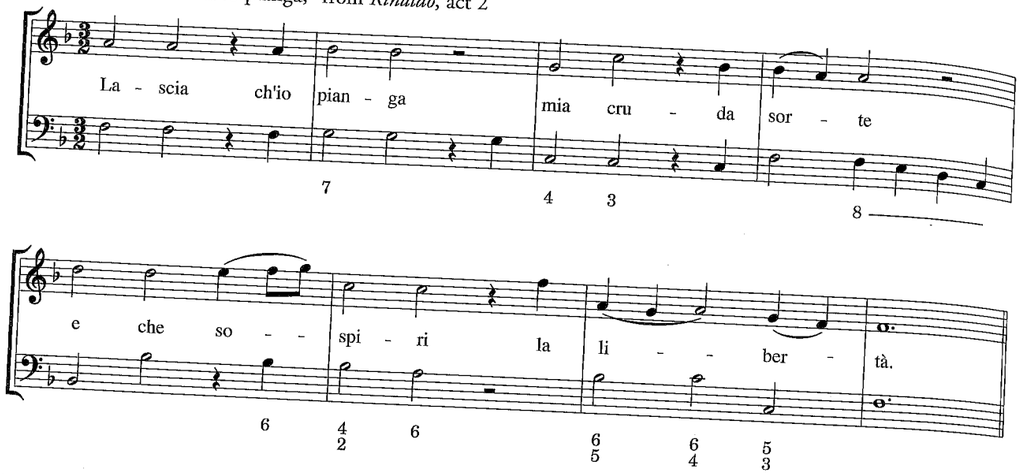
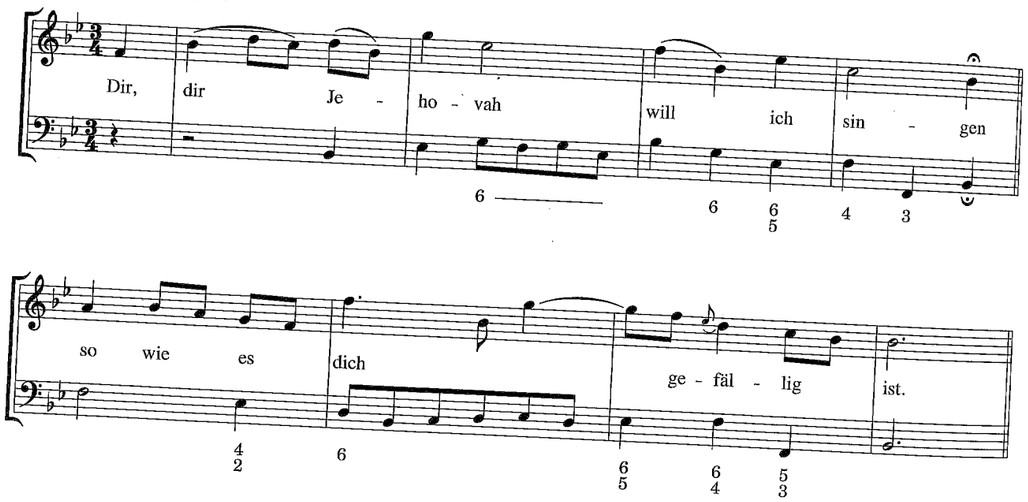
D. Handel, "Lascia ch'io pianga," from *Rinaldo*, act 2



E. Bach, *Geistliche Lied*



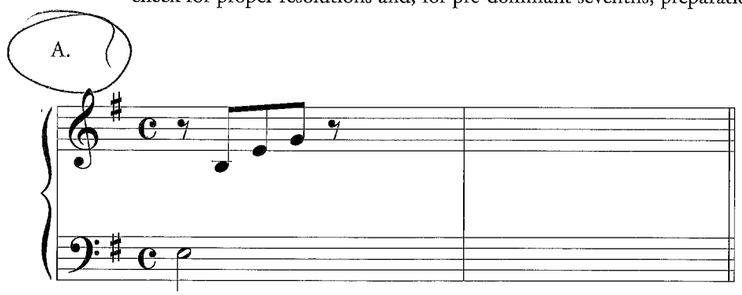
ASSIGNMENT 12.2 EXERCISES FOR PRE-DOMINANT SEVENTH HARMONIES

WRITING

EXERCISE 12.3 *Pre-Dominant Seventh Chords in Context*

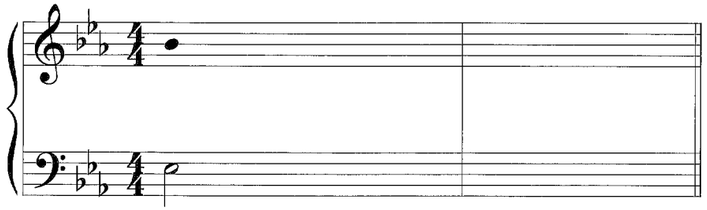
Complete the following progressions in four voices. Circle any chordal sevenths and check for proper resolutions and, for pre-dominant sevenths, preparations.

A.



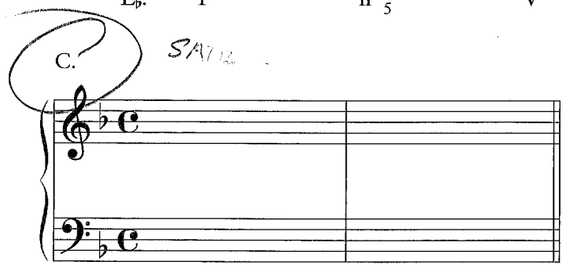
e: i ii ø 6/5 V I

B.

