket alle Gott, Riemenschnieder #32)

12.

A musical score for two staves, treble and bass clef, in a key with three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some chords. The piece is numbered 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.

The first musical score is in 2/4 time and the key of A major (three sharps). The melody in the treble clef consists of the notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of the notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece concludes with a final cadence on the tonic chord (A4-C#5-E5).

The second musical score is in 2/4 time and the key of A major (three sharps). The melody in the treble clef consists of the notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3. The bass line consists of the notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. The piece concludes with a final cadence on the tonic chord (A4-C#5-E5).

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.

The first musical score is in a key signature of one flat (B-flat) and common time. It consists of five measures. The treble staff contains a melody with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final note of the bass staff in the fifth measure.

The second musical score is in a key signature of two flats (B-flat and E-flat) and common time. It consists of five measures. The treble staff contains a melody with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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^b: V⁷
 in E^b: V⁷/V
 in D^b: V⁷/Vi
 in A^b: V⁷/ii

2.

in A:
 in C:
 in F:
 in B^b:

3.

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

4.

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

5.

in G:
 in A^b:
 in F:
 in B^b:

6.

in E^b:
 in B^b:
 in F:
 in D^b:

7.

in D:
 in G:
 in C:
 in E^b:

8.

in A^b:
 in G^b:
 in D^b:
 in E^b:

9.

in B^b:
 in E^b:
 in A^b:
 in D^b:

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.

7
7
☺

2.

7
☺

3.

7

4.

7
♯

5.

♯

6.

♯

7.

♯

8.

7
♯

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.

7
3

2.

7
3

3.

7
3

4.

7 3
6 4

5.

4 3
6 5
6 4

6.

7 3

7.

7 3
6 4

8.

7 3

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.

The first system of musical notation for the hymn "St. Matthew" consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat major or D minor). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The system contains 12 measures.

The second system of musical notation continues the hymn. The treble clef melody has a half note C5, followed by quarter notes Bb4, A4, and G4. The bass line has a half note C3, followed by quarter notes Bb2, A2, and G2. The system contains 12 measures.

The third system of musical notation continues the hymn. The treble clef melody has a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G2, followed by quarter notes A2, Bb2, and C3. The system contains 12 measures.

The fourth system of musical notation continues the hymn. The treble clef melody has a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G2, followed by quarter notes A2, Bb2, and C3. The system contains 12 measures.

B^b: V⁶ I iii vi I⁶ ii⁶ I₄⁶ V I I V⁶ iii vi⁶ V₄⁶ V/V V
 F: I⁶ vi ii⁶ I₄⁶ V I

B^b: V V V^{PT} I^o I ii^o vi V' V₂⁴ I^o I ii^o I₄⁶ V I
 F: I I I IV⁶

B^b: V₃⁴/_{vi} vi vi⁶ vi₄⁶ d: vii^{o6}₅ i⁶ i₄⁶ V⁷ i
 g: V₃⁴ i i⁶ i₄⁶ V vi ii^{o6} i₄⁶ V i V i vii^{o6}₅/V v⁶ v₄⁶ V_V⁷ v

B^b: V₃⁴ I I⁶ IV V_{ii}⁴/_{ii} V/V V_V⁶/_V V V₂⁴ I⁶ I ii⁶ I₄⁶ 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.

The first system of the musical score for "Melita" consists of two staves, treble and bass clef. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one sharp (F#), and the time signature is common time (C).

The second system continues the melody and bass line. The treble clef melody has a half note D5, followed by quarter notes E5, F#5, and G5. The bass line has a half note D3, followed by quarter notes E3, F#3, and G3. The key signature remains one sharp (F#).

The third system continues the melody and bass line. The treble clef melody has a half note A5, followed by quarter notes B5, C6, and B5. The bass line has a half note A3, followed by quarter notes B3, C4, and B3. The key signature remains one sharp (F#).

C: I I I IV IV⁶ I V⁶ vi⁷ V⁷/IV V
 G: ii⁷ V⁷ I I⁶ V I

C: V V⁶₅ I V⁶₅/ii V/V V⁶_{iii} iii vii⁶_{iii} iii
 G: (I) e: V⁶ i vii⁶ i⁶ iv i⁶₄ I⁷ i

C: iii V⁷/IV IV V⁷/V V V⁶₅ I V⁶₅/V I⁶₄ V⁷ *3* I
 e: i
 (*2*)

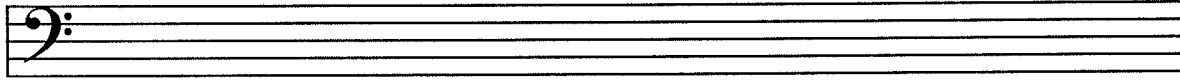
- *1* While an upper neighbor (the f sharp is diatonic to the key of e minor), this pitch also creates the sonority F#-A-C (the vii⁷ of G, which is the dominant of the hymn's (C) and the ii^v of e).
- *2* Notice the unusual resolution of a 1st class chord (dominant six-five of the dominant to the tonic 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 strengthens the listener's sense of closure at the final cadence.
- *3* The second half of beat two is really a harmonized anticipation.

V

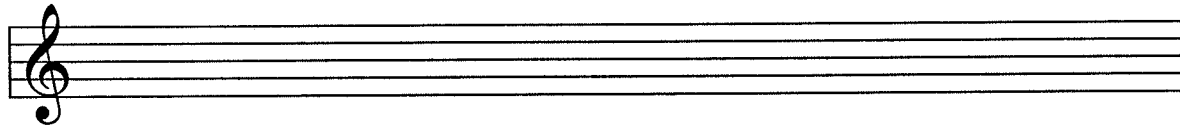
Introduction to
The Minor Mode

"Harmonic" Minor Scales

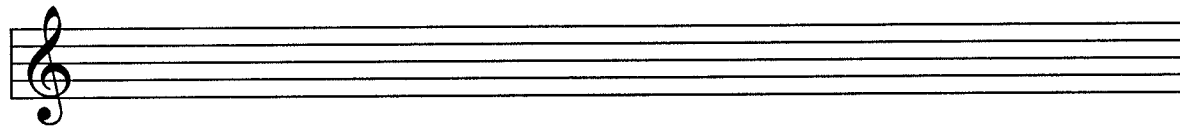
Please write out the harmonic minor scale requested. Do not use key signatures.



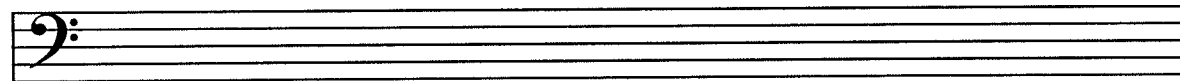
a^b minor



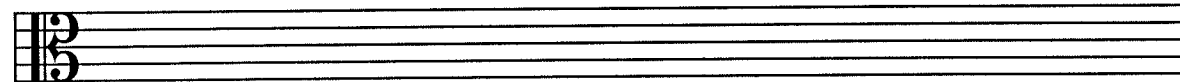
b minor



f[#] minor



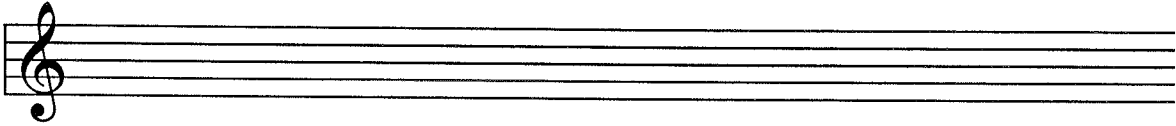
c[#] minor



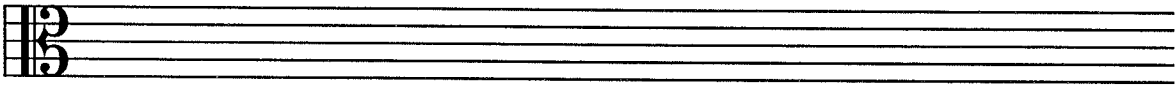
g minor



a minor



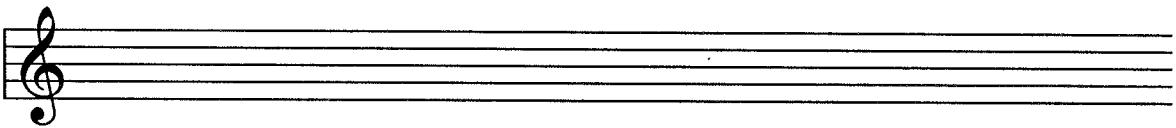
d minor



g[#] minor



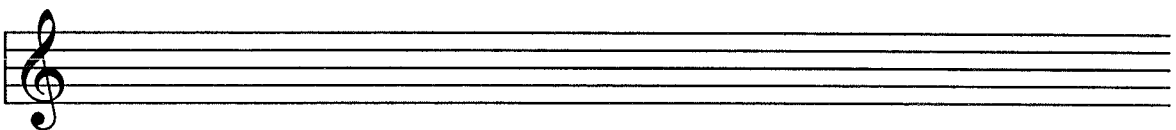
c minor



b^b minor



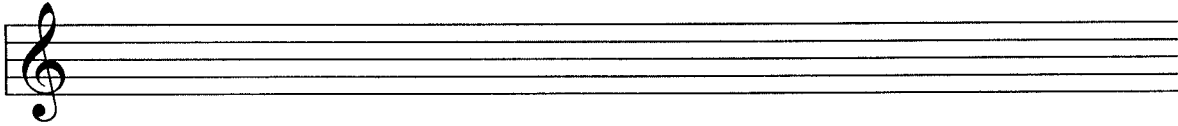
a[#] minor



e^b minor

"Melodic" Minor Scales

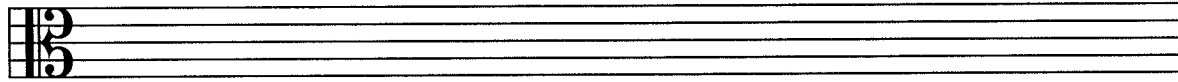
Please write out the melodic minor scale requested. Do not use key signatures.



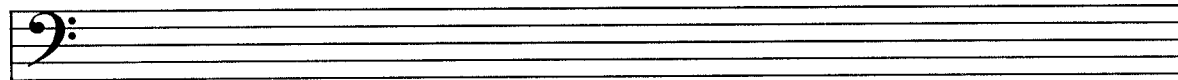
a minor



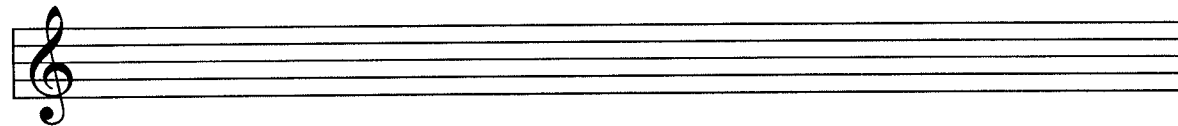
e minor



f[#] minor



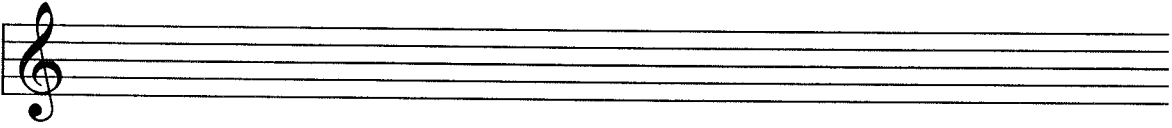
c[#] minor



g[#] minor



a minor



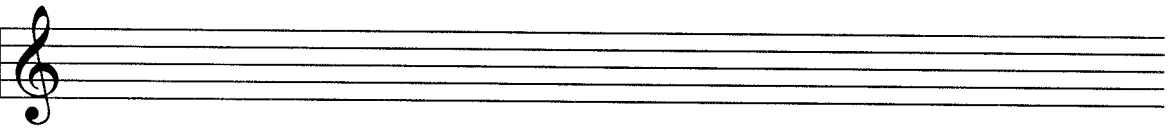
d minor



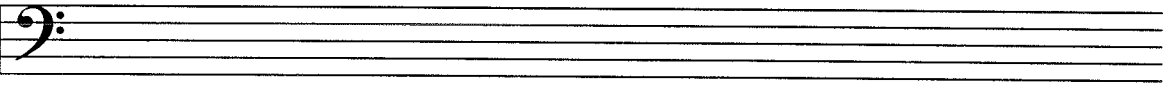
a minor



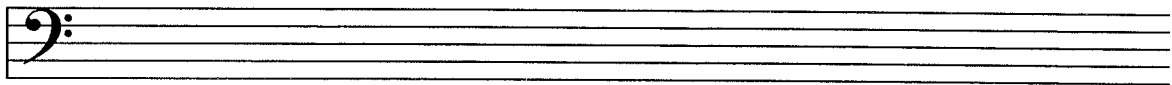
e[#] minor



d^b minor



g[#] minor



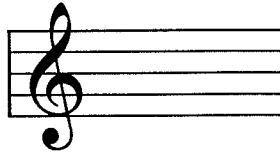
e^b minor

Key Signatures in the Minor Mode

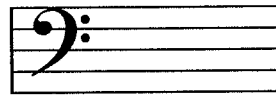
Please write out the appropriate key signatures for the minor keys requested. Make certain that your calligraphy is clear and neat, and that the accidentals are in their customary order.



