

Assignments and Drills

Assignment 7.01

The objective of this assignment is efficient seventh chord creation in root position.

Instructions: Create *seventh chords* in *root position* as instructed. The note provided is the *root* of each chord and is not to be altered. The first two have been done for you. REFER BACK TO EXAMPLES 7.01 AND 7.02 IF NECESSARY.

The assignment consists of 40 exercises, numbered 1 through 40, arranged in four systems of two staves each. Each exercise shows a single note on a staff, representing the root of a seventh chord. The chord type is labeled below the note.

Exercise Number	Chord Type
1	half-diminished
2	minor
3	diminished
4	dominant
5	major
6	major
7	diminished
8	half-diminished
9	dominant
10	minor
11	dominant
12	major
13	half-diminished
14	diminished
15	minor
16	major
17	minor
18	diminished
19	dominant
20	diminished
21	dominant
22	major
23	diminished
24	minor
25	half-diminished
26	diminished
27	major
28	dominant
29	half-diminished
30	minor
31	dominant
32	minor
33	half-diminished
34	major
35	diminished
36	major
37	dominant
38	diminished
39	half-diminished
40	minor

The objective of this assignment is identification of seventh chord qualities.

Instructions: Identify the *root* and *quality* of each seventh chord using *pop-chord* abbreviations:

Maj7 = major seventh.

m7 = minor seventh.

7 = dominant seventh.

°7 = diminished seventh.

m7(b5) = half-diminished seventh.

The first two have been done for you.

REFER BACK TO EXAMPLES 7.01, 7.02, AND 7.13 IF NECESSARY.

1 E7 2 F#m7(b5) 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

The objective of this assignment is efficient seventh chord identification in various keys and inversions.

Instructions: Provide the correct *roman numeral* and *inversion* symbol for each chord. The first two have been done for you. REFER BACK TO EXAMPLES 7.01, 7.02, 7.03, 7.08, 7.19, 7.22, AND 7.23 IF NECESSARY.

1 Am: vii^o₂⁴ 2 Em: ii^o₃⁴ 3 D: 4 B \flat : 5 F:

6 D \flat : 7 D: 8 B: 9 B \flat : 10 F:

11 Dm: 12 D: 13 Em: 14 F: 15 G:

16 E: 17 E \flat : 18 Bm: 19 A: 20 Am:

21 E: 22 C#: 23 D \flat : 24 Dm: 25 G:

26 G \flat : 27 G#m: 28 Dm: 29 Am: 30 B \flat m:

31 F: 32 D: 33 B: 34 B \flat : 35 Em:

The objective of this assignment is efficient seventh chord creation in various keys and inversions.

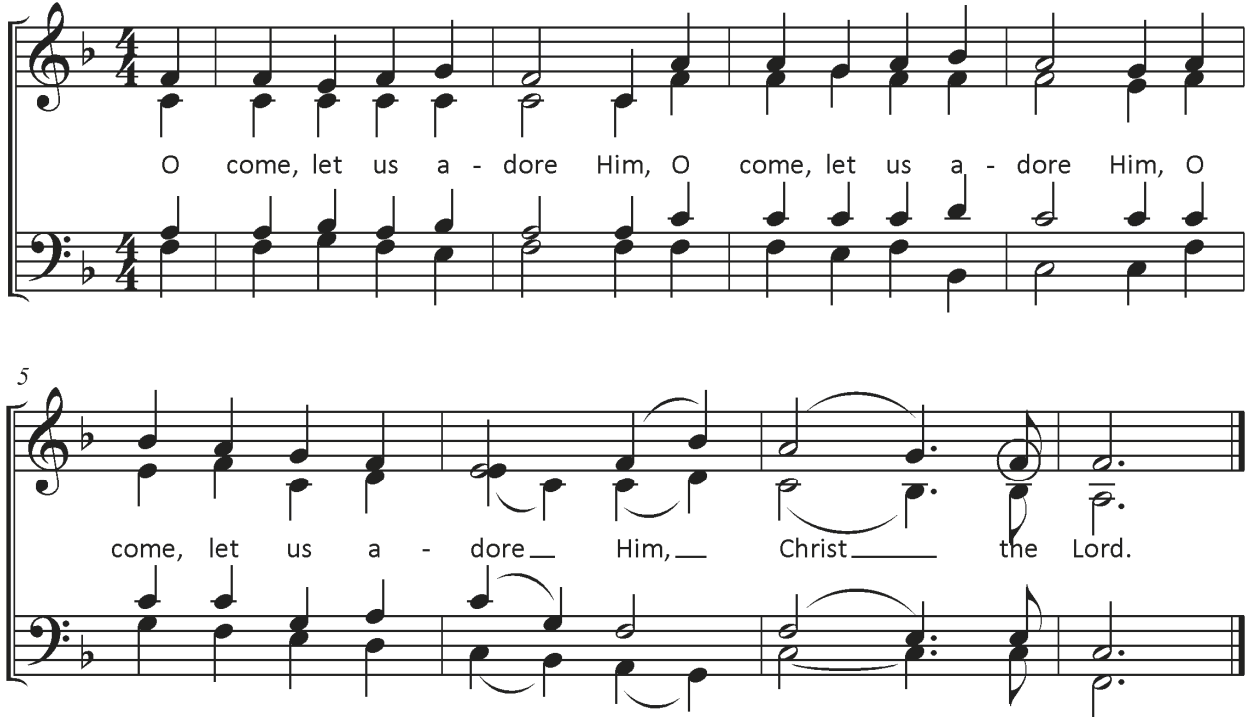
Instructions: Write each chord as indicated. Do not use key signatures. The first two have been done for you. REFER BACK TO EXAMPLES 7.01, 7.02, 7.03, 7.08, 7.19, 7.22, AND 7.23 IF NECESSARY.

