An Introduction to Tonal Composition

Michael Linton

School of Music
Middle Tennessee State University
Murfreesboro, Tennessee

20012 © by Michael R. Linton
## CONTENTS

I. Introductory Exercises
   - The Overtone Series 3
   - Major Scales 5
   - Key Signatures in the Major Mode 7
   - Intervals I 9
   - Intervals II 11
   - Intervals III 13
   - Intervals IV 15

II. The Diatonic Major Mode
   - Major Mode Tertian Chords in Root Position 19
   - Major Mode Tertian Chords in First Inversion 21
   - Major Mode Tertian Chords in Second Inversion 23
   - Tertian Chords in Major Keys 25
   - Roots of Tertian Triads without Sevenths 27
   - Tertian Chords in Inversions 29
   - Tertian Chords with Sevenths in Major Keys 31
   - Tertian Chords with Sevenths 33
   - Roots of Tertian Triads with Sevenths 35
   - Major Mode Dominant Seventh and Leading Tone Seventh Chords in Root Position 37
   - Major Mode Resolutions of Dominant Sevenths 39
   - Major Mode Authentic Cadence I 41
   - Major Mode Authentic Cadence II 43
   - Major Mode Authentic Cadence III 45
   - Major Mode Deceptive Cadence I 47

III. Diatonic Non-Chord Tones
   - Harmonizations with Non-Chord Tones 51
   - Diatonic Non-Chord Tones I 53
   - Suspensions 55
   - Suspensions with the V7 in the Major Mode 57
   - Diatonic Non-Chord Tones II 59
   - Analysis of Harmonizations with Diatonic Non-Chord Tones I 61
   - Analysis of Harmonizations with Diatonic Non-Chord Tones II 63

IV. Introduction to Secondary Function & Modulation
   - Secondary Function I 67
   - Secondary Function II 69
   - Secondary Function III 71
   - Harmonic Analysis: Modulation I 73
   - Harmonic Analysis: Modulation II 75
V. Introduction to the Minor Mode
   "Harmonic" Minor Scales 77
   "Melodic" Minor Scales 79
   Key Signatures in the Minor Mode 81
   Minor Mode Tertian Chords in Root Position 83
   Tertian Chords in Minor Keys 85
   Tertian with Sevenths in Minor Keys 87
   Minor Mode Dominant Seventh and Leading Tone 89
   Seventh Chords in Root Position 91
   Minor Mode Resolutions of Dominant Sevenths 93
   The Deceptive Resolution of the Dominant Seventh in the Minor Mode 95
   The Minor Mode Cadence II 97
   The Minor Mode Cadence III 99
   The Minor Mode Cadence IV 101
   Analysis in the Minor Mode 103

VI. Further Chromaticism:
   The Neapolitan and Augmented Sixth Chords 105
   The Neapolitan 107
   The Neapolitan II 109
   Chords of the Augmented Sixth I 111
   Chords of the Augmented Sixth II 113
   Chords of the Augmented-Sixth and Neapolitan 115
   Modal and "Blues" Scales 117
   Accidental Signatures 119

Bass Lines for Harmonization 121
   Bass Line No. 1 123
   Bass Line No. 2 125
   Bass Line No. 3 127
   Bass Line No. 4 129
   Bass Line No. 5 131
   Bass Line No. 6 133
   Bass Line No. 7 135
   Bass Line No. 8 137
   Bass Line No. 9 139
   Bass Line No. 10 141
   Bass Line No. 11 143
   Bass Line No. 12 145
   Bass Line No. 13 147
   Bass Line No. 14 149
   Bass Line No. 15 151
   Bass Line No. 16 153
   Bass Line No. 17 155
   Bass Line No. 18 157
   Bass Line No. 19 159
   Bass Line No. 20 161
   Bass Line No. 21 163
   Bass Line No. 22 165
   Bass Line No. 23 167
Bass Line No. 24 169
Bass Line No. 25 171
Bass Line No. 26 173
Bass Line No. 27 175
Bass Line No. 28 177
Bass Line No. 29 179
Bass Line No. 30 181
Bass Line No. 31 183
Bass Line No. 32 185
Bass Line No. 33 187
Bass Line No. 34 189
The Harmonic Sequence 1 191
The Harmonic Sequence 2 193
The Harmonic Sequence 3 195
The Harmonic Sequence 4 197

VII. Melodies for Harmonization 199
Melody Harmonization 1 201
Melody Harmonization 2 203
Melody Harmonization 3 205
Melody Harmonization 4 207
Melody Harmonization 5 209
Melody Harmonization 6 211

IX. Final Project 213

X. Literature for Study 227
Chorale #1 229
Chorale #74 230
Chorale #80 231
Chorale #89 232
Chorale #98 233
Chorale #140 234
Chorale #145 235
Chorale #213 236
Prelude in C Major, BWV 846, Johann Sebastian Bach 237
Prelude Analysis Synopsis 242
Prelude in C Major, Golden Means Synopsis 243
Passacaglia in C minor, Johann Sebastian Bach 244
Ave Verum Corpus, KV 618, Wolfgang Amadeus Mozart 255
Introductory Materials

Octave Designation and the Grand Staff

Solfege Syllables

---

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

(no fourth class in minor)

1st class: V, I
2nd class: III, I
3rd class: VI, V
4th class: III

Major

Minor

cadential
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

II

III
Major Scales

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

E♭ Major

B Major

F♯ Major

C𝄪 Major

B♭ Major
G\textsuperscript{#} Major

E\textsubscript{b} Major

D\textsubscript{b} Major

A Major

G\textsubscript{b} Major

A\textsuperscript{#} 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
2. E♭ Major
3. G Major
4. A♭ Major
5. B Major
6. F♯ Major
7. D♭ Major
8. G♯ Major
9. B♯ Major
10. D Major
11. C♯ Major
12. D Major
13. E Major
14. F Major
15. C♯ Major
16. E Major
17. A Major
18. D♭ Major
19. B Major
20. C♭ Major
# Intervals I

Please identify the intervals in each of the below examples.

