

# Assignments and Drills

## Assignment 11.01

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable alto and tenor lines, following the voice leading guidelines presented in chapter eleven.

Measures 1 and 2 have been completed for you. All keys are major.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.

Measures 1-5 of the musical excerpt. The first two measures are pre-completed. The key signature changes from C major to G major (measure 2), then to F major (measure 3), G major (measure 4), and F major (measure 5).

C: I V G: V I

Measures 6-10 of the musical excerpt. The key signature changes from F major to G major (measure 6), F major (measure 7), G major (measure 8), F major (measure 9), and G major (measure 10).

6 7 6 4 6 5

Measures 11-15 of the musical excerpt. The key signature changes from G major to F major (measure 11), G major (measure 12), F major (measure 13), G major (measure 14), and F major (measure 15).

7 6 4 7 4 3 6

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable alto and tenor lines, following the voice leading guidelines presented in chapter eleven.

All keys are minor.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable soprano, alto, and tenor lines, following the voice leading guidelines presented in chapter eleven.

All keys are major.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.

1                      2                      3                      4                      5

6  
4 3 6

6                      7                      8                      9                      10

6 4                      6 5                      4 2 6                      6

11                      12                      13                      14                      15

6                      6

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable soprano, alto, and tenor lines, following the voice leading guidelines presented in chapter eleven.

All keys are minor.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.

1 2 3 4 5

6  
5

# 6

6 7 8 9 10

6

6

#

6

11 12 13 14 15

# 6

2

+5 6 6

4 4

6 6

4 4

7

6 4

4

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable alto and tenor lines, following the voice leading guidelines presented in chapter eleven.
3. Sing each line when finished.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.  
DO NOT VIOLATE ANY LAWS, AVOID REGULATION VIOLATIONS IF AT ALL POSSIBLE, AND ADHERE TO DOUBLING PRINCIPLES UNLESS DOING SO CAUSES A GREATER INFRACTION.

1.

2.

3.

1. Provide harmonic analysis for each brief excerpt below according to the key signature and figured bass provided.
2. Write smooth, singable alto and tenor lines, following the voice leading guidelines presented in chapter eleven.
3. Sing each line when finished.

REFER BACK TO THE FOUR LAWS, FIVE REGULATIONS, AND THREE DOUBLING PRINCIPLES AS NECESSARY.  
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1.

6 # 6 6 6 7#

2.

6 4/3 6 4/2 6 6/4 7(#)

3.

6/4 6 # 6 6 6 6 (#) # 6 5

\* The nonharmonic tone here is substituting for the third of the triad. Omit the third in lieu of this note.

Instructions: Identify voice leading errors in each excerpt below. Label each one and indicate whether it is a violation of a law or a regulation. Also make note of other problems (chords without thirds, retrogressions, etc.).

REFER BACK TO THE FOUR LAWS AND FIVE REGULATIONS AS NECESSARY. ALSO REVIEW EXAMPLES 9.17 — 9.20.

1.

E: I I<sup>6</sup> IV V IV<sup>6</sup> V<sup>6</sup> IV<sub>4</sub><sup>6</sup> I IV vi<sub>4</sub><sup>6</sup> V<sub>4</sub><sup>6</sup> IV I<sup>6</sup> IV<sup>6</sup> V

2.

F: IV I iii IV vi iii<sup>6</sup> IV I<sup>6</sup> IV iii<sup>6</sup> ii<sub>4</sub><sup>6</sup> IV I V I

3.

Em: i i<sub>4</sub><sup>6</sup> III iv III i<sub>4</sub><sup>6</sup> vii<sub>4</sub><sup>0</sup> vii<sub>4</sub><sup>6</sup> VI<sub>4</sub><sup>6</sup> vii<sub>4</sub><sup>6</sup> VI<sub>4</sub><sup>6</sup> IV<sup>6</sup> i vii<sub>4</sub><sup>6</sup> i

4.