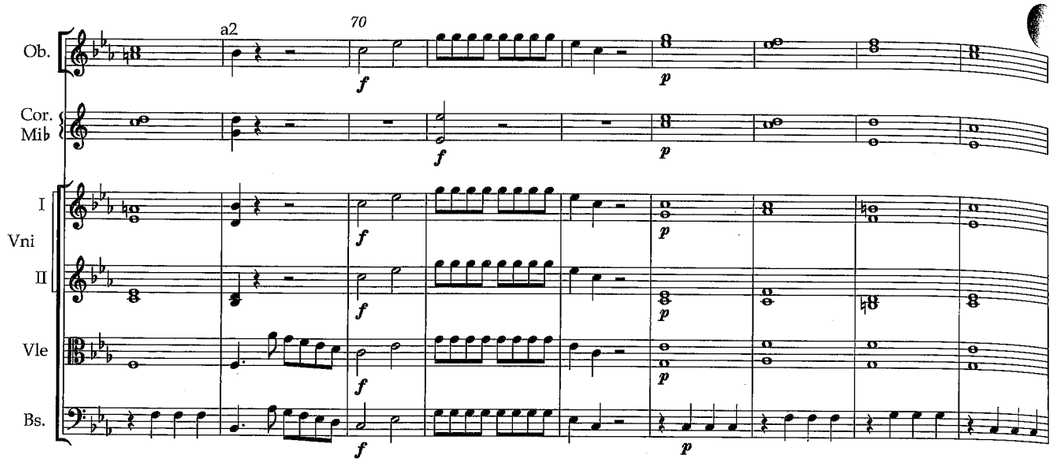


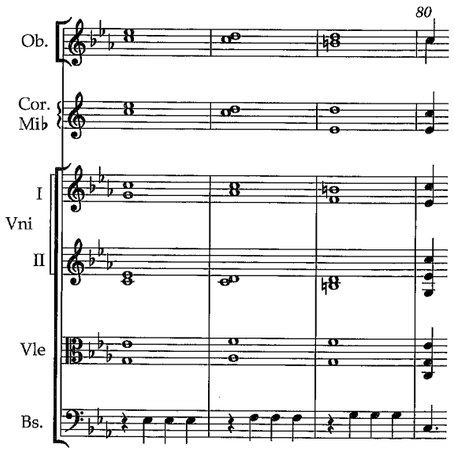
E♭: I ii 6/5 V I

C.



d: i iv^7 V^7 i





ASSIGNMENT 12.3 EXERCISES FOR EMBEDDED PHRASE MODELS AND EXPANDED PRE-DOMINANT HARMONIES

ANALYSIS

EXERCISE 12.5 *Analysis of Embedded Phrase Models and Expanded Pre-Dominant Functions*

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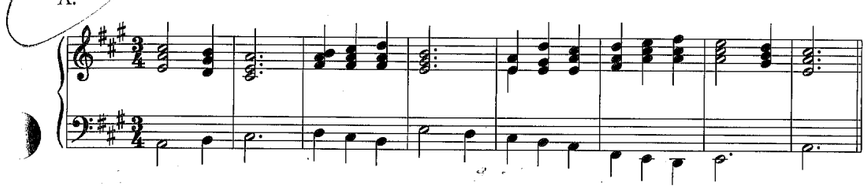
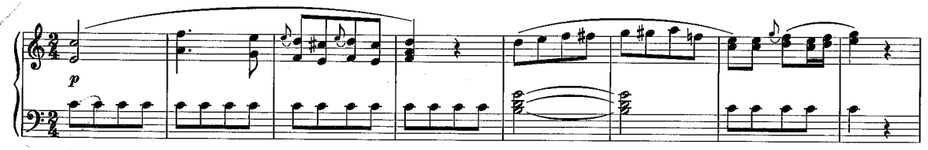
1. Label tonic, pre-dominant, and dominant functions, focusing on expanded pre-dominants.
2. Next, determine how each expanded function is accomplished. For example, do you find literal repetition, change of inversion, passing or neighboring chords, or EPMs? Label the chords and summarize what occurs in the pre-dominant area.
3. Finally, provide roman numerals for the entire passage.

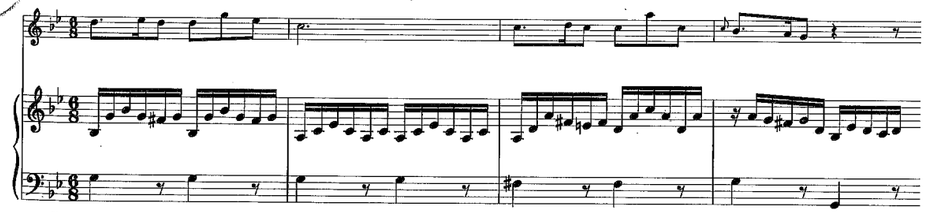
A.