1. d minor



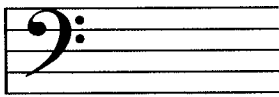
6. f[#] minor



11. c[#] minor



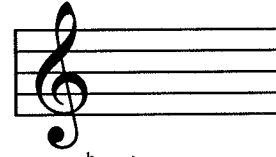
16. e minor



2. e^b minor



7. c[#] minor



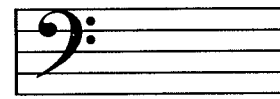
12. e^b minor



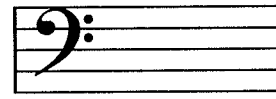
17. b^b minor



3. g minor



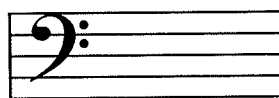
8. d minor



13. e minor



18. f minor



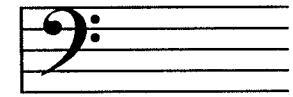
4. a^b minor



9. b minor



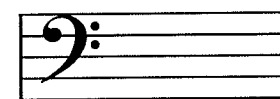
14. g[#] minor



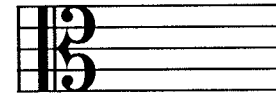
19. b minor



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:

A musical staff in treble clef with a key signature of one flat (Bb). The notes are C3, Eb3, and G3, forming a C minor triad. Below the staff, the text reads "c: III".

An empty musical staff in treble clef with a key signature of one flat (Bb). Below the staff, the text reads "c: iv".

An empty musical staff in bass clef with a key signature of one flat (Bb). Below the staff, the text reads "f: V".

An empty musical staff in treble clef with a key signature of one flat (Bb). Below the staff, the text reads "f: VI".

An empty musical staff in treble clef with a key signature of two sharps (F# and C#). Below the staff, the text reads "c#: vii°".

An empty musical staff in bass clef with a key signature of one flat (Bb). Below the staff, the text reads "g: vii°".

An empty musical staff in treble clef with a key signature of two flats (Bb and Eb). Below the staff, the text reads "b#: V".

An empty musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the text reads "e: III".

An empty musical staff in bass clef with a key signature of three flats (Bb, Eb, and Ab). Below the staff, the text reads "e#: vii°".

An empty musical staff in bass clef with a key signature of two flats (Bb and Eb). Below the staff, the text reads "d: VI".

An empty musical staff in bass clef with a key signature of three flats (Bb, Eb, and Ab). Below the staff, the text reads "a#: V".

An empty musical staff in bass clef with a key signature of two sharps (F# and C#). Below the staff, the text reads "b: iv".

An empty musical staff in treble clef with a key signature of one flat (Bb). Below the staff, the text reads "g: ii°".

An empty musical staff in treble clef with a key signature of one sharp (F#). Below the staff, the text reads "e: V".

An empty musical staff in bass clef with a key signature of two sharps (F# and C#). Below the staff, the text reads "b: vii°".

An empty musical staff in bass clef with a key signature of three sharps (F#, C#, and G#). Below the staff, the text reads "f#: VI".

An empty musical staff in bass clef with a key signature of one flat (Bb). Below the staff, the text reads "f: III+".

An empty musical staff in bass clef with a key signature of one flat (Bb). Below the staff, the text reads "c: III".

An empty musical staff in bass clef with a key signature of two flats (Bb and Eb). Below the staff, the text reads "d: VI".

An empty musical staff in bass clef with a key signature of three flats (Bb, Eb, and Ab). Below the staff, the text reads "e#: VI".

An empty musical staff in bass clef with a key signature of three sharps (F#, C#, and G#). Below the staff, the text reads "a: vii°".

Tertian Chords in Minor Keys

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

- | | |
|---|--|
| <p>c: e^b is the root of the <u>III⁺</u>
 is the third of the <u>i</u>
 is the fifth of the <u>VI</u></p> | <p>$c^\#$: $d^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>$f^\#$: $e^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>b^b: d^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>g: b^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>f: d^b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>d: e is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>c: b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>a: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>e: $f^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>b: g is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>b: e is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>$f^\#$: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>$c^\#$: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>$g^\#$: b is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>a: $g^\#$ is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |
| <p>g: d is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> | <p>d: g is the root of the _____
 is the third of the _____
 is the fifth of the _____</p> |

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

g^\sharp : 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^\sharp : 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^\sharp : a is the root of the _____
is the third of the _____
is the fifth of the _____

a: g^\sharp 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^\sharp : 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^\sharp 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^\sharp 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}

g: b^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 _____

g#: $a^\#$ 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 _____

b^b: g^b 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 _____

f: e 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 _____

c: a^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 _____

e: 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 _____

b: $f^\#$ 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 _____

e^b: b^b 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: V⁷

c: vii^{°7}

f: V⁷

a: vii^{°7}

c#: vii^{°7}

g: vii^{°7}

b#: V⁷

e: vii^{°7}

e#: vii^{°7}

d: V⁷

a#: V⁷

b: iv

g: V⁷

e: V⁷

b: vii^{°7}

f#: vii^{°7}

f: vii^{°7}

c: vii^{°7}

d#: V⁷

e#: vii^{°7}

a: vii^{°7}

Minor Mode Resolutions of Dominant Seventh Chords

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: V⁷ i

5.
a^b: V⁷ i

9.
f: V⁷ i

2.
d: V⁷ i

6.
c[#]: V⁷ i

10.
f[#]: V⁷ i

3.
a: V⁷ i

7.
e^b: V⁷ i

11.
e: V⁷ i

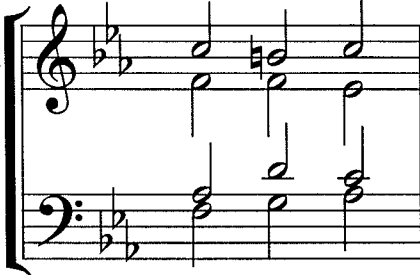
4.
b: V⁷ i


8.
g[#]: V⁷ i

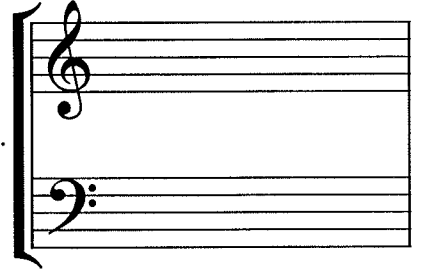
12.
g: V⁷ i

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 V⁷ VI

5. 
 c[#]: iv V⁷ VI


9. 
 f: i V⁷ VI


2. 
 a: iv V⁷ VI

6. 
 e^b: i V⁷ VI

10. 
 f[#]: i V⁷ VI


3. 
 g: i V⁷ VI

7. 
 c[#]: i V⁷ VI

11. 
 g[#]: iv V⁷ VI

4. 
 b: iv V⁷ VI

8. 
 a^b: iv V⁷ VI

12. 
 b^b: iv V⁷ VI

The Minor Mode Cadence II

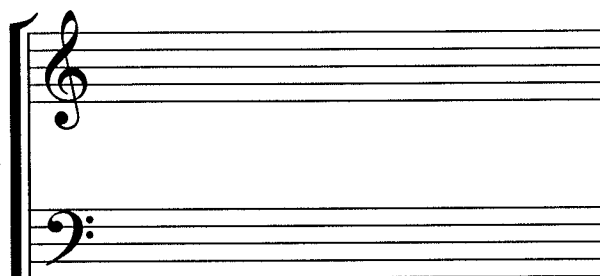
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.

1.



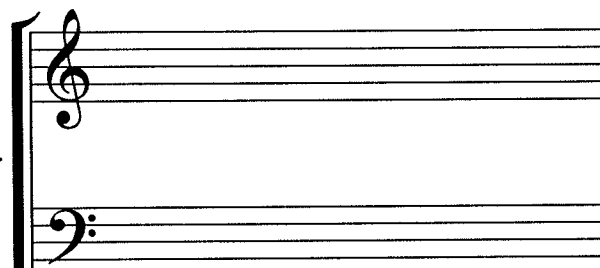
d: i ii^{♭6}₅ V⁷ i

2.



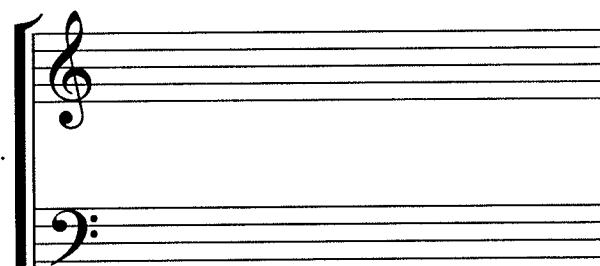
e^b: i iv V⁷ i

3.



a: i VI V⁷ i

4.



b^b: i ii^{♭6}₅ V⁷ i

some possible harmonizations:

Musical notation for harmonization 1. The key signature is one flat (B-flat). The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4. The bass line consists of quarter notes: D3, E3, F3, G3, A3, B3, A3, G3, F3, E3. The word "or" is placed between the fourth and fifth measures. The notes in the fifth measure (A4, B4) are marked with a sharp sign (#).

1. d: i ii^{♭6}₅ V⁷ i i ii^{♭6}₅ V⁷ i

Musical notation for harmonization 2. The key signature is three flats (E-flat major). The melody consists of quarter notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of quarter notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3. The word "or" is placed between the fourth and fifth measures. The notes in the fifth measure (B4, C5) are marked with a sharp sign (#).

2. e^b: i iv V⁷ i i iv V⁷ i

Musical notation for harmonization 3. The key signature is one flat (B-flat). The melody consists of quarter notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4. The bass line consists of quarter notes: D3, E3, F3, G3, A3, B3, A3, G3, F3, E3. The word "or" is placed between the fourth and fifth measures. The notes in the fifth measure (A4, B4) are marked with a sharp sign (#).

3. a: i VI V⁷ i i VI V⁷ i

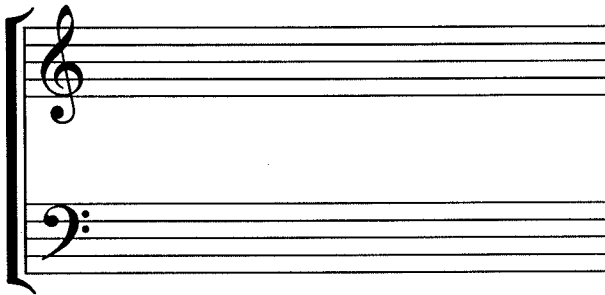
Musical notation for harmonization 4. The key signature is three flats (E-flat major). The melody consists of quarter notes: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of quarter notes: E3, F3, G3, A3, B3, C4, B3, A3, G3, F3. The word "or" is placed between the fourth and fifth measures. The notes in the fifth measure (B4, C5) are marked with a sharp sign (#).

4. b^b: i ii^{♭6}₅ V⁷ i i ii^{♭6}₅ V⁷ i

The Minor Mode Cadence III

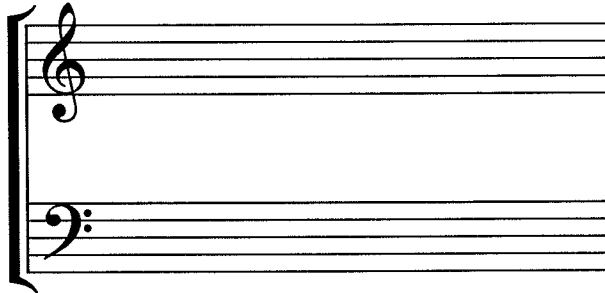
Please realize the following bass lines as instructed. Use standard four voice chorale style and key signatures.

5.



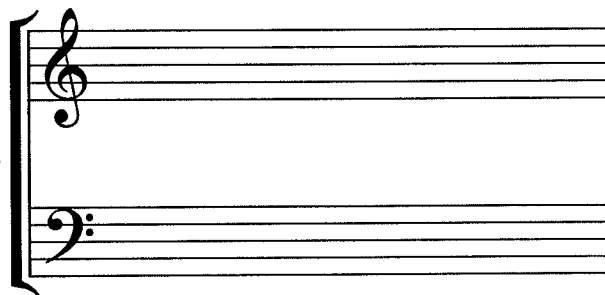
g: i iv V⁷ i

6.



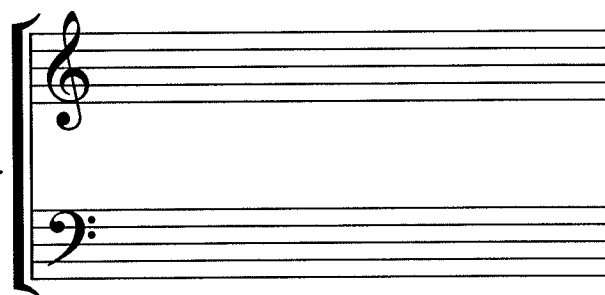
b: i VI V⁷ i

7.



c: ii^{ø7} III⁺ V⁷ i

8.



c: ii^{ø6}₅ III⁺ V⁴₃ i

some possible harmonizations:

1. g: i iv V⁷ i i iv V⁷ i

2. b: i VI V⁷ i i VI V⁷ i

3. c: ii^{°7} III⁺ V⁷ i ii^{°7} III⁺ V⁷ i

4. c: ii^{°6}₅ III⁺ V⁴₃ i ii^{°6}₅ III⁺ V⁴₃ 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.

c: i ii^{o6} V⁷ i

2.

3.

4.

5.

6.

The Minor Mode Cadence IV

(continued)

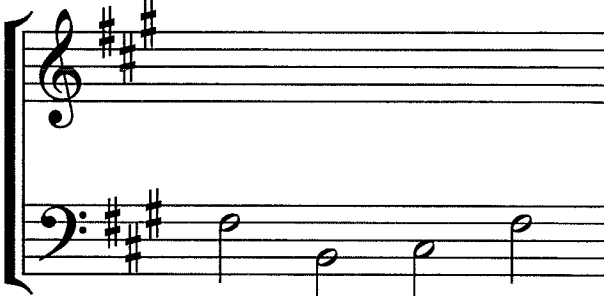
Please harmonize the following bass lines. Do not include any non-chord tones. Include a complete Roman numeral analysis of your work.