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>P4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Intervals I  
(continued)

Please identify the intervals in each of the below examples.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>29.</td>
<td></td>
<td>30.</td>
<td></td>
<td>31.</td>
</tr>
<tr>
<td>33.</td>
<td></td>
<td>34.</td>
<td></td>
<td>35.</td>
</tr>
<tr>
<td>37.</td>
<td></td>
<td>38.</td>
<td></td>
<td>39.</td>
</tr>
<tr>
<td>41.</td>
<td></td>
<td>42.</td>
<td></td>
<td>43.</td>
</tr>
<tr>
<td>45.</td>
<td></td>
<td>46.</td>
<td></td>
<td>47.</td>
</tr>
<tr>
<td>49.</td>
<td></td>
<td>50.</td>
<td></td>
<td>51.</td>
</tr>
<tr>
<td>53.</td>
<td></td>
<td>54.</td>
<td></td>
<td>55.</td>
</tr>
</tbody>
</table>
Intervals II

Please identify the intervals in each of the below examples.

1. ______ 2. ______ 3. ______ 4. ______
5. ______ 6. ______ 7. ______ 8. ______
9. ______ 10. ______ 11. ______ 12. ______
13. ______ 14. ______ 15. ______ 16. ______
17. ______ 18. ______ 19. ______ 20. ______
21. ______ 22. ______ 23. ______ 24. ______
25. ______ 26. ______ 27. ______ 28. ______
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:

C: iii

1. C: IV
2. G: vii°
3. D: vi
4. E: V
5. C: iii
6. F: V
7. B♭: IV
8. A♭: V
9. B: vii°
10. D: I
11. A: vi
12. E: iii
13. B: I
14. F♯: vi
15. Eb: IV
16. C♯: vi
17. Eb: vii°
18. G: ii
19. F: iii
20. A: vii°
Major Mode Tertian Chords in Root Position
(continued)

Please write out the tertian chords requested. Use accidentals.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>F♯: ii</td>
<td>34.</td>
<td>A♭: IV</td>
<td>42.</td>
</tr>
<tr>
<td>27.</td>
<td>C: V</td>
<td>35.</td>
<td>B: vi</td>
<td>43.</td>
</tr>
<tr>
<td>45.</td>
<td>A♭: ii</td>
<td>46.</td>
<td>C: vi</td>
<td></td>
</tr>
<tr>
<td>47.</td>
<td>F♯: V</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>48.</td>
<td>E: vii°</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>D: IV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50.</td>
<td>D♭: IV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>51.</td>
<td>A: IV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52.</td>
<td>B♭: vii°</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Major Mode Tertian Chords in First Inversion

Please write out the tertian chords requested. Use accidentals.

Example:

```
C: IV\textsuperscript{6}
```

1. C: vii\textsuperscript{6}
2. G: vii\textsuperscript{6}
3. D: vi\textsuperscript{6}
4. E: V\textsuperscript{6}
5. C: iii\textsuperscript{6}
6. F: V\textsuperscript{6}
7. B\textsuperscript{b}: vi\textsuperscript{6}
8. A\textsuperscript{b}: V\textsuperscript{6}
9. F\textsuperscript{#}: vii\textsuperscript{6}
10. D: I\textsuperscript{6}
11. A\textsuperscript{b}: vi\textsuperscript{6}
12. E: iii\textsuperscript{6}
13. B: I\textsuperscript{6}
14. E: vi\textsuperscript{6}
15. E\textsuperscript{b}: IV\textsuperscript{6}
16. C\textsuperscript{#}: ii\textsuperscript{6}
17. E\textsuperscript{b}: vii\textsuperscript{6}
18. G: ii\textsuperscript{6}
19. F: iii\textsuperscript{6}
20. G\textsuperscript{#}: vii\textsuperscript{6}
Major Mode Tertian Chords in First Inversion
(continued)

Please write out the tertian chords requested. Use accidentals.

21. B: iii⁶
22. A♭: I⁶
23. E♭: ii⁶
24. C♯: IV⁶
25. A: ii⁶
26. E: I⁶
27. F♯: I⁶
28. F: IV⁶
29. C#: iii⁶
30. B#: iii⁶
31. A#: iii⁶
32. A♭: IV⁶
33. B♭: V⁶
34. D: ii⁶
35. B♭: iii⁶
36. E: ii⁶
37. D: vii⁰⁶
38. C♯: vii⁰⁶
39. G: I⁶
40. G: vi⁶
41. D♭: V⁶
42. A: I⁶
43. D: iii⁶
44. B♭: IV⁶
45. F#: iii⁶
46. G: IV⁶
47. B♭: ii⁶
48. B♭: vi⁶
49. D♯: V⁶
50. E: ii⁶
51. A: IV
52. A: iii⁶
Major Mode Tertian Chords in Second Inversion

Please write out the tertian chords requested. Use accidentals.

Example:

1. C: vii$^6_4$
2. E: V$^6_4$
3. F$: ii^6_4$
4. E: IV$^6_4$
5. C: vi$^6_4$
6. F: ii$^6_4$
7. B$: vi^6_4$
8. A$: IV^6_4$
9. A: ii$^6_4$
10. D: I$^6_4$
11. F: vi$^6_4$
12. E$: I^6_4$
13. D$: IV^6_4$
14. C$: vii^6_4$
15. E$: vi^6_4$
16. D: iii$^6_4$
17. B: vii$^6_4$
18. G: ii$^6_4$
19. F: iii$^6_4$
20. G: vii$^6_4$
Major Mode Tertian Chords in Second Inversion
(continued)

Please write out the tertian chords requested. Use accidentals.