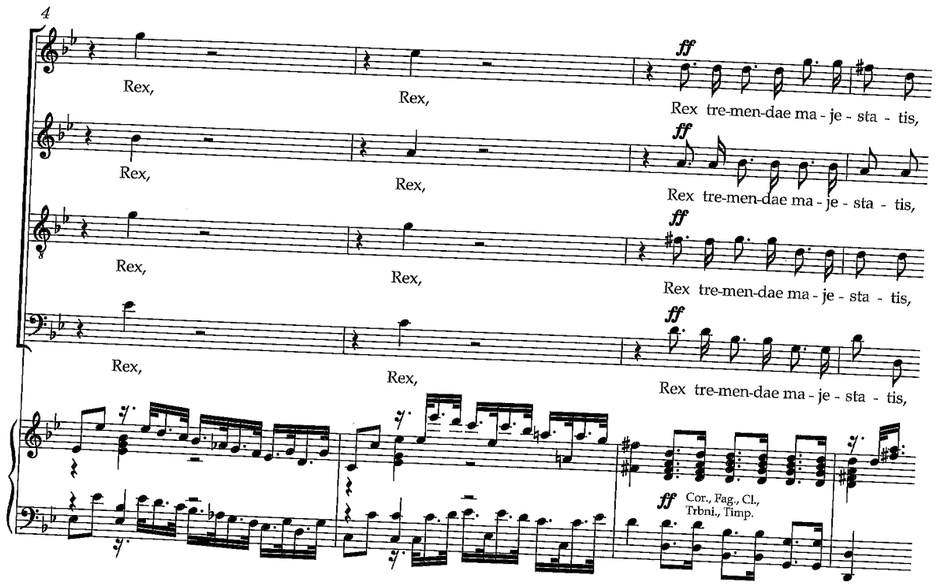


B. Mozart, Symphony in C major, "Linz," K. 425, *Presto*

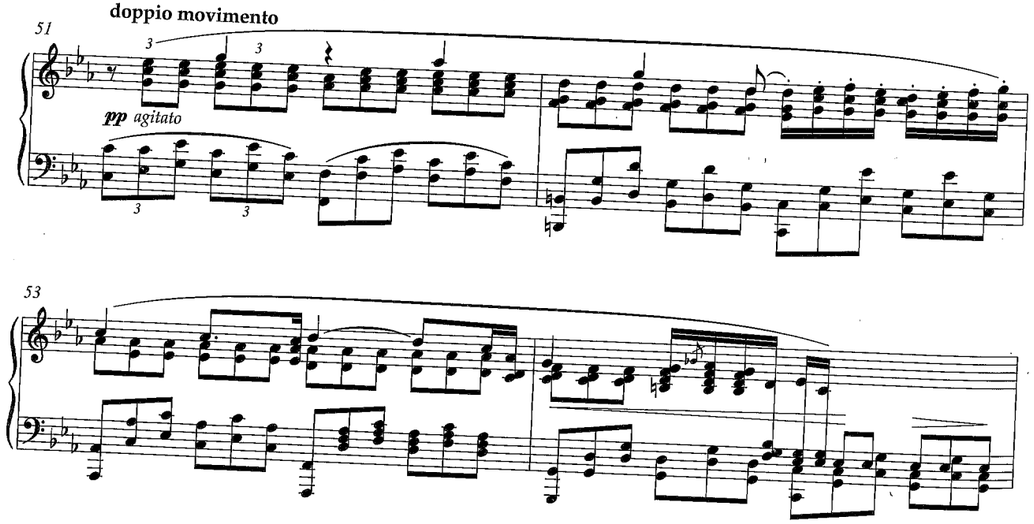


C. Bach, Siciliana from Flute Sonata in E♭ major, BWV 1031





B. Chopin, Nocturne in C minor, op. 48, no. 1

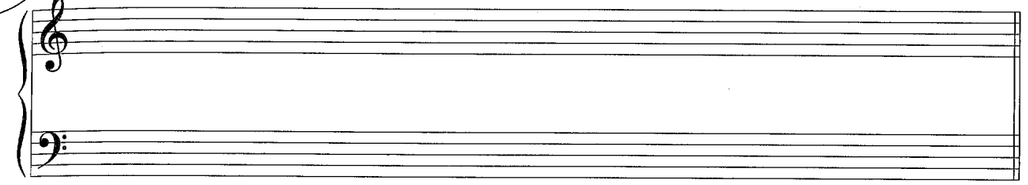


WRITING

EXERCISE 13.2

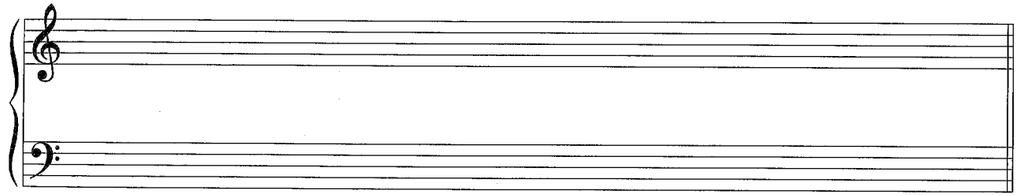
The following progressions incorporate vi and include a few guiding soprano scale degrees. Select an appropriate meter and rhythm based on the progression (for example, cadential six-four chords must be placed on strong beats). Write the bass and then the soprano, and fill in the inner voices. Provide a two-level analysis, marking the function of vi (e.g., tonic substitute, harmonic bass arpeggiation, etc.). In many cases, this step will involve an interpretive decision with two or more possible answers.

A. soprano: $\hat{3}$



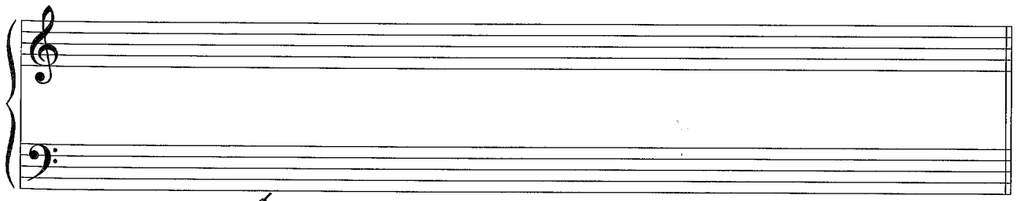
in A minor: i vii°7 i VI iv V^{6-5}_{4-3} i