7.



7. Musical staff 7: A grand staff with an empty treble clef and a bass clef containing a four-measure bass line: G₂, F₂, E₂, D₂.

8.



8. Musical staff 8: A grand staff with a treble clef containing three sharps (F₂[#], C₂[#], G₂[#]) and a bass clef containing a four-measure bass line: G₂[#], F₂[#], E₂, D₂.

9.



9. Musical staff 9: A grand staff with a treble clef containing three flats (B₂^b, E₂^b, A₂^b) and a bass clef containing a four-measure bass line: G₂, F₂, E₂, D₂.

10.



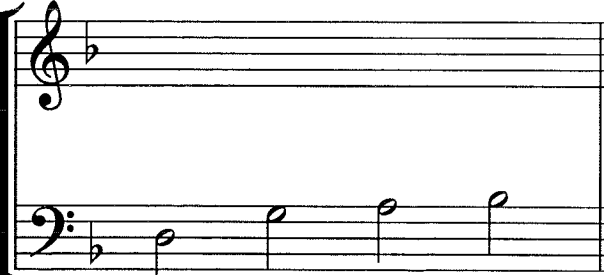
10. Musical staff 10: A grand staff with a treble clef containing three flats (B₂^b, E₂^b, A₂^b) and a bass clef containing a four-measure bass line: G₂, F₂, E₂, D₂.

11.



11. Musical staff 11: A grand staff with a treble clef containing four flats (B₂^b, E₂^b, A₂^b, D₂^b) and a bass clef containing a four-measure bass line: G₂, F₂, E₂, D₂.

12.



12. Musical staff 12: A grand staff with a treble clef containing one flat (B₂^b) and a bass clef containing a four-measure bass line: G₂, F₂, E₂, D₂.

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.

4.

5.

Musical score for exercise 5, featuring a treble and bass clef with a key signature of one flat and a common time signature. The piece consists of a series of chords and single notes in both staves.

6.

Musical score for exercise 6, featuring a treble and bass clef with a key signature of two sharps and a common time signature. The piece consists of a series of chords and single notes in both staves.

7.

Musical score for exercise 7, featuring a treble and bass clef with a key signature of two sharps and a common time signature. The piece consists of a series of chords and single notes in both staves.

8.

Musical score for exercise 8, featuring a treble and bass clef with a key signature of two flats and a common time signature. The piece consists of a series of chords and single notes in both staves.

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 N⁶ i₄⁶ V⁷ i

5.

fm: VI N⁶ V⁷ i

2.

dm: iv⁶ N⁶ i₄⁶ V⁷ i

6.

em: i⁶ N⁶ V⁷/_V V i

3.

bm: iv N⁶ i₄⁶ V⁷ VI

7.

gm: i⁶ N⁶ V⁷ i

4.

am: V⁷ VI V⁷/_N N V⁷ i

8.

f[#]m: iv⁶ N⁶ i₄⁶ V⁷ 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.

A single bass staff containing a sequence of ten notes. Below each note is a Roman numeral analysis. The notes and their corresponding numerals are: G2 (6/3), A2 (6/4/2), Bb2 (6/3), C3 (7), D3 (6/4/2), Eb3 (b6/3), F3 (6/3), G3 (5/3), Ab3 (7), and Bb3 (7).

An empty grand staff consisting of two staves, the upper one with a treble clef and the lower one with a bass clef, intended for the student's realization of the bass line.

One possible realization of the figured bass:

The image shows a musical score for a figured bass realization in G major. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The bass staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. Below the staves, a series of figured bass symbols are aligned with the notes: a: i V⁶ V⁴/_{iv} iv⁶ V V⁴/_N N⁶ i⁶ V⁷/_V V I. The symbols are: a: i V⁶ V⁴/_{iv} iv⁶ V V⁴/_N N⁶ i⁶ V⁷/_V V I.

Chords of the Augmented Sixth I

Please complete the harmonizations below.

1. cm: Gr⁺⁶ i₄⁶ V⁷

2. E^b: It⁺⁶ I₄⁶ V

3. c[#]m: Fr⁺⁶ i₄⁶

4. e^bm: It⁺⁶ i₄⁶ V⁷

5. gm: Gr⁺⁶ i₄⁶ V⁷

6. G: It⁺⁶ V

7. A^b: Gr⁺⁶ I₄⁶

8. f[#]m: Gr⁺⁶ i₄⁶ V⁷

9. g[#]m: Fr⁺⁶ V

10. cm: Fr⁺⁶ i₄⁶

11. dm: It⁺⁶ V

12. am: Gr⁺⁶ i₄⁶

Chords of the Augmented Sixth I

(continued)

Please complete the harmonizations below.



13. dm: It⁺⁶ i₄⁶ V⁷



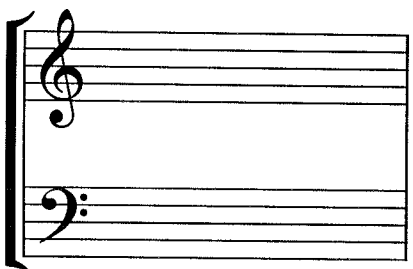
14. bm: Gr⁺⁶ V



15. fm: It⁺⁶ i₄⁶



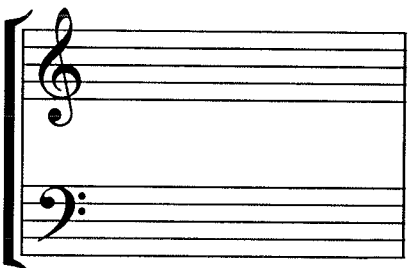
16. am: Fr⁺⁶ V



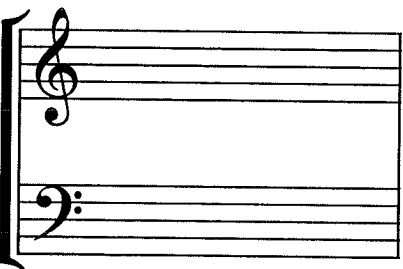
17. em: Gr⁺⁶ V



18. bm: It⁺⁶ i₄⁶




19. f[#]m: It⁺⁶ i₄⁶



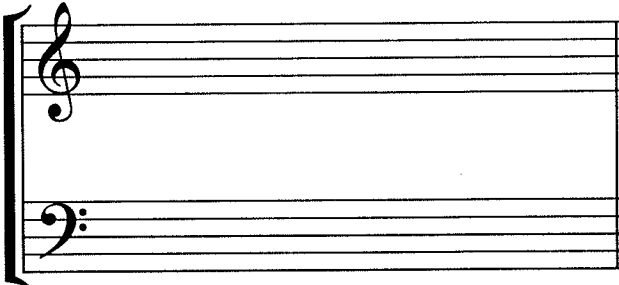
20. b^bm: Gr⁺⁶ i₄⁶ V⁷

Chords of the Augmented Sixth II

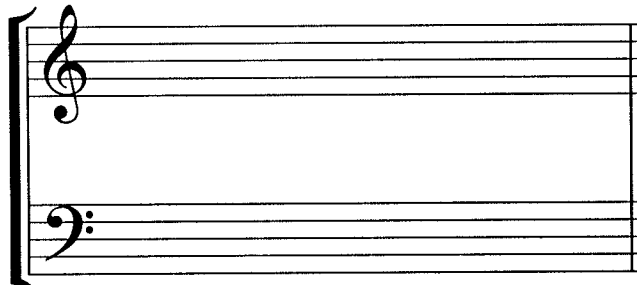
Please realize the following harmonizations. Do not use non-chord tones.

1. 

cm: iv Gr⁺⁶ i₄⁶ V⁷ i

5. 

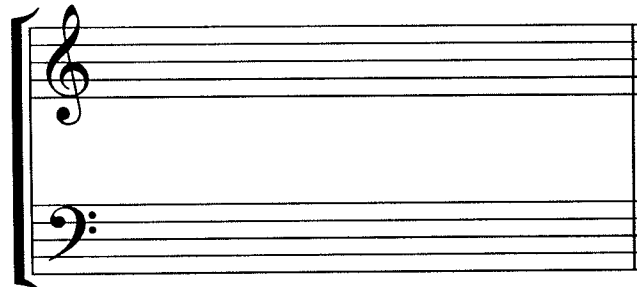
fm: i⁶ Fr⁺⁶ i₄⁶ V⁷ i

2. 

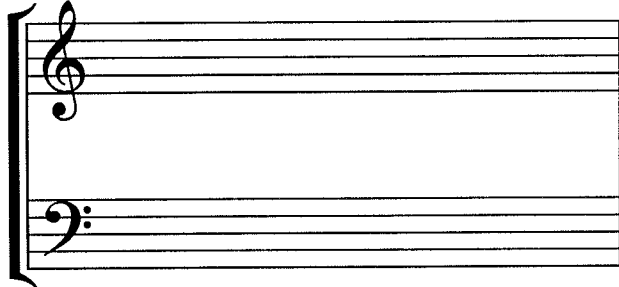
dm: ii^{o6} It⁺⁶ V i V_V⁷

6. 

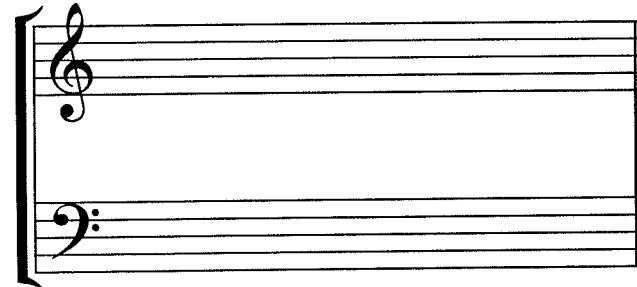
e^bm: iv Gr⁺⁶ i₄⁶ V⁷ i

3. 

gm: i Gr⁺⁶ i₄⁶ V⁷ i

7. 

b^bm: i₄⁶ Fr⁺⁶ V i

4. 

bm: iv Fr⁺⁶ V VI i

8. 

am: iv Gr⁺⁶ i₄⁶ V⁷ i

Chords of the Augmented-Sixth and Neapolitan

Please provide a complete harmonic analysis of the examples below.

1.

Musical notation for example 1, showing a piano accompaniment in D major. The right hand plays a sequence of chords: D major (D-F#-A), E minor (E-G-B), F# minor (F#-A-C), G major (G-B-D), A major (A-C#-E), B minor (B-D-F), and C# minor (C#-E-G). The left hand plays a bass line: D, E, F#, G, A, B, C#.

2.

Musical notation for example 2, showing a piano accompaniment in B-flat major. The right hand plays a sequence of chords: B-flat major (Bb-D-F), C minor (C-Eb-G), D-flat major (Db-F-Ab), E minor (E-G-B), F major (F-A-C), G minor (G-Bb-D), A-flat major (Ab-C-Eb), and B-flat major (Bb-D-F). The left hand plays a bass line: Bb, C, Db, Eb, F, G, Ab.

3.

Musical notation for example 3, showing a piano accompaniment in D major. The right hand plays a sequence of chords: D major (D-F#-A), E minor (E-G-B), F# minor (F#-A-C), G major (G-B-D), A major (A-C#-E), B minor (B-D-F), and C# minor (C#-E-G). The left hand plays a bass line: D, E, F#, G, A, B, C#.

4.

Musical notation for exercise 4, measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand plays chords and moving lines, while the left hand provides a steady bass line.

5.

Musical notation for exercise 5, measures 1-4. The piece is in 4/4 time with a key signature of three flats. The right hand features a sequence of chords and eighth-note patterns, with the left hand playing a simple bass line.

6.

Musical notation for exercise 6, measures 1-4. The piece is in 4/4 time with a key signature of three flats. The right hand has a more active melodic line with some accidentals, while the left hand plays a consistent bass line.

7.

Musical notation for exercise 7, measures 1-4. The piece is in 4/4 time with a key signature of three flats. The right hand plays chords and moving lines, with the left hand providing a steady bass line.

8.

Musical notation for exercise 8, measures 1-4. The piece is in 4/4 time with a key signature of three flats. The right hand has a melodic line with a fermata over the final note, while the left hand plays a steady bass line.

