

Exercise 14.1 - Add the keysignatures and connect the following chords

HINTS: - use conjunct motion in preference to disjunct motion, particularly in inner voices

- treat leaps carefully
- be sensitive to the leading tone
- avoid parallel unisons, octaves, and fifths
- avoid overlapping of parts
- raise the seventh scale degree
- avoid the augmented second

c: i V_5^6 i e: i^6 V_3^4 i a: iv V_2^4 i^6 b: i_4^6 V^7 i

f #: iv⁶ V⁷ i d: V⁷ i iv f: i V_3^4 i^6 c #: V V_2^4 i^6

g: V⁷ i V_3^4 i^6 bb: V_5^6 i V_4^6 i^6 e: V_2^4 i^6 V_3^4 i

g #: i^6 iv V_2^4 i^6 d: i iv_4^6 V_5^6 i b: iv i_4^6 V^7 i

Exercise 14.2 - Identify the errors in the following harmonization and circle non-chord tones

OPTIONAL: write an improved version in the space below

f: i _____ V⁶ _____ V i i⁴ i _____ V⁷ i V⁵ i

iv iv⁶ i V⁵ i V V⁴₃ V⁶₅ i⁴ V⁴₂ i⁶ i

Exercise 14.3 - Analyze the following excerpts, circle non-chord tones, and identify cadences

Bach "Gott hat das Evangelium"

A musical score for two voices (Soprano and Bass) in common time (4/4). The key signature is one sharp (F#). The soprano part consists of eighth-note patterns, while the bass part provides harmonic support with sustained notes and simple eighth-note chords.

Rameau, *Nouvelles Suites de Pièces de Clavecin "2^{me} Menuet"*

A musical score for two voices (Soprano and Bass) in common time (3/4). The key signature is one flat (B-flat). The soprano part features eighth-note patterns with grace notes and slurs. The bass part includes sustained notes and simple harmonic progressions.

Schubert, Piano Sonata D. 566 *Allegretto*

A musical score for two voices (Soprano and Bass) in common time (2/4). The key signature is four sharps (F# major). The soprano part consists of eighth-note patterns. The bass part features sixteenth-note patterns with grace notes and slurs.

Exercise 14.4 - Analyze this extract from Schubert's "Am Feierabend,"
circle non-chord tones, and identify the cadences

The musical score consists of two systems of music. The top system starts with a treble clef, a 6/8 time signature, and a key signature of one sharp. The lyrics are: tau - send Ar - me zu. The bottom system starts with a bass clef, a 6/8 time signature, and a key signature of one sharp. The lyrics are: rüh - ren, könnnt' ich brau - send die Rä - der füh - ren,.

Exercise 14.5 - Add Roman numerals, identify cadences, and complete the upper three voices of the following figured bass, giving the soprano line melodic interest

The figure below shows two staves of music. The top staff is in treble clef and common time (indicated by a '4'). The bottom staff is in bass clef and common time (indicated by a '4'). The music consists of eight measures. Below each note in the bass staff is a Roman numeral or chord symbol indicating the harmonic progression. The soprano line (top staff) is empty, with a brace above it indicating where the student should add melodic interest.

Measures 1-8 of Figured Bass:

- M1: 6
- M2: $\frac{\sharp}{3}$
- M3: 6
- M4: $\frac{\sharp}{2}$
- M5: 6
- M6: $\frac{\sharp}{3}$
- M7: 6
- M8: $\frac{\sharp}{3}$

Exercise 14.6 - Harmonize the following melody using primary triads and the dominant seventh, realize in four parts, provide Roman numerals and circle non-chord tones

The figure below shows a single melody staff in treble clef and common time (indicated by a '4'). The melody consists of eight measures. A brace is positioned above the staff, indicating where the student should harmonize the melody using primary triads and the dominant seventh, realizing it in four parts. Roman numerals and circles for non-chord tones should be provided.

The figure below shows a single melody staff in treble clef and common time (indicated by a '4'). The melody consists of eight measures. A brace is positioned above the staff, indicating where the student should harmonize the melody using primary triads and the dominant seventh, realizing it in four parts. Roman numerals and circles for non-chord tones should be provided.