B. soprano: $\hat{4}$ $\hat{5}$ $\hat{2}$



in B♭ major: V^6_5 I V^4_3 I^6 ii^6 V^4_2 I^6 I vi ii V^7 I^{4-3}

C. soprano: $\hat{3}$

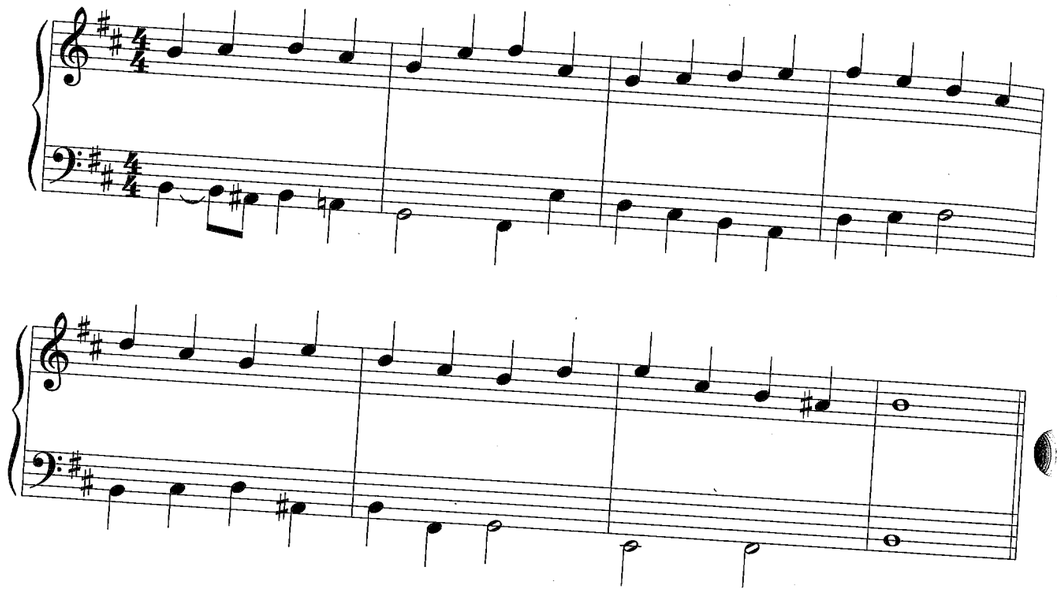


in E minor: i ii^{4}_{2} V^6_5 i^{9-8} V VI ii^{o6} V i

WRITING

EXERCISE 14.8 *Unfigured Bass and Soprano*

Determine implied harmonies using roman numerals. Expect to encounter step descents, the mediant and submediant, and back-relating dominants. Add inner voices and a second-level analysis. Then add embellishing tones to create a more fluid sound, distributing them between voices in order to create a balanced texture.



CHAPTER 15

The Period

ASSIGNMENT 15.1 ANALYSIS AND COMPOSITION OF PERIODS

EXERCISE 15.1 *Analysis of Periods*

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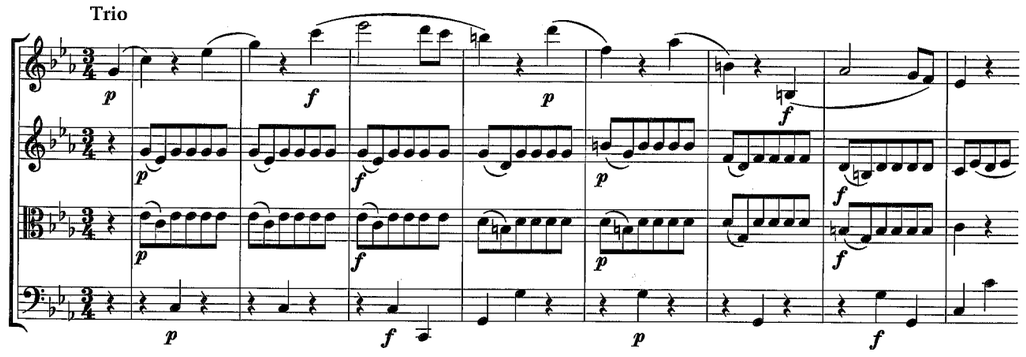
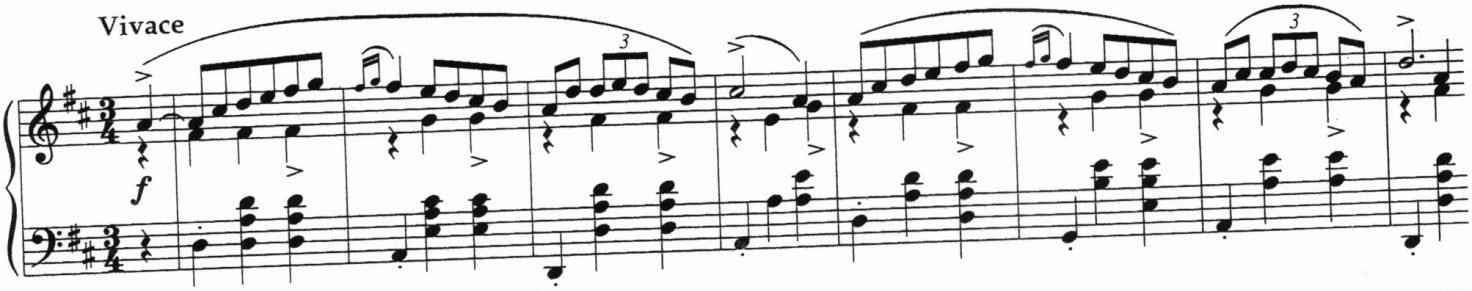
Make formal diagrams of the following examples and include a label and any comments that support your interpretation or illuminate motivic structures. Label each component of the phrase model (either T–PD–D [HC] or T–PD–D–T [AC], or T–PD–D [PHRY], or T–PD–D–T [DC]), except for continuous periods, whose tonal motion unfolds as a single progression. Don't forget that an EPM may occur within the tonic function. *Note:* Some examples may not be periods.