1	2	3	4	5
G: vii [°] ₅ ⁶ Cm: vii [°] ₂ ⁴ Bm: ii [°] ₅ ⁶ A: vi ⁴ ₃ F: IV ⁷				
6	7	8	9	10
B ^b : V ⁴ ₂ Gm: ii [°] ₃ ⁴ D: vii [°] ₅ ⁶ Em: iv ⁴ ₂ Am: V ⁴ ₃				
11	12	13	14	15
C: vi ⁶ ₅ D ^b : ii ⁷ E: iii ⁶ ₅ B: vi ⁴ ₃ F: vii [°] ₇				
16	17	18	19	20
A: iii ⁴ ₃ B ^b : ii ⁴ ₂ C: vii [°] ₅ ⁶ Dm: iv ⁷ Em: V ⁴ ₂				
21	22	23	24	25
Fm: VI ⁶ ₅ G: I ⁴ ₃ A ^b m: iv ⁴ ₃ A ^b : IV ⁶ ₅ B: vi ⁷				
26	27	28	29	30
Cm: ii [°] ₇ D: iii ⁴ ₃ E: vii [°] ₅ ⁶ F [#] : V ⁶ ₅ F [#] m: v ⁴ ₂				
31	32	33	34	35
G [#] m: i ⁴ ₂ A ^b : ii ⁴ ₂ A ^b m: iv ⁷ Em: VI ⁶ ₅ Dm: ii [°] ₇				
36	37	38	39	40
A: ii ⁷ C: iii ⁶ ₅ E ^b : I ⁴ ₂ Fm: VI ⁴ ₃ G ^b : IV ⁶ ₅				

Assignment 7.05

The objective of this assignment is accurate harmonic analysis of music in chorale style.

Instructions: Provide *harmonic analysis* for the chorale below.³ REFER BACK TO EXAMPLES 7.01, 7.02, 7.03, 7.08, 7.19, 7.22, AND 7.23 IF NECESSARY.



O come, let us a - dore Him, O come, let us a - dore Him, O
 come, let us a - dore Him, Christ the Lord.

Assignment 7.06

The objective of this assignment is accurate harmonic analysis of music in chorale style.

Instructions: Provide *harmonic analysis* for the chorale excerpt below.⁴ REFER BACK TO EXAMPLES 7.01, 7.02, 7.03, 7.08, 7.19, 7.22, AND 7.23 IF NECESSARY.



Come, Thou fount of ev - ery bless - ing, tune my heart to sing Thy grace; —

³ O Come, Let Us Adore Him (*refrain only*): Traditional music and lyrics. Public Domain. Tune name: Adeste Fideles.

⁴ Come, Thou fount of Every Blessing: Lyrics by Robert Robinson, 1758; traditional American melody, circa 1800. Public Domain. Tune name: Nettleton.

The objective of this assignment is accurate harmonic analysis of music in chorale style.

Instructions: Provide *harmonic analysis* for the chorale below.⁵ REFER BACK TO EXAMPLES 7.01, 7.02, 7.03, 7.08, 7.19, 7.22, AND 7.23 IF NECESSARY.

When I sur - vey the won - drous cross

The first system of the chorale, measures 1-4. It features a treble and bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "When I sur - vey the won - drous cross".

on which the Prince of Glo - ry died,

The second system of the chorale, measures 5-8. It continues the melody and bass line. The lyrics are: "on which the Prince of Glo - ry died,".

my rich - est gain I count but loss,

The third system of the chorale, measures 9-12. It continues the melody and bass line. The lyrics are: "my rich - est gain I count but loss,".

and pour con - tempt on all my pride.

The fourth system of the chorale, measures 13-16. It concludes the melody and bass line. The lyrics are: "and pour con - tempt on all my pride.".

