

Assignments and Drills

Assignment 8.01

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for each excerpt below,⁵ including *circling and labeling of nonharmonic tones*. Measure one of number one has been done for you. REFER BACK TO ALL EXAMPLES IN CHAPTER EIGHT IF NECESSARY.

1

$G:$ ii I_4^6 V V_2^4 I^6 I

2

3

⁵ Brief excerpts from chorales harmonized by Bach. Public Domain.

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Instructions: Provide *harmonic analysis* for each excerpt below,⁶ including *circling and labeling of nonharmonic tones*. REFER BACK TO ALL EXAMPLES IN CHAPTER EIGHT IF NECESSARY.

1

2

3

4

⁶Brief excerpts from chorales harmonized by Bach. Public Domain.

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for each excerpt below,⁷ including *circling and labeling of nonharmonic tones*. TRY TO COMPLETE THE ASSIGNMENT WITHOUT REFERRING BACK TO ANY EXAMPLES IN CHAPTER EIGHT.

1

2

3

4

*melodic minor

⁷Brief excerpts from chorales harmonized by Bach. Public Domain.

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for each excerpt below,⁸ including *circling and labeling of nonharmonic tones*. Be prepared to identify chords in all forms of minor from now on. TRY TO COMPLETE THE ASSIGNMENT WITHOUT REFERRING BACK TO ANY EXAMPLES IN CHAPTER EIGHT.

1

2

3

4

⁸ Brief excerpts from chorales harmonized by Bach. Public Domain.

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for the excerpt below,⁹ including *circling and labeling of nonharmonic tones*. TRY TO COMPLETE THE ASSIGNMENT WITHOUT REFERRING BACK TO ANY EXAMPLES IN CHAPTER EIGHT.

The musical score is in treble clef, 3/4 time, and A major. It consists of four staves of music with lyrics underneath. Chord symbols are written above the notes. The lyrics are: "If with all your hearts you truly seek me, you shall ever surely find me." Thus saith our God! Thus saith our God. "You shall ever surely find me!" Thus saith our God.

Chord symbols: A, Bm7/A, E/G#, A, A/C#, E, F#m7, Bm7, E7, F#m, E7/G#, A, D, E, E7, A.

⁹ Elijah (oratorio), If with All Your Hearts (aria): Felix Mendelssohn, 1846. Abbreviated. Public Domain.

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for the excerpt below,¹⁰ including *circling and labeling of nonharmonic tones*. TRY TO COMPLETE THE ASSIGNMENT WITHOUT REFERRING BACK TO ANY EXAMPLES IN CHAPTER EIGHT.

Adagio

The image displays two systems of musical notation for a string quartet. The first system, labeled 'Adagio', contains measures 1 through 3. It features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part begins with a whole rest in measure 1, followed by a half note G4 in measure 2 and a half note A4 in measure 3, with a crescendo hairpin. The Violin II, Viola, and Cello parts play rhythmic patterns of eighth notes. The second system contains measures 4 through 6. The Violin I part continues with a half note B4 in measure 4, a half note C5 in measure 5, and a half note D5 in measure 6. The other instruments continue their rhythmic patterns. The key signature has one flat (B-flat major), and the time signature is 3/8.

¹⁰String Quartet, Opus 18, No. 1. Second movement (Adagio), measures 1-6: Ludwig Van Beethoven, circa 1798. Public Domain.

The objective of this assignment is identification of nonharmonic tones.

Instructions: Provide *harmonic analysis* for the excerpt below,¹¹ including *circling and labeling of nonharmonic tones*. TRY TO COMPLETE THE ASSIGNMENT WITHOUT REFERRING BACK TO ANY EXAMPLES IN CHAPTER EIGHT.

The musical score shows an excerpt from measures 260 to 264. The instruments and their parts are as follows:

- Flute:** Rests in measures 260-263, then plays a melodic phrase in measure 264.
- Oboe:** Rests in measures 260-261, then plays a melodic line in measures 262-264.
- Bassoon:** Plays a rhythmic accompaniment of eighth notes in measures 260-263, then rests in measure 264.
- Trumpet in Bb:** Plays a harmonic accompaniment of chords in measures 260-264.
- Violin I:** Plays a melodic line with slurs in measures 260-264.
- Violin II:** Plays a rhythmic accompaniment of eighth notes in measures 260-264.
- Viola:** Plays a melodic line with slurs in measures 260-264.
- Cello and Contra bass:** Plays a melodic line with slurs in measures 260-264.

¹¹Symphony No. 41 ("Jupiter") KV 551, First movement (Allegro Vivace), measures 260-264: W. A. Mozart, 1788. Public Domain.

The objective of this assignment is creation of nonharmonic tones.

Instructions: Rewrite the music in the staves provided as instructed. The first one is done for YOU. REFER BACK TO ALL EXAMPLES IN CHAPTER EIGHT IF NECESSARY.

add unaccented
PT in bass

add accented
PT in bass

add accented
LN in alto

add ET in alto

add 4-3 SUS
in alto

add APP
in tenor

add RET in
soprano

add CT in tenor

The objective of this assignment is creation of nonharmonic tones.

Instructions: Create *suspensions* as directed. REFER BACK TO EXAMPLES 8.12 — 8.14 IF NECESSARY.

9-8

4-3

7-6

2-3

4-3

7-6

9-8

decorated 4-3

Assignment 8.10

The objective of this assignment is creation of nonharmonic tones.

Instructions: On a separate sheet of staff paper, rewrite the chorale below,¹² adding at least seven different kinds of nonharmonic tones. Nonharmonic tones may be added to any voice *except for soprano*. REFER BACK TO ALL EXAMPLES IN CHAPTER EIGHT IF NECESSARY.

Assignment 8.11

The objective of this assignment is identification of nonharmonic tones.

Instructions: Go back through assignments 7.08, 7.10, 7.11, 7.12, and 7.13 in chapter seven and label the nonharmonic tones circled. Circle any 4-3 suspensions that are present (indicated by figured bass).

¹² Herr Gott, Dich loben alle wir: *Common chorale harmonized by J.S. Bach (nonharmonic tones removed), circa 1725. Public Domain. Tune name: Old 100th.*

Questions for Review

1. Why do nonharmonic tones exist? What purposes do they serve?
2. When referring to nonharmonic tones, what is meant by the terms *accented* and *unaccented*?
3. What is the difference between a passing tone and a neighboring tone?
4. What is the difference between an escape tone and an appoggiatura?
5. What is the difference between a suspension and a retardation?
6. How are various suspensions classified? Explain each classification.
7. How are pedal tones approached and left?
8. How do you determine the chord inversion when a pedal tone is in the bass?
9. What is the determining factor when distinguishing between nonharmonic tones and chord sevenths?
10. How do you determine the chord inversion when an accented nonharmonic tone is in the bass?