Modal & "Blues" Scales

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



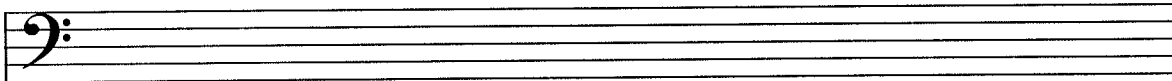
dorian on B



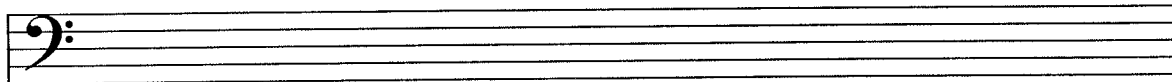
phrygian on C[#]



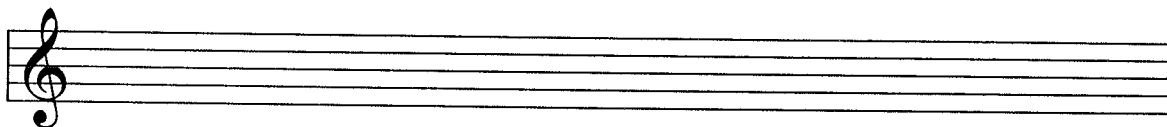
mixolydian on A^b



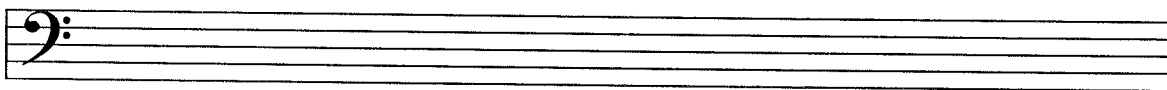
lydian on C



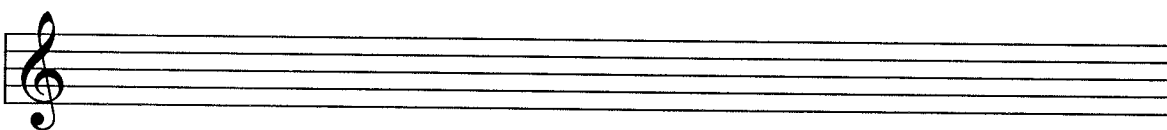
phrygian on B^b



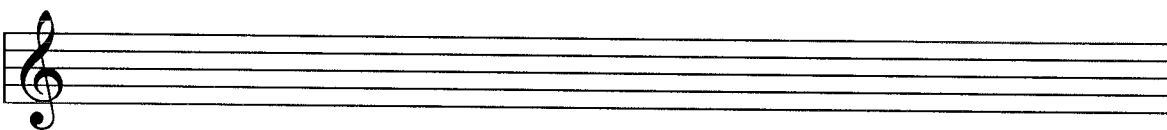
dorian on G



aeolian on G



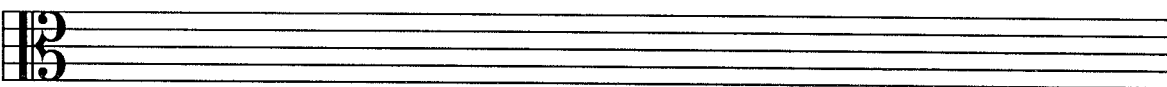
locrian on F[#]



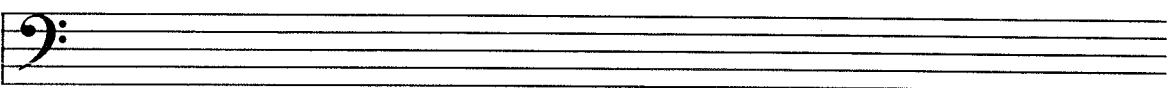
"blues" on D



mixolydian on E^b



"blues" on F



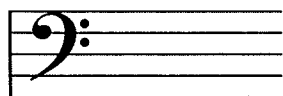
aeolian on B^b

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.



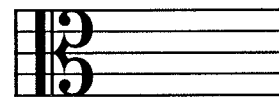
1. aeolian on D



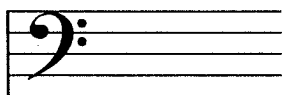
6. C Maj / a min



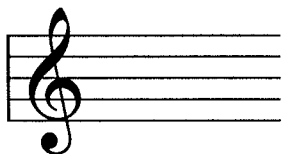
11. phrygian on c



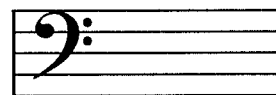
16. G Maj / e min



2. B Maj / g[#] min



7. mixolydian on B



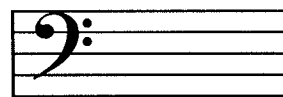
12. dorian on G



17. E Maj / c[#] min



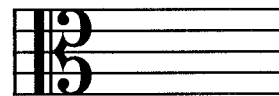
3. F Maj / d min



8. lydian on C[#]



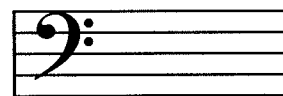
13. aeolian on B



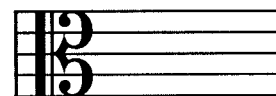
18. A^b Maj / f min



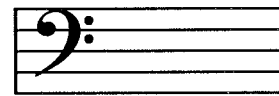
4. phrygian on A



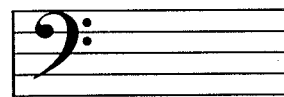
9. E^b Maj / c min



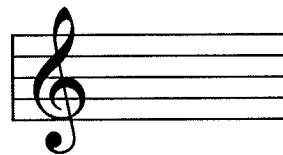
14. dorian on g[#]



19. phrygian on E^b



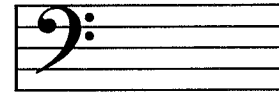
5. locrian on D



10. dorian on B



15. aeolian on C[#]



20. lydian on F

VII

Bass Lines for Harmonization

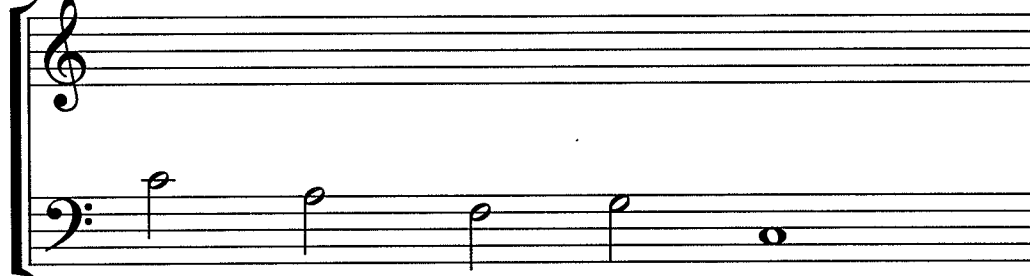
Bass Line No. 1

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 V⁷ I

2.

C: I vi ii⁶₅ V⁷ I
(or IV⁷)

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.

Musical staff 1: A grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The bass line contains four notes: G2, F2, E2, and D2.

2.

Musical staff 2: A grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The bass line contains four notes: G2, F2, E2, and D2.

possible harmonizations:

1.

A: I I⁶ ii₅⁶ V⁷ I

2.

A: I I⁶ ii₅⁶ V⁷ I

3.

4.

5.

6.

7.

8.

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.

Musical staff 1: A grand staff with treble and bass clefs, key signature of two flats, and a common time signature. The bass line contains five notes: G2, F2, E2, D2, and C2.

2.

Musical staff 2: A grand staff with treble and bass clefs, key signature of two flats, and a common time signature. The bass line contains five notes: G2, F2, E2, D2, and C2.

possible harmonizations:

1.

B^b: I V⁷ vi vii⁷ I

2.

4:3

4:3

3.

4.


5.

6.

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.



2.



possible harmonizations:

1.

A^b: I vii^{°6} vi₄⁶ IV V⁷ I

2.

4·3 9·8
9·8 7·6 4·3

3.

A^b: I V₃⁴ I⁶ ii₆⁶ V⁷ I

4.

A^b: I vii^{°6} V_{5/IV}⁶ IV V⁷ I

5.

A^b: I ii⁷ vi₄⁶ ii₆⁶ V⁷ I

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.



Musical notation for exercise 1. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The bass line contains five notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), and C2 (half).

2.



Musical notation for exercise 2. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The bass line contains five notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), and C2 (half).

possible harmonizations:

1.



Musical notation for harmonization 1, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody in the treble staff consists of quarter notes: F#4, G#4, A4, B4, C5. The bass staff consists of quarter notes: F#2, G#2, A2, B2, C3. The final measure shows a whole note chord in the treble (F#4, G#4, A4, B4) and a whole note bass (C3).

2.



Musical notation for harmonization 2, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody in the treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The bass staff consists of quarter notes: F#2, G#2, A2, B2, C3, B2, A2, G#2, F#2. The final measure shows a whole note chord in the treble (F#4, G#4, A4, B4) and a whole note bass (C3).

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.



The first exercise consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and is currently empty. The bottom staff is a bass clef with the same key signature. It contains a sequence of five notes: a half note G2, a half note A2, a half note B2, a half note C3, and a whole note D3.


2.



The second exercise consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and is currently empty. The bottom staff is a bass clef with the same key signature. It contains a sequence of five notes: a half note G2, a half note A2, a half note B2, a half note C3, and a whole note D3.

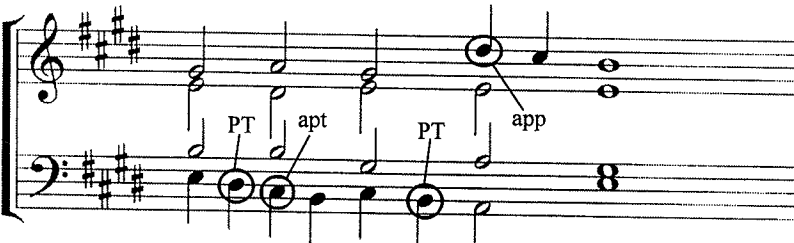
possible harmonizations:

1.



E: I V vi IV I

2.



E: I V vi IV I

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.



2.



possible harmonizations:

A musical score for a six-measure phrase in C major. The melody is written in the treble clef, and the accompaniment is in the bass clef. The notes are: C4, E4, G4, F4, E4, C4. The bass line consists of a steady eighth-note accompaniment: C3, E3, G3, F3, E3, C3. The chords are: I (C4-E4-G4), V7 (F4-A4-C5-Bb5), vi (C4-E4-G4), I6 (C4-E4-G4), IV (F4-A4-C5), and I (C4-E4-G4).

C: I V⁷ vi I⁶ IV I

A musical score for a six-measure phrase in C major, similar to the first but with a different accompaniment. The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: C4, E4, G4, F4, E4, C4. The bass line consists of a steady eighth-note accompaniment: C3, E3, G3, F3, E3, C3. The chords are: I (C4-E4-G4), V7 (F4-A4-C5-Bb5), vi (C4-E4-G4), I6 (C4-E4-G4), IV (ii6) (F4-A4-C5), and I (C4-E4-G4). Annotations include 'apt' pointing to the G4 note in the first measure, '4-3' pointing to the F4 and E4 notes in the fifth measure, and 'app' pointing to the C4 note in the sixth measure.

C: I V⁷ vi I⁶ IV (ii⁶) 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.

Musical staff 1: A grand staff with treble and bass clefs, key signature of one sharp (F#), and a common time signature. The bass line contains five notes: G2, F#2, E2, D2, and C2, all in quarter notes.

2.

Musical staff 2: A grand staff with treble and bass clefs, key signature of one sharp (F#), and a common time signature. The bass line contains five notes: G2, F#2, E2, D2, and C2, all in quarter notes.

possible harmonizations:

1.

G: I IV V⁷ vi V⁷

2.

G: I IV V⁷ vi V⁷

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.

Musical notation for the first realization of Bass Line No. 9. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The bass line contains five notes: a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, and a half note C2.

2.

Musical notation for the second realization of Bass Line No. 9. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The bass line contains five notes: a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, and a half note C2.

possible harmonizations:

1.



D: I V vi IV I

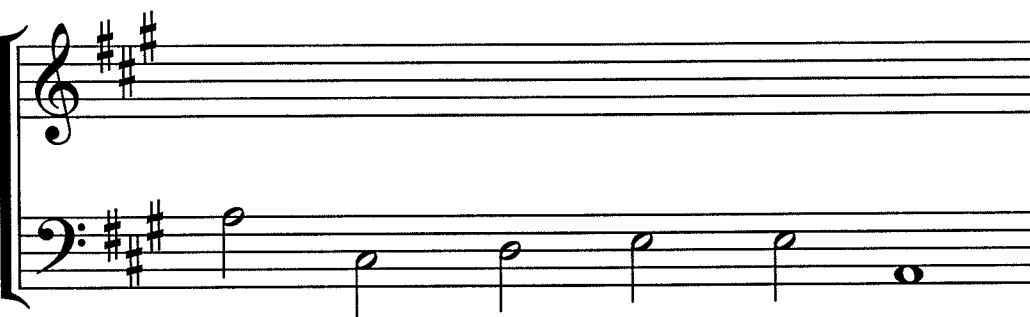
2.



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.



2.



possible harmonizations:

1.



Musical notation for harmonization 1, showing a treble and bass staff in G major. The treble staff contains a sequence of chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, and G4-F#4-E4. The bass staff contains a sequence of chords: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, and G2-F#2-E2.

2.



Musical notation for harmonization 2, showing a treble and bass staff in G major. The treble staff contains a sequence of chords: G4-A4-B4, A4-B4-C5, B4-C5-D5, C5-B4-A4, B4-A4-G4, and G4-F#4-E4. The bass staff contains a sequence of chords: G2-A2-B2, A2-B2-C3, B2-C3-D3, C3-B2-A2, B2-A2-G2, and G2-F#2-E2.

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.

2.

possible harmonizations:

1.



Musical notation for harmonization 1, consisting of two staves (treble and bass clefs) in a key signature of two flats. The melody in the treble clef consists of six chords: a triad of G3, Bb3, D4; a dyad of G3, Bb3; a dyad of G3, Bb3; a dyad of G3, Bb3; a dyad of G3, Bb3; and a final chord of G3, Bb3, D4. The bass line consists of six notes: G2, Bb2, D3, Bb2, G2, and a final chord of G2, Bb2, D3.

2.



Musical notation for harmonization 2, consisting of two staves (treble and bass clefs) in a key signature of two flats. The melody in the treble clef consists of six chords: a triad of G3, Bb3, D4; a dyad of G3, Bb3; a dyad of G3, Bb3; a dyad of G3, Bb3; a dyad of G3, Bb3; and a final chord of G3, Bb3, D4. The bass line consists of six notes: G2, Bb2, D3, Bb2, G2, and a final chord of G2, Bb2, D3.