⁵When I Survey the Wondrous Cross: Lyrics by Isaac Watts, 1707; music attributed to Lowell Mason, 1824, based on Gregorian chant (not the same harmonization as examples 5.24-5.26). Public Domain. Tune name: Hamburg.

The objective of this assignment is accurate and efficient harmonic analysis of music for piano.

Instructions: Provide *harmonic analysis* for the excerpts below. The beginning of the first measure of the first excerpt has been done for you. REFER BACK TO EXAMPLES 7.15 — 7.18 IF NECESSARY.

The Wild Horseman (Opus 68, No. 8): Robert Schumann, 1848. Public Domain.

Allegro con brio

mf

2

3

Am: i

4

5

6

7

8

sfz

Sonata Facile, Opus 49, No. 2, second movement (Minuet): Ludwig van Beethoven, 1805. Public Domain.

1

2

3

4

5

6

7

8

The objective of this assignment is efficient creation of figured bass symbols below the staff.

Instructions: Provide *figured bass* for the chorale below.⁶ REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

When I sur - vey the won - drous cross

on which the Prince of Glo - ry died,

my rich - est gain I count but loss,

and pour con - tempt on all my pride.

⁶When I Survey the Wondrous Cross: Lyrics by Isaac Watts, 1707; music attributed to Lowell Mason, 1824, based on Gregorian chant. Public Domain. Tune name: Hamburg.

Assignment 7.10

The objective of this assignment is efficient creation of figured bass symbols below the staff.

Instructions: The Bach chorale used in example 6.23 appears below in simplified form. Provide the *figured bass* below the staff. Do not attempt harmonic analysis. Ignore circled (nonharmonic) notes. REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

1 2 3 4

5 6 7 8

Assignment 7.11

The objective of this assignment is efficient creation of figured bass symbols below the staff.

Instructions: Provide the *figured bass* for the following Bach chorale⁷ below the staff. Do not attempt harmonic analysis. Ignore circled (nonharmonic) notes. REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

1 2 3 4

5 6 7 8

⁷ Komm, Gott Schöpfer, Heiliger Geist: Common chorale harmonized by J.S. Bach, circa 1725. Public Domain. Simplified for analysis.

Assignment 7.12

The objective of this assignment is efficient creation of figured bass symbols below the staff.

Instructions: Provide the *figured bass* for the following simplified Bach chorale⁸ below the staff. REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

Musical score for Assignment 7.12, measures 1-11. The score is in G minor, common time, and consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The piece is a chorale with a simple harmonic structure. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 11. The key signature has one flat (Bb), and the time signature is common time (C). The melody features a mix of quarter and eighth notes, with some measures containing rests. The bass line is primarily composed of quarter notes and rests.

Assignment 7.13

The objective of this assignment is efficient creation of figured bass symbols below the staff.

Instructions: Provide the *figured bass* for the following simplified Bach chorale⁹ below the staff. REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

Musical score for Assignment 7.13, measures 1-8. The score is in G minor, common time, and consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The piece is a chorale with a simple harmonic structure. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The key signature has one flat (Bb), and the time signature is common time (C). The melody features a mix of quarter and eighth notes, with some measures containing rests. The bass line is primarily composed of quarter notes and rests.

⁸ O wie selig seid ihr doch, ihr Frommen: *Common chorale harmonized by J.S. Bach, circa 1725. Public Domain.*

⁹ Vom Himmel hoch da komm ich her: *Common chorale harmonized by J.S. Bach, circa 1725. Public Domain.*

The objective of this assignment is accurate figured bass realization.

Instructions: Realize the *figured bass* for the following bass lines. The first measure of the first exercise is done for you. REFER BACK TO EXAMPLES 7.19 — 7.39 IF NECESSARY.

realization

figured bass

7 # 6 5 \flat 6 4 6 5 (\flat)6 6 5 \flat 4+ 2 6 4 6 4 \flat 7

realization

figured bass

6 6 4 \ 6 4 3 6 7 \ 7

realization

figured bass

6 6 6 6 6 4 6 6 7 7 #

Questions for Review

1. Why is a four-note chord called a *seventh chord*?

2. Identify the *quality* of the *triad* and the quality of the interval of the *seventh from the root* in each of the following types of seventh chords:
 - Major seventh:

 - Minor seventh:

 - Dominant seventh:

 - Diminished seventh:

 - Half-diminished seventh:

3. What is the *figured bass symbol* for a *seventh chord* in each of the following inversions?
 - Root position:

 - First inversion:

 - Second inversion:

 - Third inversion:

4. If one of these symbols (\sharp \flat $+$ \natural / \backslash) is used in figured bass *next to a number*, what is the performer to do?

5. If one of the symbols in question 4 is used in figured bass *by itself*, what is the performer to do?

6. If one of the symbols in question 4 is used in figured bass *below a number*, what is the performer to do?