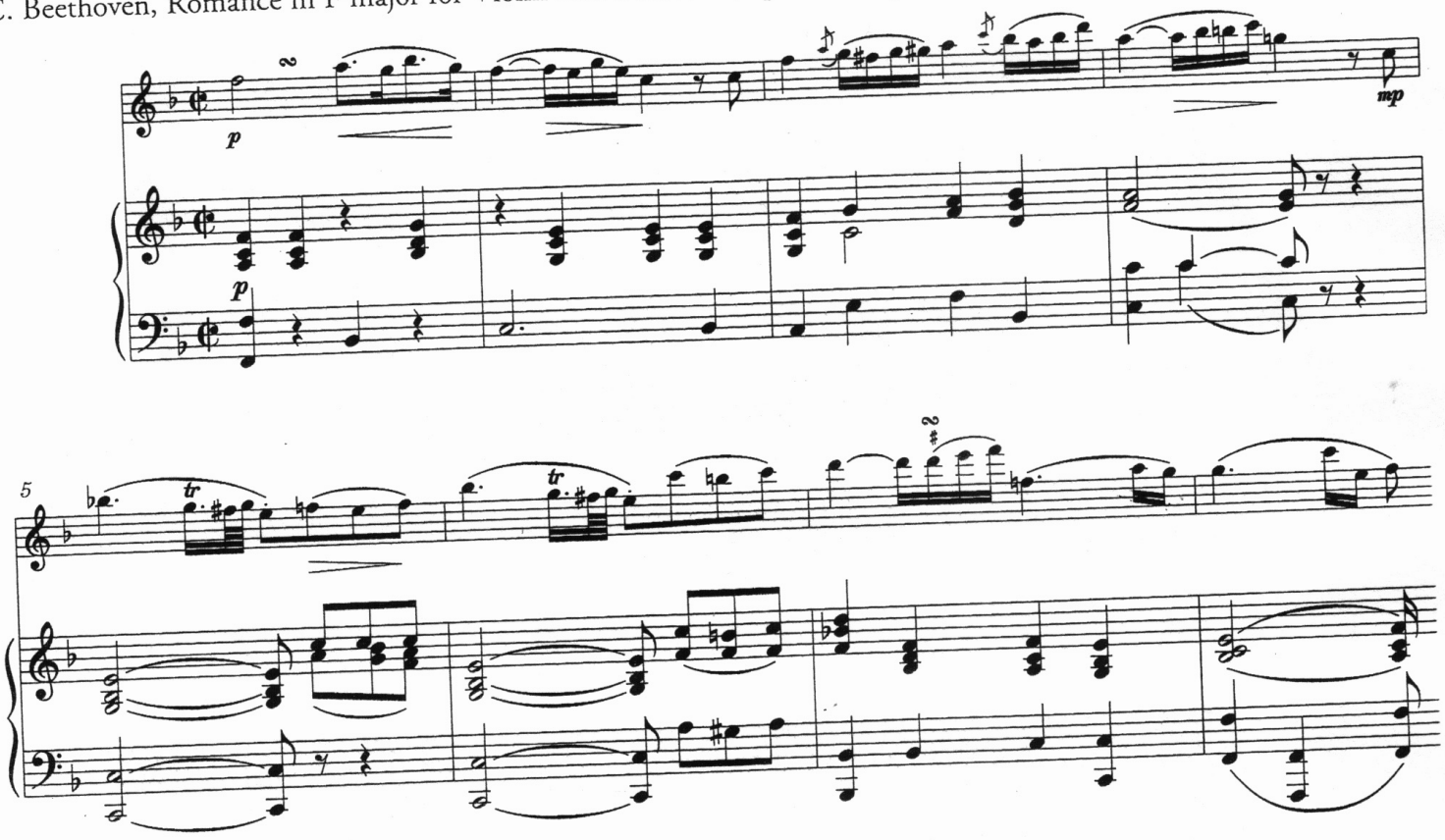
A. Mozart, String Quartet no. 19 in C major, "Dissonant," K. 465, *Allegro assai*



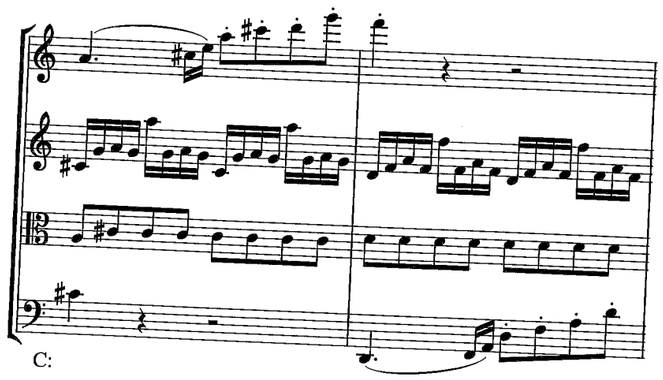
B. Chopin, Mazurka in D major, op. 33, no. 2, BI 115



C. Beethoven, Romance in F major for Violin and Orchestra, op. 50, *Adagio cantabile*

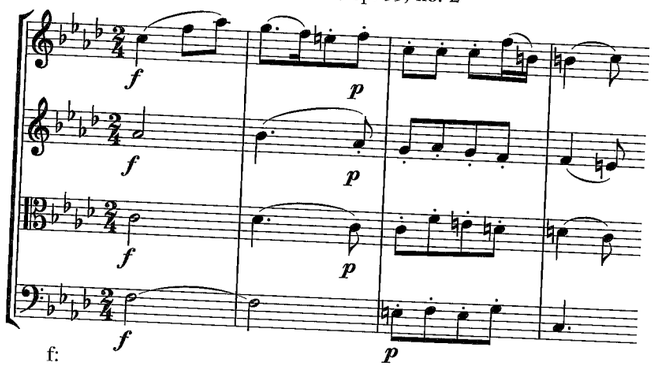


B. Haydn, String Quartet in C major, op. 20, no. 2, *Moderato*



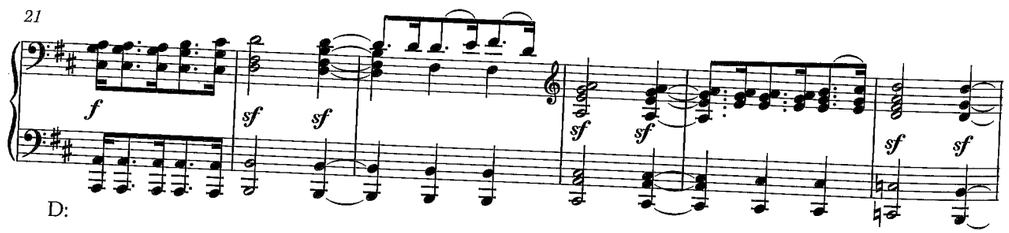
C:

C. Haydn, String Quartet in F minor, op. 55, no. 2



f:

D. Schubert, Piano Sonata in D major, D. 850, Scherzo



D:

ANALYSIS

EXERCISE 18.2 *Recognizing Applied Chords*

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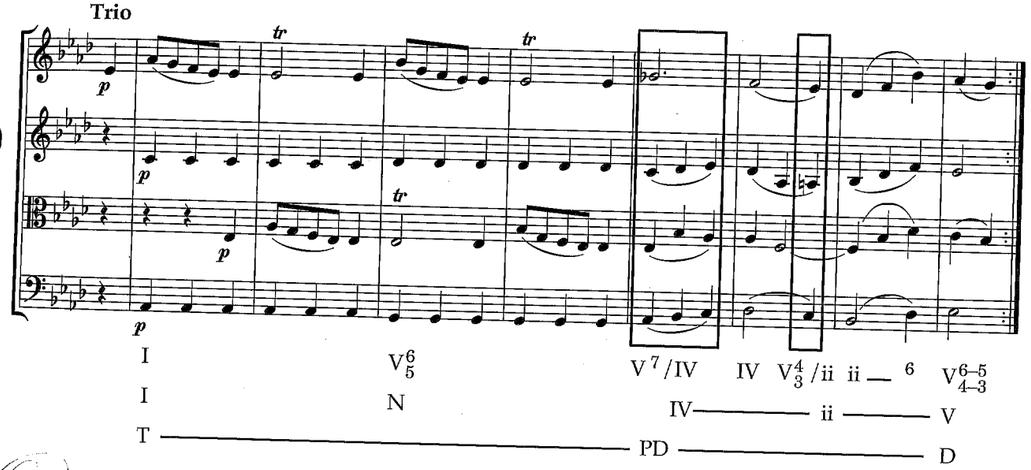
The following examples contain up to four applied chords. The applied chords that we will focus on are $V^{(7)}$/ii, $V^{(7)}$/iii, V^7/IV, $V^{(7)}$/V, and $V^{(7)}$/vi. All are possible in both major and minor keys except for V/ii in minor (remember that dissonant triads such as ii° cannot be tonicized). For each excerpt, do the following:

1. Analyze all diatonic chords with roman numerals and give a second-level analysis.
2. Circle and label each applied chord with a roman numeral.

A sample analysis has been given. Remember to use your eye and ear to pinpoint new chromatic tones and harmonies foreign to the key.

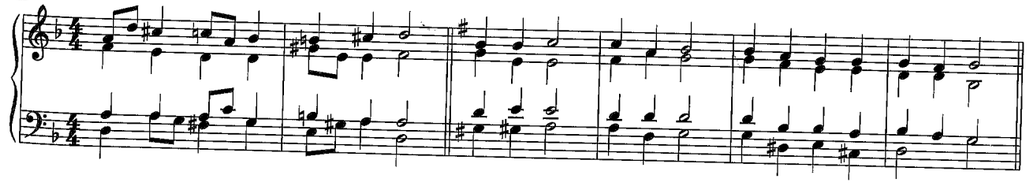
Sample analysis:

Mozart, Trio, String Quartet in E♭ major, K. 171

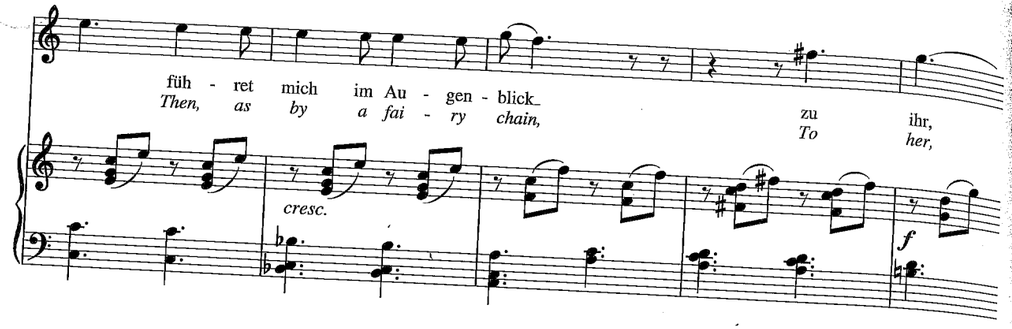


A.

B.



C. Beethoven, "Neues Liebe"



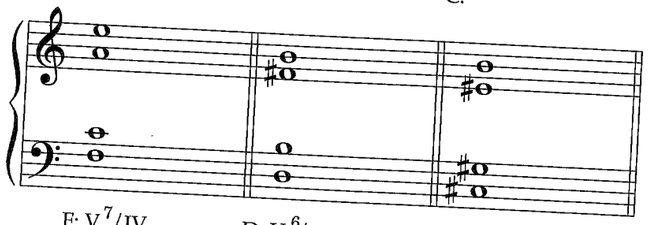
WRITING

EXERCISE 18.3 *Error Detection of Applied Chords*

The following applied triads and seventh chords are either incorrectly notated or incorrectly analyzed.

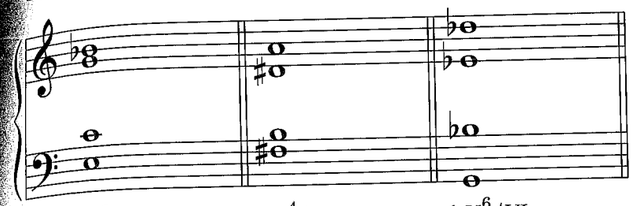
- For Exercises A–C: *assume the roman numeral analysis and given key to be correct.* Renotate incorrect pitches in each chord to correctly represent the roman numerals.
- Exercises D–F: *assume the notated pitches and given key to be correct.* Change incorrect roman numerals to correctly represent the pitches and given key.
- Exercises G–I: *assume both roman numerals and given key to be correct.* Renotate pitches in each incorrectly spelled applied chord and resolution to correctly represent the analysis and the given key. Correct any voice-leading errors.