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.


A grand staff consisting of two five-line staves. The top staff has a treble clef and is empty. The bottom staff has a bass clef and contains six notes: G₂, F₂, E₂, D₂, C₂, and B₁. The notes are written as half notes with stems pointing downwards.

2.

A grand staff consisting of two five-line staves. The top staff has a treble clef and is empty. The bottom staff has a bass clef and contains six notes: G₂, F₂, E₂, D₂, C₂, and B₁. The notes are written as half notes with stems pointing downwards.

possible harmonizations:

1.



Musical notation for harmonization 1, consisting of two staves (treble and bass clef). The melody in the treble clef consists of six notes: G4, A4, B4, C5, B4, A4. The bass line consists of six notes: G3, A3, B3, C4, B3, A3. The notes are grouped into pairs for each measure.

2.



Musical notation for harmonization 2, consisting of two staves (treble and bass clef). The melody in the treble clef consists of eight notes: G4, A4, B4, C5, B4, A4, G4, F4. The bass line consists of six notes: G3, A3, B3, C4, B3, A3. The notes are grouped into pairs for each measure.

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.



Musical notation for harmonization 1, showing a treble and bass staff. The treble staff contains a sequence of chords: F major, G major, A major, Bb major, C major, D major, and E major. The bass staff contains a sequence of chords: F major, G major, A major, Bb major, C major, D major, and E major. The notation is in 4/4 time and includes a key signature of one flat (Bb).

2.




Musical notation for harmonization 2, showing a treble and bass staff. The treble staff contains a sequence of chords: F major, G major, A major, Bb major, C major, D major, and E major. The bass staff contains a sequence of chords: F major, G major, A major, Bb major, C major, D major, and E major. The notation is in 4/4 time and includes a key signature of one flat (Bb).

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.



Musical notation for exercise 1. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole chord of F#m7 (F#, C#, G#, D#). The lower staff is in bass clef with the same key signature and contains a bass line starting with a whole note F#2, followed by quarter notes C#3, G#2, and F#2, ending with a whole note F#2.

2.



Musical notation for exercise 2. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole chord of F#m7 (F#, C#, G#, D#). The lower staff is in bass clef with the same key signature and contains a bass line starting with a whole note F#2, followed by quarter notes C#3, G#2, and F#2, ending with a whole note F#2.

possible harmonizations:

1.



Musical notation for harmonization 1, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass line consists of quarter notes: F#2, C#3, G#3, F#3, and C#3. The treble line consists of chords: a triad of F#4, C#5, G#5; a dyad of F#4 and C#5; a dyad of G#4 and C#5; a dyad of F#4 and C#5; and a final chord of F#4, C#5, G#5.

2.



Musical notation for harmonization 2, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass line is identical to harmonization 1: F#2, C#3, G#3, F#3, C#3. The treble line consists of chords: a triad of F#4, C#5, G#5; a dyad of F#4 and C#5; a dyad of G#4 and C#5; a dyad of F#4 and C#5; and a final chord of F#4, C#5, G#5.

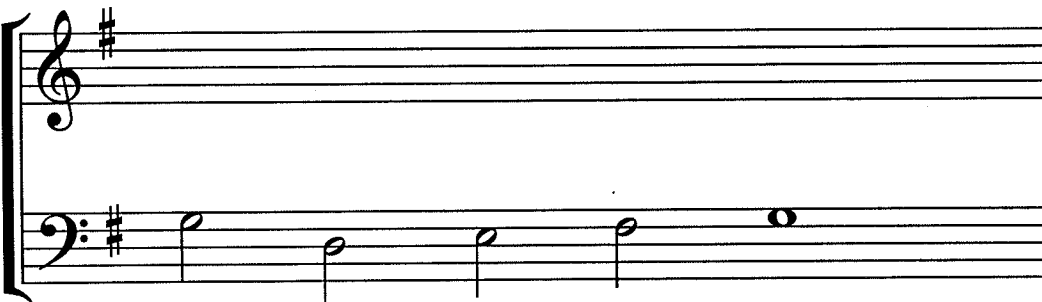
Bass Line No. 15

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.



Musical notation for harmonization 1. The piece is in G major (one sharp) and 4/4 time. The melody in the treble clef consists of five measures: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), and F#4 (quarter). The bass line in the bass clef consists of five measures: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), and F#3 (quarter). The final measure features a G4-F#4 dyad in the treble and a G3-F#3 dyad in the bass.

2.



Musical notation for harmonization 2. The piece is in G major (one sharp) and 4/4 time. The melody in the treble clef consists of five measures: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), and F#4 (quarter). The bass line in the bass clef consists of five measures: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), and F#3 (quarter). The final measure features a G4-F#4 dyad in the treble and a G3-F#3 dyad in the bass.

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.



Musical notation for exercise 1. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a whole rest. The bottom staff is a bass clef with the same key signature. The bass line consists of six quarter notes: F#2, C#3, G#3, F#3, C#3, and G#2.


2.



Musical notation for exercise 2. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a whole rest. The bottom staff is a bass clef with the same key signature. The bass line consists of six quarter notes: F#2, C#3, G#3, F#3, C#3, and G#2.

possible harmonizations:

1.



Musical notation for harmonization 1, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody in the treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, and D5. The bass staff provides accompaniment with chords: F#4-A4, G#4-B4, A4-C5, B4-D5, and C5-E5.

2.



Musical notation for harmonization 2, showing a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody in the treble staff consists of quarter notes: F#4, G#4, A4, B4, C5, D5, E5, and F#5. The bass staff provides accompaniment with chords: F#4-A4, G#4-B4, A4-C5, B4-D5, C5-E5, and D5-F#5.

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.*

The first musical staff shows a bass line in G major (one flat) over five measures. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), G2 (half), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F1 (half), E1 (quarter), D1 (quarter), C1 (quarter), B0 (half).

The second musical staff shows a second realization of the bass line, identical to the first. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), G2 (half), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F1 (half), E1 (quarter), D1 (quarter), C1 (quarter), B0 (half).

possible harmonizations:

The first system of music is a piano accompaniment in G major, 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line.

The second system of music is a piano accompaniment in G major, 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line.

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.*

The first musical staff shows a bass line in the bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes in the following sequence: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4. The treble clef staff is empty.

The second musical staff is identical to the first, showing the same bass line in the bass clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes in the following sequence: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4. The treble clef staff is empty.

possible harmonizations:

The first system of music is a piano accompaniment in D major, 4/4 time. The right hand features a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand provides a harmonic accompaniment with chords: D4-F#4-A4, E4-G4-B4, F#4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, B4-D5-F#5, A4-C5-E5, G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4.

The second system of music continues the piano accompaniment. The right hand melody is: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand accompaniment consists of chords: D4-F#4-A4, E4-G4-B4, F#4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F#5, C5-E5-G5, B4-D5-F#5, A4-C5-E5, G4-B4-D5, F#4-A4-C5, E4-G4-B4, D4-F#4-A4.

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.*

The first musical staff shows a bass line in G major (one sharp) and 4/4 time. The melody consists of the following notes: G2 (half note), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (half). The treble clef staff is empty.

The second musical staff shows a second realization of the bass line. The notes are identical to the first staff: G2 (half note), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (half). The treble clef staff is empty.

possible harmonizations:

The first system of music is written for piano in D major (two sharps) and 4/4 time. It consists of two staves. The right-hand staff (treble clef) features a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes: D4, F#4, A4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4.

The second system of music continues the piece in D major and 4/4 time. The right-hand staff (treble clef) features a melody of quarter notes: D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes: D4, F#4, A4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4; D4, F#4, A4, B4.

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.*

The first musical staff shows a bass line in a single system. The treble clef is empty. The bass clef contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. A fermata is placed over the G1 note. The staff is divided into six measures by vertical bar lines.

The second musical staff is identical to the first, showing the same bass line in a single system with a fermata over the final G1 note.

Three possible harmonizations of the bass line:

F: I vi IV V⁷/V V vi ii₅⁶ I₄⁶ V⁷ I

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.*

A musical staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The staff contains a sequence of notes in a single line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (half). The notes are written in a simple, clean style.

A musical staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The staff contains a sequence of notes in a single line: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (half). The notes are written in a simple, clean style.

Three possible harmonizations of the bass line:

em: i V_5^6/iv iv i_4^6 $V_5^6/LVII$ VI III^6 i^6 ii_5^6 i_4^6 V^7 i
 E^b: V_5^6/V V I IV I⁶

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.*

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a single melodic line in the bass register, consisting of eight measures. The notes are: G2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half), C2 (quarter), B1 (quarter), and A1 (half). The notes are written in a simple, clean calligraphic style.

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a single melodic line in the bass register, identical to the first realization. The notes are: G2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half), C2 (quarter), B1 (quarter), and A1 (half). The notes are written in a simple, clean calligraphic style.

Three possible harmonizations of the bass line:

dm: i V⁷/III V⁴₂/III II⁶₄ vii^{o7} i iv i⁶₄ V⁷ i

F: V⁴₂ I⁶₄ V⁷_V V⁷ I IV vii^{o7}_{vi}

dm: i V⁴_{2/IV} iv⁶ i⁶₄ V⁷_{LVI} V⁷_{III} III VI V⁶₅ i ii⁶₅ i⁶₄ V^{b9} i

F: vi⁶₄ V⁷_V V⁷ 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.*

The first musical staff shows a bass line in G major (one sharp) and 4/4 time. The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half). There are three fermatas under the notes C3, B2, and A2 in the fourth, fifth, and sixth measures respectively.

The second musical staff is identical to the first, showing the same bass line in G major and 4/4 time. The notes and fermatas are the same as in the first realization.

Four possible harmonizations of the bass line:

A: I iii IV V⁷ vi V/V V V/vi V/ii ii IV i₄⁶ V⁷ I

A: I iii IV V⁷ vi V/V V V₂⁴ V⁷/vi V⁷/ii ii vii₃^{o4} I₄⁶ V⁷ I

A: I I⁶ IV V⁷ vi V⁷/V V V₂⁴ V⁷/vi V⁷/ii ii V₂⁴ vii₄^{o6} I₄⁶ V⁷ I

A: I V_{IV}^{6/5} IV V vi V⁷/V V V₂⁴ V/vi V/ii LVII⁶ IV I₄⁶ V⁷ I
V_{LIII}⁶

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.*

A musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains a single melodic line in the bass register, consisting of six measures. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (half). The staff is otherwise empty.

A musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains a single melodic line in the bass register, consisting of six measures. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (half). The staff is otherwise empty.

Two possible harmonizations of the bass line:

cm: i V⁷ VI ii₅⁶ III ii₃⁴ III ii₅⁶ i₄⁶ V⁷ i

vii₅⁶/_{III} vii₃⁴/_{III}

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.*

The first musical staff shows a bass line in G major (one sharp) over six measures. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (half). The treble clef and key signature are shown, but the staff is otherwise empty.

The second musical staff is identical to the first, showing the same bass line in G major over six measures. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (half). The treble clef and key signature are shown, but the staff is otherwise empty.

Three possible harmonizations of the bass line:

e: i iv V⁷ vii^{o7}/LVII V⁶₅ i ii^{o7} III ii^{o6}₅ V⁷ i

e: i V⁷/LVII v V⁶₅/LVII V⁷/RIII V⁷/IV V⁷/V V⁷/VI V⁷/LVII V⁷ I

e: i V⁷/LVII v V⁶₅/LVII V⁶₅ i LVII⁶₅ III ii⁶₅ V⁷ (VI iv I)

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.*

A musical staff in G major (one sharp) and 4/4 time. The bass line consists of the following notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (half).

A musical staff in G major (one sharp) and 4/4 time. The bass line consists of the following notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (half).

Three possible harmonizations of the bass line:

b: i V⁷ VI V₂⁴ i⁶ V_{III}^{6/5} III vii^{o6}₅ i₄⁶ V⁷ i

b: i V⁷ VI V_{III}^{4/3} III vii^{o7}_{III} III V_{VI}⁷ iv i₄⁶ V⁷ i
(g: V⁷ vi)

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.*

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and is currently empty. The bottom staff is a bass clef with the same key signature. It contains a sequence of notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a final whole note G1.

The second system of musical notation is identical to the first system. It consists of two staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and is currently empty. The bottom staff is a bass clef with the same key signature. It contains a sequence of notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a final whole note G1.

Three possible harmonizations of the bass line:

The first musical score shows a bass line in the lower register of a grand staff. The bass line consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The treble clef part provides a harmonic accompaniment with chords and moving lines in the right hand.

The second musical score shows the same bass line as the first. The treble clef part features a different harmonic accompaniment, with a more active right hand melody and different chord voicings.

The third musical score shows the same bass line. The treble clef part provides a third distinct harmonic accompaniment, characterized by a different rhythmic pattern and chordal structure in the right hand.

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:

First system of musical notation. The key signature is three sharps (F#, C#, G#). The bass line (bottom staff) consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The treble staff (top) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The key signature is three sharps (F#, C#, G#). The bass line (bottom staff) consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The treble staff (top) provides a harmonic accompaniment with chords and single notes.

Third system of musical notation. The key signature is three sharps (F#, C#, G#). The bass line (bottom staff) consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The treble staff (top) provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The bass line (bottom staff) consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. The treble staff (top) provides a harmonic accompaniment with chords and single notes.

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.*

System 1: A musical staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The bass line consists of six measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half).

System 2: A musical staff with a treble clef and a key signature of three flats. The bass line consists of six measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half).

System 3: A musical staff with a treble clef and a key signature of three flats. The bass line consists of six measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half).

