

Diatonic Harmony Summary – Homework

These unfigured harmonizations are based on all the materials presented in the Diatonic Harmony section. Employ K/C/O or mixed spacing as applicable. After completing the harmonization, add at least one nonharmonic tone (ET, ant, susp, app) to each example. Provide full analysis.

1. ant. 2. esc

Unfigured

a:

3. 4. PT 5.

6. 7.

8. 9. esc

Employ V₇ inversions

10. Musical notation for exercise 10, measures 1-3. Treble clef, key signature of one sharp (F#), 4/4 time signature. Bass clef, key signature of one sharp (F#).

11. Musical notation for exercise 11, measures 1-3. Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Bass clef, key signature of three sharps (F#, C#, G#).

12. Musical notation for exercise 12, measures 1-3. Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. Bass clef, key signature of two sharps (F#, C#).

13. Musical notation for exercise 13, measures 1-3. Treble clef, key signature of one flat (Bb), 4/4 time signature. Bass clef, key signature of one flat (Bb).

14. Musical notation for exercise 14, measures 1-3. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Bass clef, key signature of three sharps (F#, C#, G#).

15. Musical notation for exercise 15, measures 1-3. Treble clef, key signature of four flats (Bb, Eb, Ab, Db), 4/4 time signature. Bass clef, key signature of four flats (Bb, Eb, Ab, Db).

16. Musical notation for exercise 16, measures 1-3. Treble clef, key signature of one flat (Bb), 4/4 time signature. Bass clef, key signature of one flat (Bb).

Realize the figured basses. Add nonharmonic tones. Provide full analysis.

17.

18.

19.

Substitution Chart: Major			
Tonic	Subdominant	Dominant	
<p>I</p> <ul style="list-style-type: none"> vi vi⁶ iii 	<p>IV</p> <ul style="list-style-type: none"> ii^(o) ii⁶ ii^{(♭)7} 	<p>[I₄⁶] → V⁽⁷⁾</p> <p>iii₆⁸ → V₅⁷</p>	<p>V⁷</p> <p>V₅⁶</p> <p>V₃⁴ → I or I⁶</p> <p>V₂</p> <p>vii^{o6}</p> <p>[V₄⁶]</p>
Substitution Chart: Minor			
Tonic	Subdominant	Dominant	
<p>i</p> <ul style="list-style-type: none"> VI VI⁶ III 	<p>iv</p> <ul style="list-style-type: none"> ii^o ii^{o6} ii^{♭7} 	<p>[i₄⁶] → V⁽⁷⁾</p> <p>III₆⁸ → V₅⁷</p>	<p>V⁷</p> <p>V₅⁶</p> <p>V₃⁴ → i or i⁶</p> <p>V₂⁴</p> <p>vii^{o6}</p> <p>[V₄⁶]</p>

Provide the missing alto and tenor voices. Employ mixed spacing as suggested or if necessary. Add nonharmonic tones as appropriate. Provide full analysis.

1.

Unfigured

C:

2.

Unfigured

D:

3. **Hymn: Praise to the Lord** Stralsund Gesangbuch

6

6

6

6

6

6

3

6

*V#/vi

6

5

8 - 7

*Secondary dominant. See Chapter 19.