<table>
<thead>
<tr>
<th>No.</th>
<th>Chord</th>
<th>Chord</th>
<th>Chord</th>
<th>Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>C:</td>
<td>IV₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>B♭:</td>
<td>IV₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>D♭:</td>
<td>vii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>B:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>E♭:</td>
<td>vii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>E:</td>
<td>ii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>B:</td>
<td>IV₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>E♭:</td>
<td>ii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>D♭:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>C:</td>
<td>IV₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>B♭:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>D♭:</td>
<td>iii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>B♭:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>C:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>D♭:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>D:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>A♭:</td>
<td>iii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>E♭:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40.</td>
<td>C:</td>
<td>ii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.</td>
<td>G:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42.</td>
<td>A:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>D♭:</td>
<td>vi₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44.</td>
<td>A♭:</td>
<td>iii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45.</td>
<td>F:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46.</td>
<td>B:</td>
<td>ii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47.</td>
<td>F:</td>
<td>vii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48.</td>
<td>F♯:</td>
<td>IV₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>C♯:</td>
<td>V₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50.</td>
<td>F♯:</td>
<td>I₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51.</td>
<td>C♯:</td>
<td>ii₄⁶</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52.</td>
<td>D:</td>
<td>vi₄⁶</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Tertian Chords in Major Keys

Please write out the solutions to the questions below.

<table>
<thead>
<tr>
<th>Key</th>
<th>Chord</th>
<th>Root</th>
<th>Third</th>
<th>Fifth</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>d</td>
<td>is the root of the <em>ii</em></td>
<td>is the third of the vii°</td>
<td>is the fifth of the V</td>
</tr>
<tr>
<td>A</td>
<td>e</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>B</td>
<td>c</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>G</td>
<td>d</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>F</td>
<td>e</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>D</td>
<td>e</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>A</td>
<td>d</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>E</td>
<td>f</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>B</td>
<td>g</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>F</td>
<td>b</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>D</td>
<td>g</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>A</td>
<td>b</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>G</td>
<td>a</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
<tr>
<td>D</td>
<td>g</td>
<td>is the root of the _____</td>
<td>is the third of the _____</td>
<td>is the fifth of the _____</td>
</tr>
</tbody>
</table>
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. 

27
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.
Tertian Chords with Sevenths in Major Keys

Please write out the solutions to the questions below.

C:  \( d \) is the root of the \( ii \)
is the third of the \( vii^o \)
is the fifth of the \( V \)
is the seventh of the \( iii^7 \)

G:  \( a \) 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\#:  \( g \) 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:  \( c \) 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:  \( d \) 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_____  

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:  \( d^\# \) is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____  

A\#:  \( b^b \) is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____  

D\b:  \( b^b \) is the root of the_____
is the third of the_____
is the fifth of the_____
is the seventh of the_____  

31
A:  $d^b$  is the root of the_______
is the third of the_______
is the fifth of the_______
is the seventh of the_______

D:  $e$  is the root of the_______
is the third of the_______
is the fifth of the_______
is the seventh of the_______

B:  $c^b$  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_______

C:  $a$  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_______

G:  $f^*$  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_______

B*:  $c$  is the root of the_______
is the third of the_______
is the fifth of the_______
is the seventh of the_______

D*:  $a^b$  is the root of the_______
is the third of the_______
is the fifth of the_______
is the seventh of the_______

G*:  $b^b$  is the root of the_______
is the third of the_______
is the fifth of the_______
is the seventh of the_______

C*:  $f^*$  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_______

A*:  $d^b$  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_______

G*:  $f^*$  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:

\[ C: \text{ vii}^7 \]

\[ F: \text{ V}^7 \]

\[ A: \text{ vii}^6 \]

\[ C^\#: \text{ vii}^6 \]

\[ G: \text{ vii}^6 \]

\[ B^\#: \text{ V}^7 \]

\[ E: \text{ vii}^6 \]

\[ E^\#: \text{ vii}^6 \]

\[ D: \text{ V}^7 \]

\[ A^\#: \text{ V}^7 \]

\[ B: \text{ vii}^6 \]

\[ G: \text{ V}^7 \]

\[ E: \text{ V}^7 \]

\[ B: \text{ vii}^6 \]

\[ F^\#: \text{ vii}^6 \]

\[ F: \text{ vii}^6 \]

\[ C^\#: \text{ vii}^6 \]

\[ D^\#: \text{ V}^7 \]

\[ E^\#: \text{ vii}^6 \]

\[ A: \text{ vii}^6 \]
Major Mode Resolutions of Dominant Sevenths

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

1. C: V⁷ I
2. Aᵇ: V⁷ I
3. F: V⁷ I
4. D: V⁷ I
5. C#: V⁷ I
6. F#: V⁷ I
7. A: V⁷ I
8. Eᵇ: V⁷ I
9. G#: V⁷ I
10. Bᵇ: 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. Eb: I IV V7 I

3. A: I vi V7 I

4. Bb: I ii6 V7 I
some possible harmonizations:

1. D: I ii₆ V⁷ I I ii₆ V⁷ I

2. E₅: I IV V⁷ I I IV V⁷ I

3. A: I vi V⁷ I I vi V⁷ I

4. B₅: I ii₆ V⁷ I I ii₆ 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 ii6 V7 I

4. F: I IV V7 I
some possible harmonizations:

1. G: I IV V\(^7\) I I IV V\(^7\) I

2. B: I vi V\(^7\) I I vi V\(^7\) I

3. C\(^\#\): I ii\(^\#\) V\(^7\) I I ii\(^\#\) V\(^7\) I

4. F: I IV V\(^7\) I I IV V\(^7\) I
Major Mode Authentic Cadence III

Use of the Cadential Tonic Six-Four

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

1. D: I ii₆ I₄ V₇ I
2. G: I IV I₄ V₇ I
3. E♭: I IV I₄ V₇ I
4. B: I vi I₄ V₇ I
5. A: I vi I₄ V₇ I
6. C#: I ii₆ I₄ V₇ I
7. B♭: I ii₆ I₄ V₇ I
8. F: I IV I₄ V₇ I
some possible harmonizations:

1. D: I ii6 I6 V7 I

2. G: I IV i6 V7 i

3. E♭: I IV I6 V7 I

4. B: I vi I6 V7 I

5. A: I vi I6 V7 I

6. C#: I ii6 I6 V7 I

7. B♭: I ii♭ I♭6 V7 I

8. F: I IV I6 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.

1. C: IV V vi
2. D♭: IV V vi
3. F: I V vi
4. A: IV V vi
5. E♭: I V vi
6. F♯: I V vi
7. G: I V vi
8. C♯: I V vi
9. A♭: IV V vi
10. B: IV V vi
11. A♭: IV V vi
12. F: IV V vi
possible harmonizations:

1. C: IV V vi.
2. D♭: IV V vi.
5. E♭: I V 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.
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. Bb:

4. D:

5. Eb:

6. C:

7. A:

8. Ab:

9. A:
Diatonic Non-Chord Tones I
(continued)

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

10. G:
11. G:
12. E♭:
13. A:
14. C:
15. F:
16. 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.
Suspensions with the $V^7$ in the Major Mode

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

1. $V^7$ I

2. __________

3. __________

4. __________

5. __________

6. __________

7. __________

8. __________

9. __________

10. __________

11. __________

12. __________
Diatonic Non-Chord Tones II

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

1. B♭:

2. D:

3. F:

4. C:

5. G:

6. D♭:

7. E:

8. B♭:

9. B:
(Straf mich nicht, Riemenschnieder #38)

(O Ewigkeit, du Donnerwort, Riemenschnieder #26)

(Nun danket alle Gott, Riemenschnieder #32)
Analysis of Harmonizations
With Diatonic Non-Chord Tones I

The harmonizations below are enriched by dissonances caused by diatonic non-chord tones. Please provide a complete Roman numeral analysis of each of these short pieces.
Analysis of Harmonizations
With Diatonic Non-Chord Tones II

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

Introduction to
Secondary Function & Modulation
Secondary Function I

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

1. in $B^b$: $V^7$
in $E^b$: $V^7/V$
in $D^b$: $V^7/V_i$
in $A^b$: $V^7/ii$

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 $E$: 

67
Secondary Function II

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

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

1.

2.

3.
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.
Reproduced below is 1861 hymn tune "Melita" by the English Composer John Dykes (1825-1878). Provide a complete harmonic analysis of the hymn, paying particular attention to Dykes' modulations.
*1* While an upper neighbor (the f sharp is diatonic to the key of e minor), this pitch also creates the sonority F#-A-C (the vii"7" of G, which is the dominant of the hymn’s (C) and the ii"6" 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♭ minor

b minor

f♯ minor

c♯ minor

g minor
a minor

d minor

g# minor

c minor

b♭ minor

a♭ minor

e♭ minor

80
"Melodic" Minor Scales

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

a minor

e minor

f\# minor

c\# minor

g\# minor
a minor

d minor

a minor

c\textsuperscript{\flat} minor

d\textsuperscript{\flat} minor

g\textsuperscript{\flat} minor

e\textsuperscript{\flat} 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
2. e\textsuperscript{b} minor
3. g minor
4. a\textsuperscript{b} minor
5. c minor
6. f\textsuperscript{#} minor
7. c\textsuperscript{#} minor
8. d minor
9. b minor
10. f\textsuperscript{#} minor
11. c\textsuperscript{#} minor
12. e\textsuperscript{b} minor
13. e minor
14. g\textsuperscript{#} minor
15. c\textsuperscript{#} minor
16. e minor
17. b\textsuperscript{b} minor
18. f minor
19. b 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:

\[
\begin{array}{c}
\text{c: } \text{III} \\
\text{c: } \text{iv} & \text{f: } \text{V} & \text{f: } \text{VI} & \text{c}:^\# \text{: vii}^\circ \\
\text{g: } \text{vii}^\circ & \text{b}:^b \text{: V} & \text{e: } \text{III} & \text{e}:^b \text{: vii}^\circ \\
\text{d: } \text{VI} & \text{a}:^b \text{: V} & \text{b: } \text{iv} & \text{g: } \text{ii}^\circ \\
\text{e: } \text{V} & \text{b: } \text{vii}^\circ & \text{f}:^b \text{: VI} & \text{f: } \text{III}^\# \\
\text{c: } \text{III} & \text{d: } \text{VI} & \text{e}:^b \text{: VI} & \text{a: } \text{vii}^\circ
\end{array}
\]
Tertian Chords in Minor Keys

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

c: \( e^b \) is the root of the \( \text{III}^* \) is the third of the \( i \) is the fifth of the \( \text{VI} \)
c\#: \( d^# \) is the root of the
is the third of the
is the fifth of the

f\#: \( e^# \) is the root of the
is the third of the
is the fifth of the
b\#: \( d^b \) is the root of the
is the third of the
is the fifth of the

f: \( d^b \) is the root of the
is the third of the
is the fifth of the

f: \( d^b \) is the root of the
is the third of the
is the fifth of the

a: \( g^# \) is the root of the
is the third of the
is the fifth of the
b: \( g \) is the root of the
is the third of the
is the fifth of the

b: \( e \) 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

f\#: \( g^# \) is the root of the
is the third of the
is the fifth of the

g\#: \( b \) is the root of the
is the third of the
is the fifth of the
a: \( g^# \) is the root of the
is the third of the
is the fifth of the

g: \( d \) is the root of the
is the third of the
is the fifth of the

87
c:  \( f \) is the root of the fifth of the fifth of the third of the root

f:  \( a^b \) is the root of the fifth of the fifth of the third of the root

g*:  \( e \) is the root of the fifth of the fifth of the third of the root

e:  \( d^g \) is the root of the fifth of the fifth of the third of the root

\( g^a \):  \( d \) is the root of the fifth of the fifth of the third of the root