System 4: A musical staff with a treble clef and a key signature of three flats. The bass line consists of six measures of music. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half).

Two possible harmonizations of the bass line:

The first system of music shows a bass line in the lower staff and a treble staff. The bass line consists of a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble staff contains chords that harmonize these notes, starting with a G2 chord and ending with a G1 chord.

The second system of music shows an alternative harmonization. The bass line is the same as in the first system. The treble staff features different chord voicings, including some with octaves and different interval structures, such as a G2 chord with an octave G2 and a B2.

The third system of music shows a more active treble part. The bass line remains the same. The treble staff includes eighth and sixteenth notes, creating a more melodic line that still harmonizes the bass notes.

The fourth system of music shows a complex harmonization with many notes in both staves. The bass line is the same. The treble staff has a dense texture with many notes, including some with accidentals, providing a rich harmonic texture.

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.*

Musical staff 1: Treble and bass clefs, key signature of three sharps (F#, C#, G#), and a four-measure bass line with quarter notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3.

Musical staff 2: Treble and bass clefs, key signature of three sharps (F#, C#, G#), and a four-measure bass line. The notes are: G2 (half note), A2, B2, C3, D3, E3, F3, G3.

Musical staff 3: Treble and bass clefs, key signature of three sharps (F#, C#, G#), and a four-measure bass line with quarter notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3.

Musical staff 4: Treble and bass clefs, key signature of three sharps (F#, C#, G#), and a four-measure bass line. The notes are: G2 (half note), A2, B2, C3, D3, E3, F3, G3.

Two possible harmonizations of the bass line:

B: I iii_4^6 $\text{vii}_3^{\circ 4}$ V^7 vi ii^6 iii_5^6 V_7^{ii}
 c#: ii_6^6 V^7

B: ii V_2^4/V V^6 V^7 I
 c#: i V_{iv}^6 V_{iv}^4 IV^6

B: i iii_4^6 $\text{vii}_3^{\circ 4}$ $\text{vii}_3^{\circ 6}/\text{IV}$ IV^6 ii^6 iii^6
 c#: i^6 ii^6 V^7

c#: i $\text{vii}^{\circ}/\text{iv}$ $\text{vii}^{\circ}/\text{ii}$ B: iii_4^6 V^7 i V_2^4/IV
 ii_4^6

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.*

Staff 1: Treble clef, key signature of two sharps (F# and C#). The bass line contains notes: G2 (quarter), A#2 (quarter), G2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), G2 (quarter), and a whole rest in the final measure.

Staff 2: Treble clef, key signature of two sharps (F# and C#). The bass line contains notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), and a whole rest in the final measure.

Staff 3: Treble clef, key signature of two sharps (F# and C#). The bass line contains notes: G2 (quarter), A#2 (quarter), G2 (quarter), F#2 (quarter), G2 (quarter), F#2 (quarter), G2 (quarter), and a whole rest in the final measure.

Staff 4: Treble clef, key signature of two sharps (F# and C#). The bass line contains notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), and a whole rest in the final measure.

two possible harmonizations of the bass line:

The first system of musical notation shows a four-measure phrase. The bass line (bottom staff) starts with a half note G2, followed by a half note F#2, then a quarter note E2, and a quarter note D2. The treble line (top staff) provides harmonic support with chords: G2-B2 in the first measure, G2-A2 in the second, G2-B2 in the third, and G2-B2 in the fourth.

The second system of musical notation shows a four-measure phrase. The bass line (bottom staff) starts with a half note G2, followed by a half note F#2, then a quarter note E2, and a quarter note D2. The treble line (top staff) provides harmonic support with chords: G2-B2 in the first measure, G2-A2 in the second, G2-B2 in the third, and G2-B2 in the fourth.

The third system of musical notation shows a four-measure phrase. The bass line (bottom staff) starts with a half note G2, followed by a half note F#2, then a quarter note E2, and a quarter note D2. The treble line (top staff) provides harmonic support with chords: G2-B2 in the first measure, G2-A2 in the second, G2-B2 in the third, and G2-B2 in the fourth.

The fourth system of musical notation shows a four-measure phrase. The bass line (bottom staff) starts with a half note G2, followed by a half note F#2, then a quarter note E2, and a quarter note D2. The treble line (top staff) provides harmonic support with chords: G2-B2 in the first measure, G2-A2 in the second, G2-B2 in the third, and G2-B2 in the fourth. The notation ends with "(etc.)" in the right margin.

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.*

The first system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lower staff is a bass clef staff with the same key signature and time signature. The bass line contains the following notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a whole note A1.

The second system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of three flats and a common time signature. The lower staff is a bass clef staff with the same key signature and time signature. The bass line contains the following notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a whole note A1.

The third system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of three flats and a common time signature. The lower staff is a bass clef staff with the same key signature and time signature. The bass line contains the following notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a whole note A1.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of three flats and a common time signature. The lower staff is a bass clef staff with the same key signature and time signature. The bass line contains the following notes: a half note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a whole note A1.

three possible harmonizations of the bass line:

First system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

Second system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

Third system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

Fourth system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

Fifth system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

Sixth system of musical notation. The bass line (bottom staff) contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble line (top staff) contains chords: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, G2-B2-D3, and a final chord G2-B2-D3.

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.*

Staff 1: Treble clef (empty), Bass clef. Bass line: G₂, A[#]₂, G₂, A[#]₂, F₂, E₂, D₂.

Staff 2: Treble clef (empty), Bass clef. Bass line: G₂, F₂, E₂, D₂, C₂, B₁, A₁. (+6)

Staff 3: Treble clef (empty), Bass clef. Bass line: G₂, A[#]₂, G₂, A[#]₂, F₂, E₂, D₂.

Staff 4: Treble clef (empty), Bass clef. Bass line: G₂, F₂, E₂, D₂, C₂, B₁, A₁.

two possible harmonizations:

1.

a: i V₅⁶ i V_{iv}^{6/5} iv V_{III}⁷ III V_{VI}^{4/2}

VI⁶ V_{III}⁶ III vii_{III}^{6/0} Fr⁺⁶ Gr⁺⁶ V⁷ i

2.

a: V_{iv}⁷ vii⁰⁷ V_{iv} Gr_{LVII}⁺⁶ V_{LVII} LVII^{7or} V_{III}² V_{VI}⁷ (III⁷)

vii_{LVII}^{6/0} vii_{III}⁰ iii ii⁰⁶ Fr⁺⁶ V⁷ i

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.*

6
4
3

3

6
4
2

6

7
5
3

7
5
3

(etc.)

a possible harmonization:

First system of musical notation, consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass staff provides accompaniment with a half note G3 and a half note B-flat3.

Second system of musical notation. The treble staff continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass staff has a half note G3, a half note B-flat3, and a half note D4. There are some markings in parentheses, such as (b) and (h), possibly indicating breath marks or articulation.

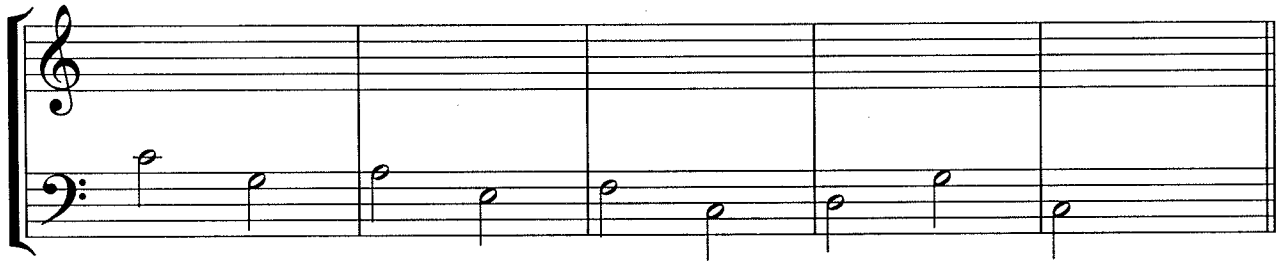
Third system of musical notation. The treble staff has a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff has a half note G3, a half note B-flat3, and a half note D4.

Fourth system of musical notation. The treble staff has a quarter note B5, a quarter note C6, and a quarter note D6. The bass staff has a half note G3, a half note B-flat3, and a half note D4.

Fifth system of musical notation, ending with a double bar line. The treble staff has a quarter note E6, a quarter note F6, and a quarter note G6. The bass staff has a half note G3, a half note B-flat3, and a half note D4.

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 first musical score shows a piano accompaniment with two staves. The bass staff contains a simple bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. The treble staff contains chords that harmonize these notes: G2-B2-D3, F2-A2-C3, E2-G2-B2, D2-F2-A2, C2-E2-G2, B1-D2-F2, A1-C2-E2, and G1-B1-D2. The music is in a 4/4 time signature and consists of eight measures.

The second musical score shows an alternative piano accompaniment for the same bass line. The bass staff is identical to the first score. The treble staff features a more melodic and active accompaniment. It begins with chords G2-B2-D3 and F2-A2-C3. In the second measure, the treble staff has a melodic line: G3, A3, B3, C4, with a slur over the notes. The bass staff continues with E2, D2, C2, B1, A1, G1. The third measure has a melodic line: G3, F3, E3, D3, with a slur. The bass staff continues with F2, E2, D2, C2, B1, A1. The fourth measure has a melodic line: G3, A3, B3, C4, with a slur. The bass staff continues with G2, F2, E2, D2, C2, B1. The fifth measure has a melodic line: G3, A3, B3, C4, with a slur. The bass staff continues with A1, G1, F1, E1, D1, C1. The sixth measure has a melodic line: G3, A3, B3, C4, with a slur. The bass staff continues with B1, A1, G1, F1, E1, D1. The seventh measure has a melodic line: G3, A3, B3, C4, with a slur. The bass staff continues with C1, B1, A1, G1, F1, E1. The eighth measure has a melodic line: G3, A3, B3, C4, with a slur. The bass staff continues with D1, C1, B1, A1, G1, F1. The music is in a 4/4 time signature and consists of eight measures.

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.

A musical staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The bass line consists of the following notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), and A1 (half).

A musical staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). The bass line consists of the following notes: G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C#2 (quarter), B1 (quarter), and A1 (half).

two possible harmonizations of the bass line:

The first musical score is a piano accompaniment in the key of A major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The bass line is primarily composed of quarter notes and half notes, with some chords. The treble staff contains chords and single notes that harmonize the bass line. The piece concludes with a final chord in both staves.

The second musical score is a piano accompaniment in the key of A major (two sharps) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The bass line is primarily composed of quarter notes and half notes, with some chords. The treble staff contains a more active melody with eighth and sixteenth notes, along with chords that harmonize the bass line. The piece concludes with a final chord in both staves.

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.

A musical staff with a treble clef and a key signature of two sharps (D major). The bass line consists of the following notes: D2 (half note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), C#2 (quarter note), D3 (half note). The staff is otherwise empty, intended for a student's harmonization.

A musical staff with a treble clef and a key signature of two sharps (D major). The bass line consists of the following notes: D2 (half note), E2 (quarter note), F#2 (quarter note), G2 (quarter note), A2 (quarter note), B2 (quarter note), C#2 (quarter note), D3 (half note). The staff is otherwise empty, intended for a student's harmonization.

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

two possible harmonizations of the bass line:

The first musical score shows a two-staff system in G major (one sharp). The bass line consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The treble staff provides a harmonic accompaniment with chords: G3-B3, A3-C4, B3-D4, C4-E4, D4-F#4, E4-G4, F#4-A4, G4-B4, A4-C5, B4-D5, C5-E5, D5-F#5, E5-G5, F#5-A5, G5-B5, and a final G5-B5 chord.

The second musical score shows a two-staff system in G major (one sharp). The bass line is identical to the first score: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. The treble staff provides a different harmonic accompaniment: G3-B3, A3-C4, B3-C4, C4-D4, D4-E4, E4-F#4, F#4-G4, G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F#5, F#5-G5, G5-A5, and a final G5-B5 chord.

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.

A musical staff consisting of two staves. The top staff is a treble clef, which is empty. The bottom staff is a bass clef containing a sequential bass line. The notes, from left to right, are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures: G2, A2, B2; C3, D3, E3; F3, G3, A3; B3, C4, D4; E4, F4, G4; A4, B4, C5. The final note is a whole note.

A musical staff consisting of two staves. The top staff is a treble clef, which is empty. The bottom staff is a bass clef containing a sequential bass line. The notes, from left to right, are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures: G2, A2, B2; C3, D3, E3; F3, G3, A3; B3, C4, D4; E4, F4, G4; A4, B4, C5. The final note is a whole note.

two possible harmonizations of the bass line:

The first musical score shows a two-staff system. The upper staff is in treble clef and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lower staff is in bass clef and contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

The second musical score shows a two-staff system. The upper staff is in treble clef and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lower staff is in bass clef and contains a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar 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.

A musical staff in G minor (one flat) with a treble clef. The melody consists of the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef is empty.

A musical staff in G minor (one flat) with a treble clef. The melody consists of the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef is empty.

(free harmonization)

A musical staff in G minor (one flat) with a treble clef. The melody consists of the following notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass clef is empty.

several possible harmonizations:

1.

2.

3.

4.

5.

6. d: i VI iv⁶ V⁶ i vii^{o6} i⁶ i VI ii^{o7} i⁶₄ V⁷ i

7.

8. V⁶₅

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.

A musical score for the first harmonization. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff is empty.

A musical score for the second harmonization. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff is empty.

(free harmonization)

A musical score for the free harmonization. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff is empty.

several possible harmonizations:

1.