A. B. C.



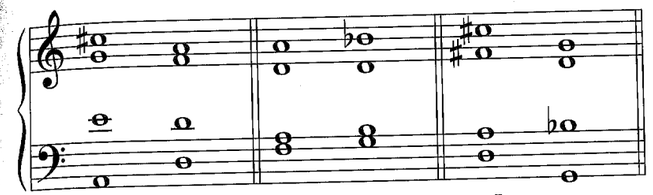
F: V^7/IV D: V^6/ii a: V^7/VI

D. E. F.



C: V^6_5/iii G: V^4_3/V f: V^6_5/VI

G. H. I.

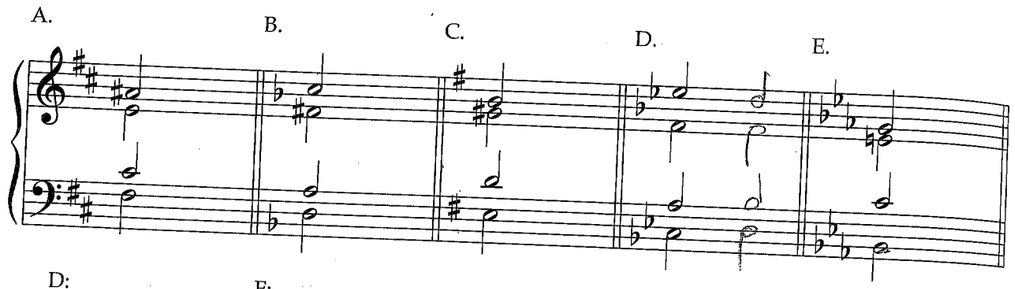


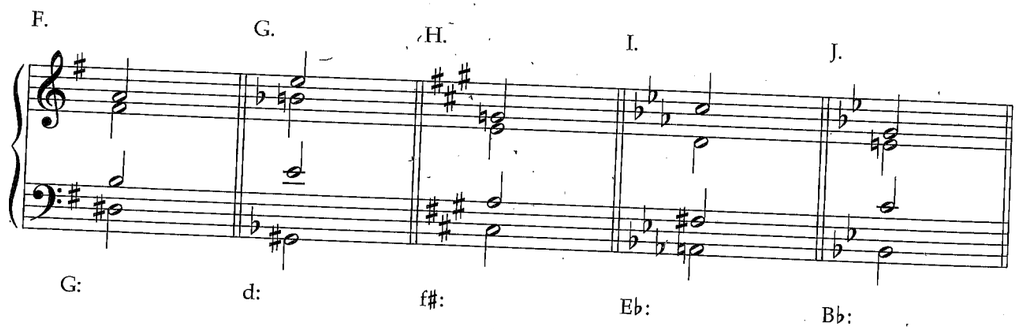
G: V^7/V V d: V^6/iv iv E♭: V^7/iii iii

WRITING

EXERCISE 18.5 *Resolving Applied Chords*

Analyze each applied chord according to the given key, then lead each to its respective tonic, resolving all tendency tones correctly.



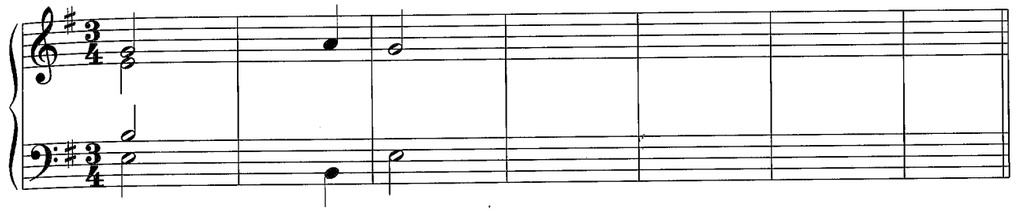


ASSIGNMENT 18.3
EXERCISES FOR APPLIED DOMINANTS

WRITING

EXERCISE 18.6 *Adding Four Voices*

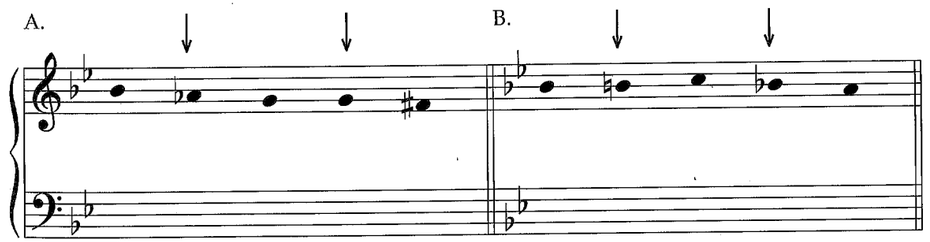
Notate the chords as specified by the roman numerals, connecting each by using good voice leading.