\( e^b \):  \( a \) is the root of the fifth of the fifth of the third of the root

\( d^b \):  \( b^b \) is the root of the fifth of the fifth of the third of the root

d:  \( b^b \) is the root of the fifth of the fifth of the third of the root

\( g^b \):  \( f^z \) is the root of the fifth of the fifth of the third of the root

g*:  \( f^z \) is the root of the fifth of the fifth of the third of the root

\( c^b \):  \( c \) is the root of the fifth of the fifth of the third of the root

\( a^b \):  \( c^b \) is the root of the fifth of the fifth of the third of the root

\( a^c \):  \( a \) is the root of the fifth of the fifth of the third of the root

c:  \( a \) is the root of the fifth of the fifth of the third of the root

a:  \( g^a \) is the root of the fifth of the fifth of the third of the root

\( g^a \):  \( f \) is the root of the fifth of the fifth of the third of the root

\( d^b \):  \( e^b \) is the root of the fifth of the fifth of the third of the root

d:  \( f \) is the root of the fifth of the fifth of the third of the root

f*:  \( b \) is the root of the fifth of the fifth of the third of the root

f:  \( a^b \) is the root of the fifth of the fifth of the third of the root

\( b^b \):  \( g \) is the root of the fifth of the fifth of the third of the root

\( b^g \):  \( g \) is the root of the fifth of the fifth of the third of the root
Tertian Chords with Sevenths in Minor Keys

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

\[
\begin{array}{llll}
d: & d & \text{is the root of the } & \text{i} \\
& & \text{is the third of the } & \text{VI} \\
& & \text{is the fifth of the } & \text{iv} \\
& & \text{is the seventh of the } & \text{ii}^{7} \\
g: & b & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
f^{#} & e^{#} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
g^{#} & a^{#} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
g: & d & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
d: & f & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
a: & c & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
c: & a^{b} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
b: & c^{#} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
f^{#} & g^{#} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
a^{b}: & c^{b} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
a^{b}: & c^{b} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
e^{b}: & b^{b} & \text{is the root of the } & \\
& & \text{is the third of the } & \\
& & \text{is the fifth of the } & \\
& & \text{is the seventh of the } & \\
\end{array}
\]
Minor Mode Dominant Seventh and Leading Tone Seventh Chords in Root Position

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

Example:

\[ \text{c: } \text{V}^7 \]

\[ \text{c: } \text{vii}^7 \quad \text{f: } \text{V}^7 \quad \text{a: } \text{vii}^7 \quad \text{c\#: } \text{vii}^7 \]

\[ \text{g: } \text{vii}^7 \quad \text{b\#: } \text{V}^7 \quad \text{e: } \text{vii}^7 \quad \text{e\#: } \text{vii}^7 \]

\[ \text{d: } \text{V}^7 \quad \text{a\#: } \text{V}^7 \quad \text{b: } \text{iv} \quad \text{g: } \text{V}^7 \]

\[ \text{e: } \text{V}^7 \quad \text{b: } \text{vii}^7 \quad \text{f\#: } \text{vii}^7 \quad \text{f: } \text{vii}^7 \]

\[ \text{c: } \text{vii}^7 \quad \text{d\#: } \text{V}^7 \quad \text{e\#: } \text{vii}^7 \quad \text{a: } \text{vii}^7 \]
Minor Mode Resolutions of Dominant Sevenths

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

1. c: V7 i
2. d: V7 i
3. a: V7 i
4. b: V7 i
5. a#: V7 i
6. c#: V7 i
7. e#: V7 i
8. g#: V7 i
9. f: V7 i
10. f#: V7 i
11. e: 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.
The Minor Mode Cadence II

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

1. d: $i \quad ii_6^6 \quad V^7 \quad i$

2. e: $i \quad iv \quad V^7 \quad i$

3. a: $i \quad VI \quad V^7 \quad i$

4. b: $i \quad ii_5^6 \quad V^7 \quad i$
some possible harmonizations:

1. d: i ii₆₃ V⁷ i i ii₆₃ V⁷ i

2. eᵇ: i iv V⁷ i i iv V⁷ i

3. a: i VI V⁷ i i VI V⁷ i

4. bᵇ: i ii₆₃ V⁷ i i ii₆₃ 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: ii6 III+ V7 i

8. c: ii6 5 III+ V3 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: ii₇ III⁺ V₇ i ii₇ III⁺ V₇ i

4. c: ii₆ III⁺ V₅ i ii₆ III⁺ V₅ 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 ii⁶ 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.
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.
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 i₄ V⁷ i

2. dm: iv⁶ N⁶ i₄ V⁷ i

3. bm: iv N⁶ i₄ V⁷ VI

4. am: V⁷ VI V₉ N V⁷ i

5. fm: VI N⁶ V⁷ i

6. em: i⁶ N⁶ V₉ V i

7. gm: i⁶ N⁶ V⁷ i

8. f₄m: iv⁶ N⁶ i₄ 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.
One possible realization of the figured bass:

a: i V₆ V₈ iv⁵ V V₆ N₆ i⁶ V₈ V I
Chords of the Augmented Sixth I

Please complete the harmonizations below.