Harmonization 1: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

2.

Harmonization 2: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

3.

Harmonization 3: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

4.

Harmonization 4: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

5.

Harmonization 5: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

6.

Harmonization 6: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

7.

Harmonization 7: Treble clef, bass clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B-flat3, A3, G3, F3.

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.

A musical score for a four-measure exercise. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, and a whole note F#4. The bottom staff is a bass clef with the same key signature, currently empty for the student's harmonization.

A musical score for a four-measure exercise, identical to the first one. The top staff contains the melody: F#4, G#4, A4, B4, C5, B4, A4, G#4, and a whole note F#4. The bottom staff is empty for the student's harmonization.

(free harmonization)

A musical score for a four-measure exercise, identical to the previous ones. The top staff contains the melody: F#4, G#4, A4, B4, C5, B4, A4, G#4, and a whole note F#4. The bottom staff is empty for the student's free harmonization.

Six possible harmonizations:

1.

2.

3.

4.

5.

6.

A: V/V V_{iii}^6 I^6 V_{vi}^7 vi V_{IV}^4 IV^6 $vii_{\text{ii}}^{\circ 7}$ ii V I

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.



A musical staff in G minor (one flat) containing a melody of six measures. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a dotted quarter note G4. The bass staff is empty for harmonization.



A musical staff in G minor (one flat) containing a melody of six measures, identical to the first staff. The bass staff is empty for harmonization.

(free harmonization)



A musical staff in G minor (one flat) containing a melody of six measures, identical to the previous staves. The bass staff is empty for free harmonization.

Six possible harmonizations:

1.

Harmonization 1: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

2.

Harmonization 2: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

3.

Harmonization 3: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

4.

Harmonization 4: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

5.

Harmonization 5: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

6.

Harmonization 6: Treble clef, bass clef, key signature of one flat. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The final measure contains a whole note chord: G4, A4, B4, C5, B4, A4, G4 in the treble and G3, F3, E3, D3, C3, B2, A2 in the bass.

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.

A musical staff system consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eight quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, and F#4. The bottom staff is in bass clef with the same key signature and is currently empty, intended for a student's harmonization.

A musical staff system consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eight quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, and F#4. The bottom staff is in bass clef with the same key signature and is currently empty, intended for a student's harmonization.

A musical staff system consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eight quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, and F#4. The bottom staff is in bass clef with the same key signature and is currently empty, intended for a student's harmonization.

Six possible harmonizations:

1.

D: I V⁷ vi iii IV I₄⁶ V⁷ I

2.

D: I V⁷/_{vi} vi V⁷/_{IV} IV vii^{o7}/_V V⁷ I

3.

D: I iii vii^o/_V vii^o/_{IV} IV⁶ I V⁷ I

4.

D: I V₃⁴ vi₄⁶ V₂⁴ V⁹ vi⁷ V₅⁶ I

5.

b: i V⁷ VI V⁷/_{VI} Gr⁺⁶ i₄⁶ V⁷ i

6.

f#: Gr⁺⁶ i₄⁶ V⁷ vii^{o7}/_{LVII} or Lvii^o or vii^o/_{vii} (enharmonic) vii^o/_N V⁷/_{VI} VI

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.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The bass staff is empty.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, followed by a half note G#4. The bass staff is empty.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The bass staff is empty.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, followed by a quarter note G#4 and a quarter note F#4. The bass staff is empty.

Two possible harmonizations:

1.

2.

IX

Final Project

Final Project

Passacaglia

Please write a passacaglia 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.

The image shows a musical score for a passacaglia. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The bass line is a single melodic line in the bass clef, consisting of a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The treble staff is empty, with a double bar line and repeat dots at the end of the first measure, indicating that the student should write variations on this bass line.

Five possible harmonizations:

c: i $V^4_{2/iv}$ iv V^7 V^4_2 VI^6_4 V^7_V V i

c: i V/III Gr^{+6} i^6_4 N^6 $V^4_{2/LVII}$ V^6/III V^{b9} i
(LVII)

c: i $V^4_{2/iv}$ vii°/III $vii^{\circ 6}_5/iv$ $vii^{\circ 6}_5/III$ $biii$ V^7_V V i

c: V^9_{iv} $V^4_{2/iv}$ iv^6 i^6_4 N^6 $V^6_{5/RIII}$ V^7_V V i

A^b: I^6 V^7 V^4_2 vi^6_4 V^4_3 I V^7_{vii}
c: V^7_V V i

One possible set of variations:

The first system consists of two staves. The upper staff is empty. The lower staff (bass clef) contains a sequence of four measures with a simple harmonic progression: G3, F3, E3, D3, C3, B2, A2, G2.

1.

The first variation consists of two staves. The upper staff (treble clef) contains a melodic line starting with a quarter rest, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a bass line starting with a piano (*p*) dynamic, with notes: G3, F3, E3, D3, C3, B2, A2, G2.

2.

The second variation consists of two staves. The upper staff (treble clef) contains a more complex melodic line with chords and slurs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2.

3.

The third variation consists of two staves. The upper staff (treble clef) contains a complex melodic line with chords and slurs: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2.

4.

System 4, measures 1-3. The music is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A slur covers the first two measures of the right hand.

5.

System 5, measures 1-3. The music continues in the same key. The right hand has a more complex texture with chords and moving lines. Dynamic markings *f* and *ff* are present. A slur is under the first measure of the right hand.

6.

System 6, measures 1-3. The right hand has a rhythmic pattern of eighth notes. The left hand has a simple accompaniment. A slur is under the last two measures of the right hand.

System 7, measures 1-3. The right hand has a melodic line with some chromaticism. The left hand has a simple accompaniment. A slur is under the first two measures of the right hand.

7.

System 8, measures 1-3. The right hand has a melodic line with eighth notes. The left hand has a simple accompaniment. A slur is under the first two measures of the right hand.

8va

8.

(8va)

9.

ff

10.

11.

12.

13.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and dyads, while the left hand provides a steady eighth-note accompaniment. Both hands include double-measure rests.

14.

Second system of the piano score. The right hand has a long, sweeping slur over a series of chords, with some dyads. The left hand continues with eighth-note accompaniment.

15.

Third system of the piano score. The right hand features a melodic line with a *ff* dynamic marking. The left hand has a steady eighth-note accompaniment. A crescendo hairpin is visible.

16.

Fourth system of the piano score. The right hand has a melodic line with a long slur. The left hand continues with eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a long slur. The left hand continues with eighth-note accompaniment.

17.

Musical score for measures 17-18. Measure 17 features a melodic line in the right hand with a double bar line and a fermata, and a bass line with eighth notes. Measure 18 begins with a piano (p) dynamic and includes a fingering '2' above the right hand. The piece concludes with a double bar line and a fermata.

18.

Musical score for measures 18-19. Measure 18 continues with a piano (pp) dynamic. Measure 19 features a melodic line in the right hand with a double bar line and a fermata, and a bass line with eighth notes. The piece concludes with a double bar line and a fermata.

19.

Musical score for measures 19-20. Measure 19 features a melodic line in the right hand with a double bar line and a fermata, and a bass line with eighth notes. Measure 20 begins with a piano (p) dynamic and includes a fingering '7' above the right hand. The piece concludes with a double bar line and a fermata.

Musical score for measures 20-21. Measure 20 features a melodic line in the right hand with a double bar line and a fermata, and a bass line with eighth notes. Measure 21 begins with a piano (p) dynamic and includes a fingering '7' above the right hand. The piece concludes with a double bar line and a fermata.

Musical score for measures 21-22. Measure 21 features a melodic line in the right hand with a double bar line and a fermata, and a bass line with eighth notes. Measure 22 begins with a piano (p) dynamic and includes a fingering '5' above the right hand. The piece concludes with a double bar line and a fermata.

20. (LH)

9 9 7 LH

7 5

4 4

21. *p*

4/4 4/4 4/4 4/4 p

22.

mp

mf *f* *ff*

23.

mf *p* *pp*

rit...

X

Literature for Study

Chorale #1

G: I I IV⁶ V⁶ I iii⁶ vi IV IV⁴₂ vii^{o6} I V I V⁶ vi⁶₅ vii^{o6}

I⁶ ii⁶₅ V⁷ I I I ii I⁶ I⁶ V⁴₃ I V vi

vi iii⁶ ii⁶ I⁶ V⁷ I I⁶ V⁷/_{IV} IV I V⁶₅ I vii^{o6} I⁶ I V⁷

vi IV V I V⁶ VI⁶ vii^{o4}₂ vi ii⁶₅ V⁷ I

Chorale #74

d: i VI III⁶ iv III V⁶

F: vii^{♯4}₃ I⁶ ii vii^{o6} I ii⁶₅ V I

d: i i⁶ i⁶₄ V⁷ i i iv III⁶

F: ii I⁶ vi⁴₃ vii^{o6}

F: IV⁶₄ I V⁷/_{IV} ii⁶ V⁶/_{ii} ii C: V⁶₅ I I IV⁶ I⁶₄

(or I w /4·3 sus) g: i⁶ V⁶₅ i i V V⁶/_{iv} IV

C: ii⁶₅ V I IV vi F: I ii I⁶ V V I

Chorale #80

D: I IV I⁶ IV⁶ V⁶₅ I ii⁶₅ V I vii^{o6}/_{vi}

b: vii^{o6}

D: vi vi⁶ D: vii^{o6} ii I⁶ IV vii^{o6}

b: i i⁶ i⁶₄ V⁷ i i ii^{o6} iv III⁶ VI ii^{o6}

D: IV⁶₄ I I IV vii^{o7}/_{ii} ii ii⁶ V⁶/_{ii} V⁶/₅V V

(or I w / 4·3 sus) e: vii^{o7} i i⁶ V V⁶/₅iv IV

A: V⁶₅ I V⁶ IV⁶ I⁶

D: V I ii I⁶ V V I

A: V⁶/₅V V I IV v̇

4·3 (ornamented w / ech.)

Chorale #89

b: i VI $\text{vii}^{\flat 4}_3 / \text{III} \text{III}^6$ iv V^6
 D: $\text{vii}^{\flat 4}_3 \text{I}^6$ ii $\text{vii}^{\flat 6} \text{I}$ V^6_5 / V V I

b: i $\text{ii}^{\flat 6}_5$ i^6_4 V^7 i i V^6_5 / V v^{\flat} V^4_2 / N $\text{vii}^{\flat 6} / \text{III}$
 D: $\text{vii}^{\flat 6}$

b: V^6_5 / VI III V^7_6 / VI iv^6 $\text{V}^6_5 / \text{LVII}$
 D: V^6_5 / IV iv I V^7_6 / IV ii^6 A: I^6_5
 G: V^7 e: vi^6 $\text{vii}^{\flat 6}_5$ V^6_5 i V V^6_5 / iv

b: LVII $\text{vii}^{\flat 6} / \text{VI}$ V^6_5 i V
 A: I I^6 IV^6 $\text{vii}^{\flat 7} \text{I}$ V^6_5 / V V I IV V^6_4 / IV IV i^6 vi^6 e: V^6_5 / v
 e: IV V^6_5 / iv iv I
 D: I V^6 I v^6 $\text{vii}^{\flat 6} / \text{IV}$

Chorale #98

1. 2.

D: I IV I⁶ IV⁶ V₅⁶ I ii₅⁶ V I $\frac{vii^{\circ 6}}{vi}$

b: vii^{o6}

3. 4. 5.

b: i i⁶ i₄⁶ V⁷ i

D: vii^{o6} iii iv vii^{o6}

i ii^{o6} v

6. 7. 8. 9.

D: (IV₄⁶) I I IV I ii ii⁶ $\frac{V}{ii}$ $\frac{V_5^6}{IV}$

A: V₅⁶ I I⁶ IV⁶ vii^o I

10. 11. 12.

D: I IV⁶ I₄⁶ ii₅⁶ V I

A: ii⁶ V I IV

Chorale #140

C: I I I⁶ ii₅⁶ V I I⁶ V V vii^{o6}/_V V⁶ vi₅⁶ V/V
 G: vii^{o6} I⁶ ii₅⁶ V

C: I I V⁴/₂ I⁶ I vi vi⁶ V/vi iii I I⁶ I IV IV⁶ IV
 G: I I I I vi vi⁶ V/vi iii I I⁶ I IV IV⁶ IV

C: V/V V⁶/_V V/V V V I I⁶ I V/V V⁶/_V V/viii — iii V V⁴/₂
 G: V V⁶ V I I IV IV⁶ IV V V⁶ V/vi vi

C: I⁶ vii^{o6} I V⁷ I

Chorale #145

1. 2. 3.

a: i i V⁶ i V V₂⁴ i⁶ $\frac{vii^{\circ 4}}{LVII}$ vii^{o6} i V i i $\frac{V}{iv}$ $\frac{V_2^4}{iv}$ p.t. p.t. p.t. ant.

d: V₂⁴ i⁶ vii^{o7}

4. 4-3 5. 6. 7. p.t. L.N. u.n.

a: i V V₂⁴ i⁶ V $\frac{vii^{\circ 7}}{LVII}$ vii^o i V i i VI iv⁶ ii^{o6} LVII

d: i V i v̇ C: vii^{o6} V V₂⁴ F: V₂⁴/V

8. p.t. p.t. p.t. 9. p.t. apt. 10. ech.

a: V⁶ i V⁷ VI ii^{o6}₅ i⁶₄ V⁷ I

C: I⁶ I IV I $\frac{vii^{\circ 4}}{2}$ $\frac{V^6}{vi}$ vi

F: V⁶ V I

Chorale #213

1. d: i iv⁶ v⁷ VI⁶ ii⁶/₅

2. d: ii⁶/₅

3. d: i⁶ V I ii⁶/₅ V I

4. d: vii^o/₆ V⁶/_{iv} i V/V V

5. d: vii^o/₆ V⁶/_{ii} vii^o/_{iii} iii i⁶ iv

6. d: V⁶/_{iii} III

7. d: V V⁶/_{LVII} V⁶ i i V

8. d: i⁶ V⁶ i V⁶/_{III}

9. d: V⁶/_{III} V⁶

10. d: III vii^o/₆ i⁶ i₄ V I

11. d: vii^o/₆ vii^o/₆ vi⁶

J.S. Bach

Prelude in C Major

BWV 846

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

1

3

5

7

Musical notation for measures 7 and 8. The treble clef staff contains eighth-note patterns with beams. The bass clef staff contains quarter notes with a fermata over the second measure of each measure pair.