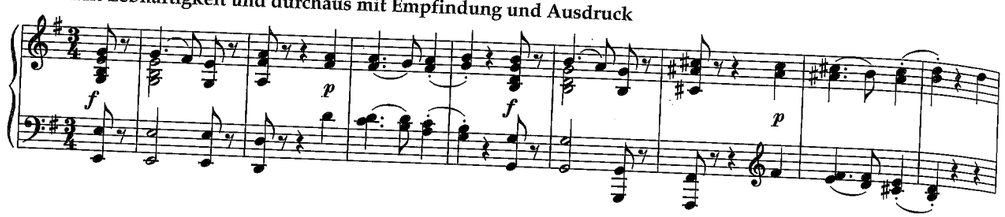
e: V^7/iv iv V^7 V/III III V^6_5/iv iv V^7/V V V^6_5/VI VI

EXERCISE 18.7 *Harmonizing Melodic Fragments with Applied Chords*

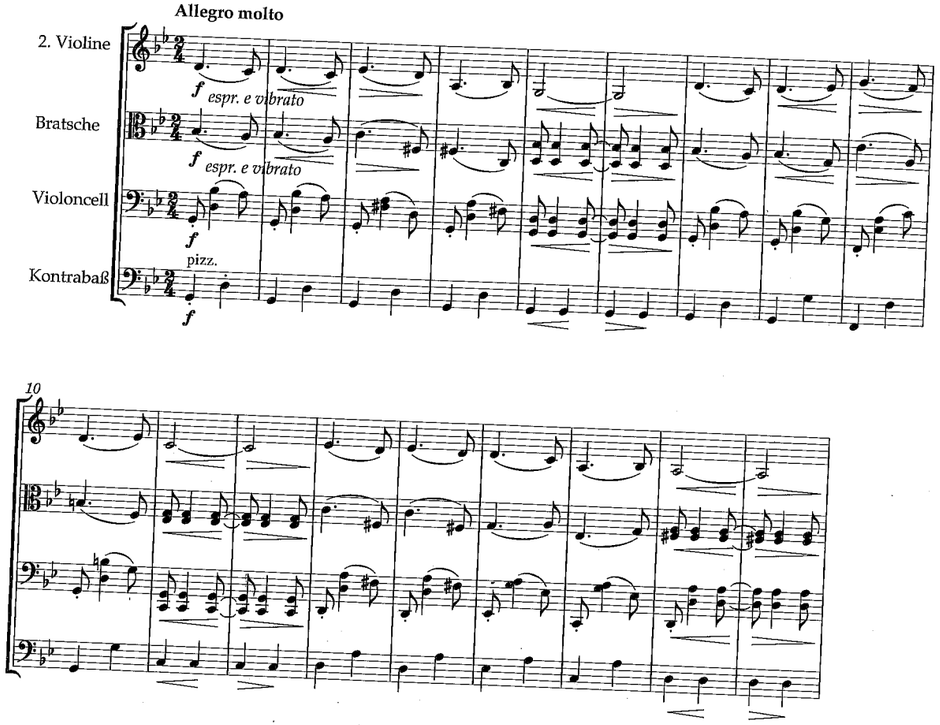
In a logical meter and rhythmic setting of your choice, harmonize the melodic fragments using applied chords. Arrows indicate applied-chord placement. Your harmonic progression should make sense. Analyze.



B. Beethoven, Piano Sonata no. 27 in E minor, op. 90



C. Brahms, *Hungarian Dance* no. 1, Wo01



WRITING

EXERCISE 19.4 *Key Choices*

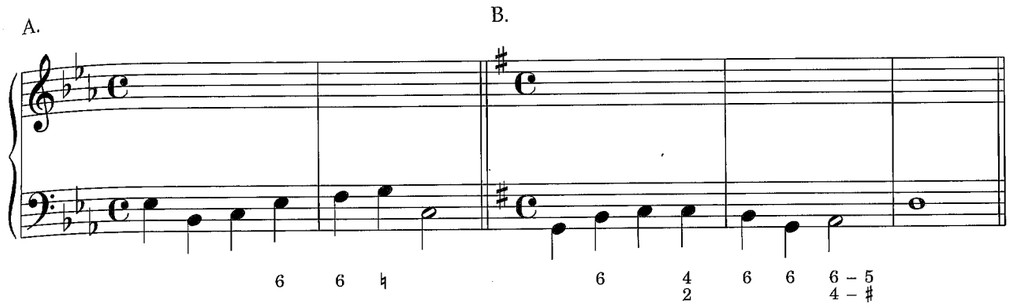
List the closely related keys to each of the given keys. Review the various ways you can determine closely related keys.

A. D major _____ B. A♭ major _____ C. E minor _____

D. B♭ major _____ E. F minor _____ F. C♯ minor _____

EXERCISE 19.5 *Modulating Figured Basses*

Realize the following figured basses in four voices. Analyze and label the pivot chords.



EXERCISE 19.6 *Analysis*

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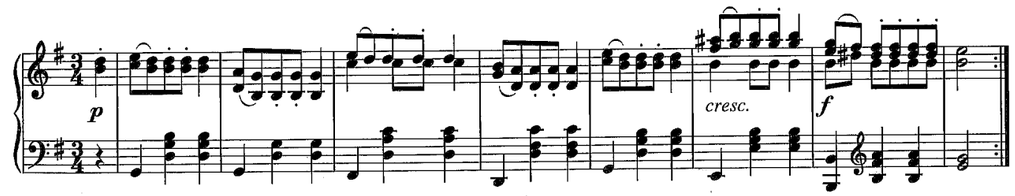
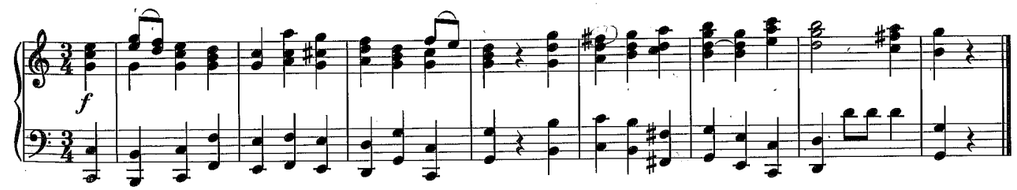
Each example that follows modulates. Analyze and label the pivot chord.

A. Schubert, *Eighteen Viennese Ladies' Ländler and Écossaises*, D. 734, no. 13



B. Haydn, Symphony no. 97 in C major, Hob I.97, *Allegretto*