1. cm: Gr\textsuperscript{6} i\textsubscript{4} V\textsuperscript{7}

2. E\textsuperscript{b}: It\textsuperscript{6} I\textsubscript{4} V

3. c\textsuperscript{#m}: Fr\textsuperscript{46} i\textsubscript{4}

4. e\textsuperscript{b}: It\textsuperscript{6} i\textsubscript{4} V\textsuperscript{7}

5. gm: Gr\textsuperscript{46} i\textsubscript{4} V\textsuperscript{7}

6. G: It\textsuperscript{6} V

7. A\textsuperscript{b}: Gr\textsuperscript{46} I\textsubscript{4}

8. f\textsuperscript{#m}: Gr\textsuperscript{46} i\textsubscript{4} V\textsuperscript{7}

9. g\textsuperscript{#m}: Fr\textsuperscript{46} V

10. cm: Fr\textsuperscript{46} i\textsubscript{4}

11. dm: It\textsuperscript{6} V

12. am: Gr\textsuperscript{46} i\textsubscript{4}
Chords of the Augmented Sixth I
(continued)

Please complete the harmonizations below.

13. dm: It⁴⁶ i₄⁶ V⁷

14. bm: Gr⁴⁶ V

15. fm: It⁴⁶ i₄⁶

16. am: Fr⁴⁶ V

17. em: Gr⁴⁶ V

18. bm: It⁴⁶ i₄⁶

19. f⁴m: It⁴⁶ i₄⁶

20. b⁴m: Gr⁴⁶ i₄⁶ V⁷
Chords of the Augmented Sixth II

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

1. cm: iv $G^{+6}$ i₄ $V^7$ i

5. fm: i₆ $F^{+6}$ i₄ $V^7$ i

2. dm: ii⁶ $I^{+6}$ V i $V^7_{V}$

6. e₄m: iv $G^{+6}$ i₄ $V^7$ i

3. gm: i $G^{+6}$ i₄ $V^7$ i

7. b₄m: i₄ $F^{+6}$ V i

4. bm: iv $F^{+6}$ V VI i

8. am: iv $G^{+6}$ i₄ $V^7$ i
Chords of the Augmented-Sixth and Neapolitan

Please provide a complete harmonic analysis of the examples below.

1.

2.

3.
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♭

Lydian on C

Phrygian on B♭
dorian on G

aeolian on G

locrian on F♯

"blues" on D

mixolydian on E♭

"blues" on F

aeolian on 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
2. B Maj / g♯ min
3. F Maj / d min
4. phrygian on A
5. lócrian on D
6. C Maj / a min
7. mixolydian on B
8. lydian on C♯
9. E♭ Maj / c min
10. dorian on B
11. phrygian on c
12. dorian on G
13. aeolian on B
14. dorian on g♯
15. aeolian on C♯
16. G Maj / e min
17. E Maj / c♯ min
18. A♭ Maj / f min
19. phrygian on E♭
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.
possible harmonizations:

1. C: I vi IV V⁷ I

2. C: I vi ii⁶ V⁷ I

(IV)
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.
possible harmonizations:

1. A: I I₆ ii₆ V₇ I

2. A: I I₆ ii₆ V₇ I

3. A: I I₆ ii₆ V₇ I

4. A: I I₆ ii₆ V₇ I

5. A: I I₆ ii₆ V₇ I

6. A: I I₆ ii₆ V₇ I

7. A: I I₆ ii₆ V₇ I

8. A: I I₆ ii₆ V₇ I
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.
possible harmonizations:

1. B♭: I V7 vi vi7 I

2. [Harmonic analysis]

3. [Harmonic analysis]

4. [Harmonic analysis]

5. [Harmonic analysis]

6. [Harmonic analysis]
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.
possible harmonizations:

1. 
   \[ A^b: \quad I \quad \text{vii}^6 \quad \text{vi}_4 \quad \text{IV} \quad \text{V}^7 \quad I \]

2. 
   \[ A^b: \quad I \quad V_3^6 \quad I^6 \quad \text{ii}^6 \quad V^7 \quad I \]

3. 
   \[ A^b: \quad I \quad \text{vii}^6 \quad V_3^6 \quad \text{IV} \quad \text{V}^7 \quad I \]

4. 
   \[ A^b: \quad I \quad \text{ii}^7 \quad \text{vi}^6 \quad \text{ii}^6 \quad V^7 \quad I \]
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.
possible harmonizations:
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.
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:

C: I V7 vi I6 IV I

C: I V7 vi I6 IV (ü§) 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.

2.
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.
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.
possible harmonizations:

1.

2.
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.*
possible harmonizations:

1. 

2.
Bass Line No. 12

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

1.

2.
possible harmonizations:
Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
possible harmonizations:

1.

2.
Bass Line No. 14

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

1. 

2.
possible harmonizations:

1.

2.
Bass Line No. 15

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

1.

2.
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.*
possible harmonizations:

1.

2.
Bass Line No. 17

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.)

Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
possible harmonizations:
Bass Line No. 18

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
possible harmonizations:
Bass Line No. 19

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
possible harmonizations:
Bass Line No. 20

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

F: I vi IV V⁷/V V vi ii₆ I₄ 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.
Three possible harmonizations of the bass line:

Em: \(i \frac{V^6}{IV} \quad iv \quad i^6 \frac{V^6}{IV} \quad VI \quad III^6 \quad i^6 \quad ii^6 \quad i^6 \quad V^7 \quad i\)

E:\(5: \frac{V^6}{V} \quad V \quad I \quad IV \quad I^6\)
Bass Line No. 22

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

**dm:** i, V/III, V/III, ii₄, vii₇, i, iv, i₆, V, i

**F:** V₄, i₄, V₃, V, I, IV, vii_/vi

**dm:** i, V/IV, iv₆, i₄, V/III, V/III, iii, VI, V₅, i, ii₆, i₄, VⅥ, i

**F:** vi₆, V₃, V, I
Bass Line No. 23

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

A: I iii IV V⁷ vi V/V V V/ii VI V/ii i ⁶ IV V⁷ I

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

A: I I⁶ IV V⁷ vi V/V/ V V/ii IV V V⁷ V¹⁷ III I

A: I V⁶ V/V IV V vi V/V V V/ii V/V III V⁷ I

V⁶ LIII
Bass Line No. 24

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
Two possible harmonizations of the bass line:
Bass Line No. 25