9

Musical notation for measures 9 and 10. The treble clef staff contains eighth-note patterns with beams. The bass clef staff contains quarter notes with a fermata over the second measure of each measure pair. Measure 10 has a sharp sign on the second line of the treble staff.

11

Musical notation for measures 11 and 12. The treble clef staff contains eighth-note patterns with beams. The bass clef staff contains quarter notes with a fermata over the second measure of each measure pair. Measure 12 has a sharp sign on the second line of the treble staff and a flat sign on the first line of the bass staff.

13

Musical notation for measures 13 and 14. The treble clef staff contains eighth-note patterns with beams. The bass clef staff contains quarter notes with a fermata over the second measure of each measure pair. Measure 14 has a flat sign on the first line of the bass staff.

15

Musical notation for measures 15 and 16. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple accompaniment of quarter notes with a fermata over the second measure of each measure.

17

Musical notation for measures 17 and 18. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple accompaniment of quarter notes with a fermata over the second measure of each measure.

19

Musical notation for measures 19 and 20. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple accompaniment of quarter notes with a fermata over the second measure of each measure.

21

Musical notation for measures 21 and 22. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple accompaniment of quarter notes with a fermata over the second measure of each measure. A sharp sign is present under the first bass note of measure 22.

23

Musical notation for measures 23 and 24. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple harmonic accompaniment with quarter notes and rests.

25

Musical notation for measures 25 and 26. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple harmonic accompaniment with quarter notes and rests.

27

Musical notation for measures 27 and 28. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple harmonic accompaniment with quarter notes and rests. A sharp sign is visible in the treble staff in the second measure of this system.

29

Musical notation for measures 29 and 30. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a simple harmonic accompaniment with quarter notes and rests.

31

Musical notation for measures 31 and 32. The piece is in 3/4 time. Measure 31 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 32 continues this pattern with a slight melodic variation in the treble.

33

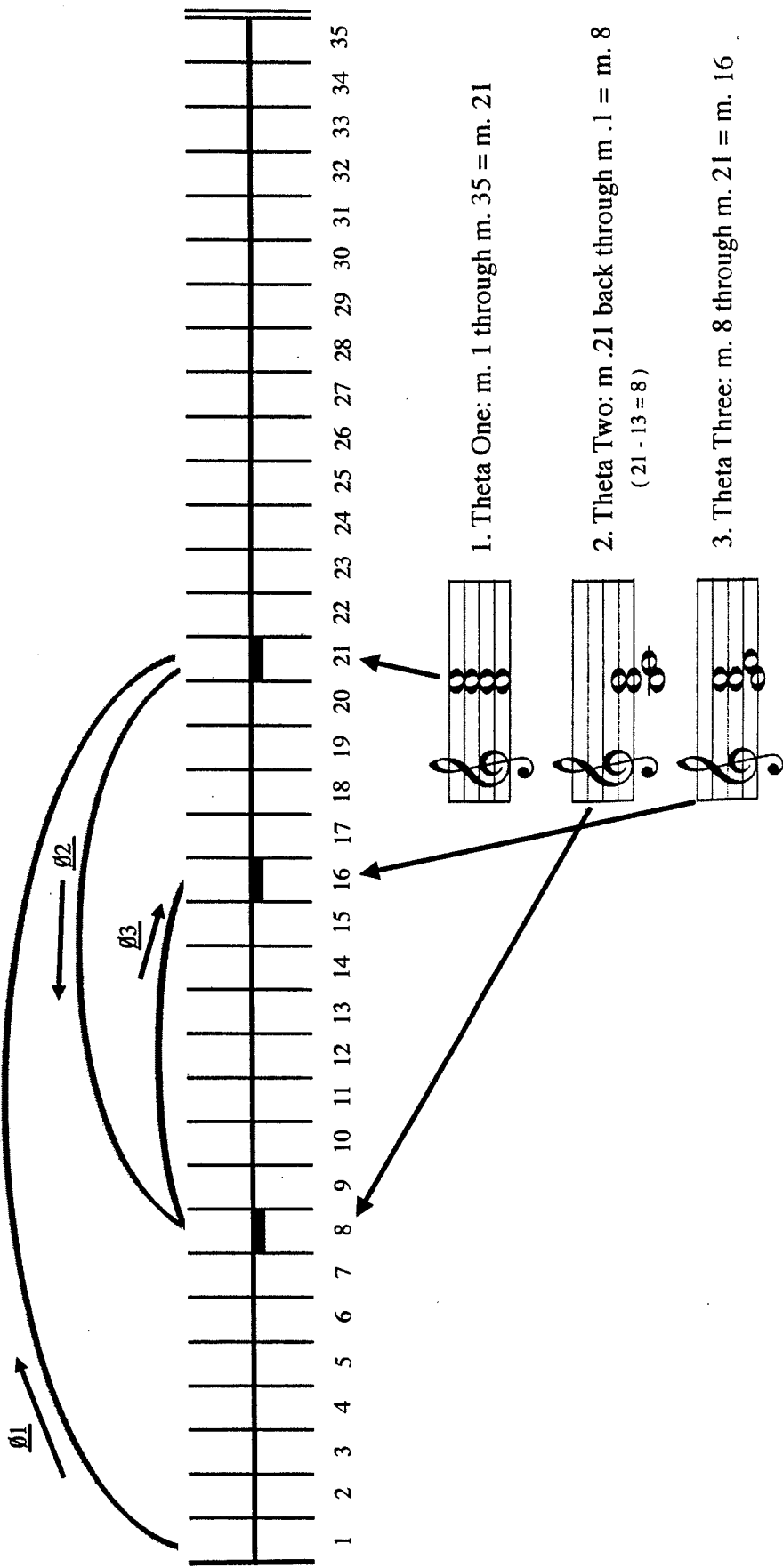
Musical notation for measures 33 and 34. Measure 33 shows a more active treble line with sixteenth-note runs and a bass line with a melodic line. Measure 34 features a treble line with a trill-like flourish and a bass line with a sustained accompaniment.

35

Musical notation for measure 35. The treble clef contains a whole note chord with a fermata, while the bass clef contains a single whole note. The system concludes with a double bar line.

J.S. Bach Prelude in C Major

Golden Mean Synopsis



Passacaglia in C minor

BWV 582

Johann Sebastian Bach

(probably composed while in Arnstadt, 1703-1707)

Cembalo
ossia Organo

Pedal

10

15

20

25

30

50

This musical score consists of two systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single staff with a soprano clef. The music is in a minor key and 4/4 time. Measure 44 is marked with a circled '44'. Measure 45 is marked with a circled '45'. Measure 46 is marked with a circled '46'. Measure 47 is marked with a circled '47'. Measure 48 is marked with a circled '48'. Measure 49 is marked with a circled '49'. Measure 50 is marked with a circled '50'. Measure 51 is marked with a circled '51'. Measure 52 is marked with a circled '52'. Measure 53 is marked with a circled '53'. Measure 54 is marked with a circled '54'. The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal line consists of a series of notes, some with slurs and ties, and some with fermatas. The score ends with a double bar line and repeat signs.

50

System 1: Measures 50-54. The right hand (RH) features a complex rhythmic pattern with sixteenth and thirty-second notes, often beamed together. The left hand (LH) provides a steady accompaniment with quarter and eighth notes. A fermata is placed over the final measure of the system.

55

System 2: Measures 55-59. The RH continues with intricate rhythmic patterns, including some triplet-like groupings. The LH accompaniment remains consistent. A fermata is placed over the final measure of the system.

60

System 3: Measures 60-64. The RH features a melodic line with some grace notes and slurs. The LH accompaniment continues. A fermata is placed over the final measure of the system.

65

System 4: Measures 65-69. The RH has a melodic line with slurs and some grace notes. The LH accompaniment continues. A fermata is placed over the final measure of the system.

System 1: Treble and bass staves. Treble staff contains complex chords and arpeggios. Bass staff contains a simple bass line. Measure numbers 70 and 71 are indicated.

System 2: Treble and bass staves. Treble staff continues with complex chords. Bass staff continues with a simple bass line. Measure number 72 is indicated.

System 3: Treble and bass staves. Treble staff continues with complex chords. Bass staff continues with a simple bass line. Measure number 73 is indicated.

System 4: Treble and bass staves. Treble staff continues with complex chords. Bass staff continues with a simple bass line. Measure number 80 is indicated.

85

85

86

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105

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107

108

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110

111

112

113

114

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118

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120

121

122

123

124

400

System 1: Measures 100-104. The score is written for piano in 4/4 time. It features a complex texture with multiple voices. The right hand has a melodic line with many beamed sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. A circled measure number '400' is placed above the first measure.

405

System 2: Measures 105-110. This system continues the musical piece. It shows a continuation of the intricate textures from the previous system. The right hand's melodic line remains prominent, often with slurs and ties. The left hand's accompaniment is dense with chords and moving lines. A circled measure number '405' is placed above the first measure of this system.

410

System 3: Measures 110-114. The final system on the page. It concludes the musical passage with a final cadence. The right hand's melodic line ends with a long note, and the left hand's accompaniment provides a final harmonic support. A circled measure number '410' is placed above the first measure of this system.

System 1: Musical score for two staves. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with fewer notes. A circled measure number '115' is located at the beginning of the system.

System 2: Musical score for two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line. A circled measure number '121' is located at the beginning of the system.

System 3: Musical score for two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A circled measure number '125' is located at the beginning of the system.

System 4: Musical score for two staves. The upper staff continues the melodic line. The lower staff continues the bass line. This system does not have a circled measure number.

130

135

251

140

System 1: Treble and bass staves. Treble staff contains a complex melodic line with many sixteenth notes and slurs. Bass staff contains a simpler accompaniment line. A brace groups the first two staves.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A circled measure number '145' is placed above the treble staff. A brace groups the first two staves.

System 3: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A circled measure number '150' is placed above the treble staff. A brace groups the first two staves.

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A brace groups the first two staves.

100 (155)

Musical notation for measures 100-155, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns with many beamed notes and rests, typical of a fugue or a highly rhythmic section. A brace on the left side groups the first two staves.

Musical notation for measures 155-160, continuing the complex rhythmic patterns from the previous system.

(160)

Musical notation for measures 160-165, showing a continuation of the intricate rhythmic and melodic lines.

Musical notation for measures 165-170, featuring a prominent melodic line in the upper voice.

(175)

Musical notation for measures 175-185, with dense rhythmic textures and frequent rests.

Musical notation for measures 185-190, showing a more active melodic line in the upper voice.

Musical notation for measures 190-205, featuring complex rhythmic patterns and melodic fragments.

Musical notation for measures 205-210, concluding the page with a final melodic phrase.

210

W.A. Mozart

Ave Verum Corpus

for mixed choir, strings and organ.

KV 618

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

1

Vln. I

Vln. II

Vla.

S

A

T

B

cello,
bass, +
organ

org: tasto solo

A - ve a - ve

A - ve, a - ve

1 5 6 5 4
3 — — #4 4

5

Two systems of musical notation for the first system. The first system consists of a vocal line and a piano accompaniment line. The second system consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#).

Two systems of musical notation for the first system, including lyrics. The first system has lyrics: "ve - rum - cor - pus na - tum de Ma - ri - a". The second system has lyrics: "ve - rum Cor - pus na - tum de Ma - ri - a".

6 5 - 9 8 4 3 - 6 5 -

9

Two systems of musical notation for the second system. The first system consists of a vocal line and a piano accompaniment line. The second system consists of a vocal line and a piano accompaniment line. The key signature is one sharp (F#).

Two systems of musical notation for the second system, including lyrics. The first system has lyrics: "Vir - gi ne: Ve - re pas - sum". The second system has lyrics: "Vir - gi ne: Ve - re pas - sum".

9 6 5 6 #4 3 4 - - - - -

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.

6 7 — #6 9 8 6 7
5 #3 — 6 — 6 5

17

ho - mi ne:

ho - mi ne:

5 —
4 #3

21

Cu - jus la - tus per - fo

5 6 6 6 7 9 48 7
 3 4 4 5 5 6 5
 b3 - - - - - 44 3 b7 6 5

25

ra - tum un - da flu - xit et san - qui

45 6 6 6 7 6 46 7
 44 2 5 43 6 4 4 47
 - - - - - 2 - - - - - 2 - - - - -

29

Musical notation for measures 29-32. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#).

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

3 4 4 — 7 ——— 6 ——— 7
 2 2 — 5 ———

33

Musical notation for measures 33-36. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature is one sharp (F#).

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

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

37

ne, in mor

ne, in mor

ne, in mor

ne, in mor

6 6 6 6 6

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

41

tis ex a - mi ne.

tis ex a - mi ne.

4 6 6 6 7 6 7 6 6 5 3

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