

# Assignments and Drills

## Assignment 11.01

The objective of this assignment is proper voice leading according to common practice.

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.

1 2 3 4 5

C: I V G: V I

6 7 8 9 10

6 7 6 4 6 5

11 12 13 14 15

7 6 4 7 4 3 6

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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.

Excerpt 1-5: Treble clef, bass clef. Key signatures: 1 (no sharps/flats), 2 (one sharp), 3 (two flats), 4 (three sharps), 5 (two flats). Figured bass: #, 6, 7, #.

Excerpt 6-10: Treble clef, bass clef. Key signatures: 6 (three sharps), 7 (two sharps), 8 (one sharp), 9 (no sharps/flats), 10 (three sharps). Figured bass: 6 #, 7 #, 6 #, 6, 6 6.

Excerpt 11-15: Treble clef, bass clef. Key signatures: 11 (two flats), 12 (one flat), 13 (one sharp), 14 (two sharps), 15 (three sharps). Figured bass: 6 4, 6, 7 #, 6, 7 #.

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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.

The exercises are numbered 1 through 15. Each exercise consists of a treble clef staff with a key signature and a bass clef staff with a figured bass line. The exercises are arranged in three groups of five.

- Exercise 1:** Treble clef, key signature: one sharp (F#). Bass clef, figured bass: 6.
- Exercise 2:** Treble clef, key signature: two sharps (F#, C#). Bass clef, figured bass: 6.
- Exercise 3:** Treble clef, key signature: one flat (Bb). Bass clef, figured bass: 6.
- Exercise 4:** Treble clef, key signature: two sharps (F#, C#). Bass clef, figured bass: 4, 3, 6.
- Exercise 5:** Treble clef, key signature: two flats (Bb, Eb). Bass clef, figured bass: 6.
- Exercise 6:** Treble clef, key signature: two sharps (F#, C#). Bass clef, figured bass: 6, 4.
- Exercise 7:** Treble clef, key signature: one flat (Bb). Bass clef, figured bass: 6, 5.
- Exercise 8:** Treble clef, key signature: one sharp (F#). Bass clef, figured bass: 4, 2, 6.
- Exercise 9:** Treble clef, key signature: one flat (Bb). Bass clef, figured bass: 6.
- Exercise 10:** Treble clef, key signature: two sharps (F#, C#). Bass clef, figured bass: 6.
- Exercise 11:** Treble clef, key signature: two flats (Bb, Eb). Bass clef, figured bass: 6.
- Exercise 12:** Treble clef, key signature: one flat (Bb). Bass clef, figured bass: 6.
- Exercise 13:** Treble clef, key signature: one sharp (F#). Bass clef, figured bass: 6.
- Exercise 14:** Treble clef, key signature: one flat (Bb). Bass clef, figured bass: 6.
- Exercise 15:** Treble clef, key signature: two sharps (F#, C#). Bass clef, figured bass: 6.

The objective of this assignment is proper voice leading according to common practice.

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

The objective of this assignment is proper voice leading according to common practice.

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.

The objective of this assignment is proper voice leading according to common practice.

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.

The objective of this assignment is error identification.

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>06</sup> vii<sub>4</sub><sup>06</sup> VI<sub>4</sub><sup>6</sup> vii<sub>4</sub><sup>06</sup> VI<sub>4</sub><sup>6</sup> IV<sup>6</sup> i vii<sub>4</sub><sup>06</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

The objective of this assignment is proper voice leading according to common practice.

1. Harmonize each brief melody below. The harmonic rhythm is one chord change per melody note (inversion changes of repeated chords *are* 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.



The objective of this assignment is proper voice leading according to common practice.

1. Harmonize each brief melody below. The harmonic rhythm is one chord change per melody note (inversion changes of repeated chords *are* 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.

Musical exercise 1: A melody in G minor, 4/4 time, ending with a half cadence. The melody is written on a treble clef staff. The bass line is on a bass clef staff and is currently blank for the student to write.

2.

Musical exercise 2: A melody in G minor, 3/4 time, ending with a half cadence. The melody is written on a treble clef staff. The bass line is on a bass clef staff and is currently blank for the student to write.

3.

Musical exercise 3: A melody in G minor, 3/4 time. The melody is written on a treble clef staff. The bass line is on a bass clef staff and is currently blank for the student to write.

The objective of this assignment is harmonization of a melody according to common practice chorale style voice leading.

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 *beat* 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> Chrétien d' Urhan: Rutherford, 1734. Public Domain.

**Assignment 11.11**

The objective of this assignment is harmonization of a melody and bass line according to common practice chorale style voice leading.

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**

The objective of this assignment is harmonization of a melody according to common practice chorale style voice leading.

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**

The objective of this assignment is identification of cadences (review).

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 *chorale* 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 *cantus firmus*?
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 *root*?
7. In what inversion does a diminished triad appear the most frequently?
8. What are *uneven fifths*?
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 *direction of inflection*.
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?