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

\[
e: \text{i vi \ V}^7 \ \text{vii}^9_{\text{LVII}} \ V^6 \ i \ i^6_{\text{III}} \ ii^6_{\text{V}} \ V^7 \ i
\]

\[
e: \text{i V}^{\text{V}}_{\text{LVII}} \ V \ V^7_{\text{VII}} \ \text{V}^{6}_{\text{RIII}} \ V^{7}_{\text{IV}} \ \text{V}^7_{\text{V}} \ \text{V}^{7}_{\text{VI}} \ V^{7}_{\text{LVII}} \ V^7 \ I
\]

\[
e: \text{i V}^{7}_{\text{LVII}} \ V \ V^6_{\text{LVII}} \ V^6 \ \text{i} \ \text{LVII}^6 \ \text{III} \ ii^6 \ V^7 \ (\text{VI} \ iv \ I) \ V^6_{\text{III}}
\]
Bass Line No. 26

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

b:  i  V\(^7\)  VI  V\(_2\)  i\(^6\)  V\(_5/\text{III}\)  III  vii\(^6\)\(_\text{III}\)  i\(_4\)  V\(^7\)  i

b:  i  V\(^7\)  VI  V\(_3/\text{III}\)  III  vii\(_\text{III}\)  III  V\(_7/\text{VI}\)  iv  i\(_4\)  V\(^7\)  i

( g:  V\(^7\)  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.
Three possible harmonizations of the bass line:
Bass Line No. 28

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
Two possible harmonizations of the bass line:
Bass Line No. 29

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
Two possible harmonizations of the bass line:
Bass Line No. 30

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

\begin{align*}
\text{B: } & I \quad \text{iii}_{\flat}^3 \quad \text{vii}^{6}_{\flat} \quad V^7 \quad \text{vi} \quad ii^6 \quad \text{iii}_{\flat}^6 \quad V^7_{/ii} \\
\text{c: } & i^6 \quad \text{iii}_{\flat}^6 \quad V^7
\end{align*}

\begin{align*}
\text{B: } & ii \quad V^6_{/iV} \quad V^6 \quad V^7 \quad I \\
\text{c: } & i \quad V^6_{/iV} \quad V^6_{/iV} \quad IV^6
\end{align*}

\begin{align*}
\text{B: } & i \quad \text{iii}_{\flat}^6 \quad \text{vii}^{6}_{\flat} \quad \text{vii}^{6}_{iV} \quad IV^6 \quad ii^6 \quad \text{iii}_{\flat}^6 \\
\text{c: } & i^6 \quad ii^6 \quad V^7
\end{align*}

\begin{align*}
\text{c: } & i \quad \text{vii}^{6}_{/iV} \quad \text{vii}^{6}_{/ii} \quad \text{iii}_{\flat}^6 \\
\text{B: } & \text{iii}_{\flat}^6 \quad V^7 \quad i \quad V^6_{/iV} \quad \text{etc.}
\end{align*}
Bass Line No. 31

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
two possible harmonizations of the bass line:
Bass Line No. 32

Using standard four voice chorale style, please realize the following bass lines. Your first realization should not include non-chord tones. Enhance your realization by adding non-chord tones in a second harmonization. Include a Roman numeral analysis of all your work (including complete identification of all non-chord tones.) Please note: Make certain that your calligraphy is neat and clear. Messy calligraphy will not be accepted.
three possible harmonizations of the bass line:
Bass Line No. 33

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

1.

\[ a: \quad \text{I} \quad \text{V}^6_i \quad \text{I} \quad \text{V}^6_{\text{IV}}^{\#} \quad \text{IV} \quad \text{V}_\text{III}^6 \quad \text{III} \quad \text{V}^4_{\text{II}}^{\text{VI}} \]

\[ \text{VI}^6 \quad \text{V}^6_{\text{III}} \quad \text{III} \quad \text{vii}^6_{\text{III}} \quad \text{Fr}^{66} \quad \text{Gr}^{66} \quad \text{V}^7 \quad \text{I} \]

2.

\[ a: \quad \text{V}^7_{\text{IV}} \quad \text{vii}^7 \quad \text{V/IV} \quad \text{Gr}^{66}_{\text{VII}} \quad \text{V/LVII} \quad \text{LVII}^7 \text{ or } \text{V}^6_{\text{III}} \quad \text{V}^7_{\text{VI}} (\text{III}^7) \]

\[ \text{vii}^6_{\text{LVII}} \quad \text{vii}^6_{\text{III}} \quad \text{iii} \quad \text{ii}^6 \quad \text{Fr}^{66} \quad \text{V}^7 \quad \text{I} \]
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.
a possible harmonization:
The Harmonic Sequence 1

Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.
two possible harmonizations of the bass line:
The Harmonic Sequence 2

Please provide two harmonizations of the sequential bass line given below. Your second harmonization should be enhanced by non-chord tones. Provide a complete Roman numeral analysis of your work.
two possible harmonizations of the bass line:
The Harmonic Sequence 3

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

This is the bass line of Pachelbel's famous "Canon in D"
two possible harmonizations of the bass line:
The Harmonic Sequence 4

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

Melodies for Harmonization
Melody Harmonization 1

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

1. 

2. 

3. 

4. 

5. 

6. d: i VI iv\textsuperscript{6} V\textsuperscript{6} i vii\textsuperscript{6} i\textsuperscript{6} i VI ii\textsuperscript{07} i\textsuperscript{6} V\textsuperscript{7} i 

7. 

8. V\textsuperscript{6}
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.
several possible harmonizations:
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.
Six possible harmonizations:

1.