Bm: i V iv V iv<sub>4</sub><sup>6</sup> V i vii<sup>0</sup> V<sup>7</sup> i

1. Harmonize each brief melody below. The harmonic rhythm is one chord change per melody note (inversion changes of repeated chords considered chord changes).
2. Voice lead the alto, tenor, and bass parts. Write the bass line first.
3. Start and end with root position triads.
4. Use second inversion triads only in acceptable contexts (REVIEW EXAMPLES 9.17 — 9.20).
5. Add at least one nonharmonic tone. Check to make sure the additional notes do not create any voice leading errors.
6. Write a complete harmonic analysis below the staff. Enclose circle progressions in ellipses.

All keys are major.

ATTEMPT TO RECALL ALL LAWS, REGULATIONS, AND DOUBLING PRINCIPLES FROM MEMORY.

1.

2.

3.



1. Harmonize each brief melody below. The harmonic rhythm is one chord change per melody note (inversion changes of repeated chords considered chord changes).
2. Voice lead the alto, tenor, and bass parts. Write the bass line first.
3. Start and end with root position triads.
4. Use second inversion triads only in acceptable contexts (REVIEW EXAMPLES 9.17-9.20).
5. Add at least one nonharmonic tone to each exercise. Check to make sure the additional notes do not create any voice leading errors.
6. Write a complete harmonic analysis below the staff. Enclose circle progressions in ellipses.

All keys are minor.

ATTEMPT TO RECALL ALL LAWS, REGULATIONS, AND DOUBLING PRINCIPLES FROM MEMORY.

1.

2.

3.

1. Harmonize the melody below.<sup>5</sup> The harmonic rhythm is one chord per melody note, except when there are beamed eighth notes (one chord per in such instances).
2. Voice lead the alto, tenor, and bass parts. Write the bass line first.
3. Use second inversion triads only in acceptable contexts (REVIEW EXAMPLES 9.17-9.20).
4. Add nonharmonic tones to enhance the voice leading. Check to make sure the additional notes do not create any voice leading errors.
5. Write a complete harmonic analysis below the staff. Enclose circle progressions in ellipses.

ATTEMPT TO RECALL ALL LAWS, REGULATIONS, AND DOUBLING PRINCIPLES FROM MEMORY.

5

9

13

<sup>5</sup>

Rutherford

## Assignment 11.11

Harmonize the progression below, first in open spacing, then in close spacing. One of these spacings works quite well, while the other poses significant challenges. Compare with Examples 11.10 and 11.11 on pages 282-283.



C: I iii IV V



C: I iii IV V

## Assignment 11.12

1. On a separate sheet of paper, harmonize a popular or folk melody of your choice in chorale style (including nonharmonic tones). Write the bass line first.
2. Write a complete harmonic analysis below the staff. Enclose circle progressions in ellipses.

## Assignment 11.13

Instructions: Many of the brief progressions in assignments 11.1 – 11.5 were cadences. Go back through assignments 11.1 – 11.5 and label each cadence you find.

## Composition Project

## Assignment 11.14

Instructions: Compose an original \_\_\_\_\_ as follows:

- Homophonic texture on grand staff with soprano/alto in treble clef and tenor/bass in bass clef (indicate each part by stem direction)
- Period construction
- Traditional cadences
- Harmonic rhythm changes every beat
- Strong harmonic progressions, no retrogressions
- Keep voices stepwise as much as possible
- No law violations
- Avoid regulation violations as much as possible
- Follow doubling principles unless doing so causes a law/regulation violation
- Include nonharmonic tones
- Minimum 16 measures in length

## Questions for Review

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1. Why is voice leading more than just filling in the notes of each chord?
2. What is meant by the term \_\_\_\_\_ ?
3. List the four musical laws of voice leading.
4. List the five musical regulations of voice leading.
5. List the three doubling principles of voice leading.
6. What is the term for the note on which a diminished triad is constructed? Why is it not called the \_\_\_\_\_ ?
7. In what inversion does a diminished triad appear the most frequently?
8. What are \_\_\_\_\_ ?
9. Explain the three types of resolutions of dominant seventh chords.
10. Explain the three types of resolutions of diminished seventh chords.
11. Explain what is meant by \_\_\_\_\_ .
12. How many tritones are present in a diminished seventh chord?
13. Why is irregular doubling of the resolution chord usually necessary when resolving half-diminished seventh chords?