2.

3.

4.

5.

6.

A: $V_V$, $V^6_{\text{iii}}$, $I^6$, $V^7_{vi}$, $vi$, $V^4_{\text{IV}}$, $IV^6$, $Vv^7_{ii}$, $ii$, $V$, $I$
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.

(free harmonization)
Six possible harmonizations:

1.

2.

3.

4.

5.

6.
Melody Harmonization 5

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

1.
\[
\begin{array}{cccccccc}
D: & I & V^7 & vi & iii & IV & I_6^6 & V^7 & I \\
\end{array}
\]

2.
\[
\begin{array}{cccccccc}
D: & I & V_{VI}^7 & vi & V_{IV}^7 & IV & vii_{V}^{67} & V^7 & I \\
\end{array}
\]

3.
\[
\begin{array}{cccccccc}
D: & I & iii & vii_{V}^{67} & vii_{IV}^{67} & IV^6 & I & V^7 & I \\
\end{array}
\]

4.
\[
\begin{array}{cccccccc}
D: & I & V^4_3 & vi^6 & V^4_2 & V^9 & vi^7 & V^6_3 & I \\
\end{array}
\]

5.
\[
\begin{array}{cccccccc}
b: & i & V^7 & VI & V_{VI}^7 & Gr^6 & i_6^6 & V^7 & i \\
\end{array}
\]

6.
\[
\begin{array}{cccccccc}
f^6: & Gr^6 & i_4^6 & V^7 & vii_{LVII}^{67} & Lvi^9 & vii_{N}^{67} & V^7_{VI} & VI \\
\end{array}
\]

(enharmonic)
Melody Harmonization 6

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

Final Project
Final Project

Passacagalia

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.
Five possible harmonizations:

\[ \text{c: i} \quad V^4_{\frac{3}{4}iv} \quad iv \quad V^7 \quad V^4_{\frac{3}{4}iv} \quad \text{VII}^\flat \quad V^7_{/V} \quad V \quad i \]

\[ \text{c: i} \quad V^\flat_{/III} \quad \text{Gr}^6 \quad i^6 \quad N^6 \quad V^4_{/LVII} \quad V^6_{/III} \quad V^3_{/iv} \quad i \]

\[ \text{(LVII)} \]

\[ \text{c: i} \quad V^4_{/iv} \quad vii^9 \quad vii^6_{/iv} \quad vii^6_{/III} \quad \text{biii} \quad V^7_{/V} \quad V \quad i \]

\[ \text{c:} \quad V^6_{/iv} \quad V^4_{/iv} \quad iv^6 \quad i^6 \quad N^6 \quad V^6_{/RIII} \quad V^7_{/V} \quad V \quad i \]

\[ \text{Aflat:} \quad I^6 \quad V^7 \quad V^4_{iv} \quad \text{vi}_4 \quad V^4_{/ii} \quad I \quad V^2_{/vii} \quad \text{c:} \quad V^7_{/V} \quad V \quad i \]
One possible set of variations:
X

Literature for Study
Chorale #74

\[ \text{d: } i \quad \text{VI} \quad \text{III}^6 \quad \text{iv} \quad \text{III} \quad V^6 \]

\[ \text{F: } \text{vii}^6_3 \quad I^6 \quad \text{ii} \quad \text{vii}^6_6 \quad I \quad \text{ii}_5^6 \quad V \quad I \]

\[ \text{d: } i \quad i^6 \quad i^6_4 \quad V^7 \quad i \quad i \quad \text{iv} \quad \text{III}^6 \]

\[ \text{F: } \text{ii} \quad I^6 \quad \text{vi}^4_3 \quad \text{vii}^6_6 \]

\[ \text{F: } \text{IV}_4^6 \quad I \quad \text{V}^7_{IV} \quad \text{ii}^6 \quad \text{V}^6_\text{II} \quad \text{ii} \quad \text{C: } \text{V}^6_5 \quad I \quad I \quad \text{IV}^6 \quad I^6_4 \]

\[ \text{(or I w/ 4-3 sus) } \quad \text{g: } i^6 \quad \text{V}^6_5 \quad i \quad i \quad V \quad \text{V}^6_{5/IV} \quad \text{IV} \]

\[ \text{C: } \text{ii}^6_5 \quad V \quad I \quad \text{IV} \quad \text{vi} \]

\[ \text{F: } I \quad \text{ii} \quad I^6 \quad V \quad V \quad I \]

230
Chorale #80

D: I IV I₆ IV₆ V₅ I ii₆ V I vii₆/₅vi

b: vii₆/₅vi

D: vi vi₆

b: i i₆ i₄ V⁷ i i ii₆ iv III₆ VI ii₆

D: IV₆ I I IV vii₆/₅ii ii₆ V₆ V V V₅/₄V V

e: vii₆/₄V i i₆ V V₅/₄IV

A: V₅/₄ I V V IV I₄

D: IV₄ I I IV vii₆/₄ii ii₆ V₆ V V V I

(or I w/ 4·3 sus)

A: V₅/₄ I V V IV I₄

231
J.S. Bach

Prelude in C Major

BWV 846

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

\[\text{Musical notation}\]
Prelude in C Major
J.S. Bach
J.S. Bach
Prelude in C Major

Golden Mean Synopsis

1. Theta One: m. 1 through m. 35 = m. 21
2. Theta Two: m. 21 back through m. 1 = m. 8
   \(21 - 13 = 8\)
3. Theta Three: m. 8 through m. 21 = m. 16
Passacaglia in C minor
Johann Sebastian Bach
(probably composed while in Arnstadt, 1703-1707)
W.A. Mozart

Ave Verum Corpus

for mixed choir, strings and organ.

KV 618

composed: Baden bei Wien, June 17/18, 1791
Verum corpus natum de Maria

Virgine: Vere passum

9 6 5
4 3