HARMONY HOMEWORK

This harmony homework serves as an introduction to the submediant harmony in some common settings for both major and minor modes. I have tried to devise exercises that begin with passive identification exercises and move towards more active tasks. For example, the score excerpts give a chance for students to identify the submediant within real musical settings, which do not necessarily have a consistent harmonic rhythm, although these examples are fairly uniform to help identification. The chorale harmonizations do not jump immediately into situations where the students would have too many choices for chords; the possibilities in the first three choral exercises are fairly limited, but the last one gives a more free context. The figuration exercises at the end might be too easy since I have labeled the chords to use, but it provides a chance for the students to develop a pseudo-compositional texture. The other harmonies involved in all the examples have been limited to those the student would have probably already encountered, i.e. tonic, dominant, subdominant, and supertonic in first and second inversions.

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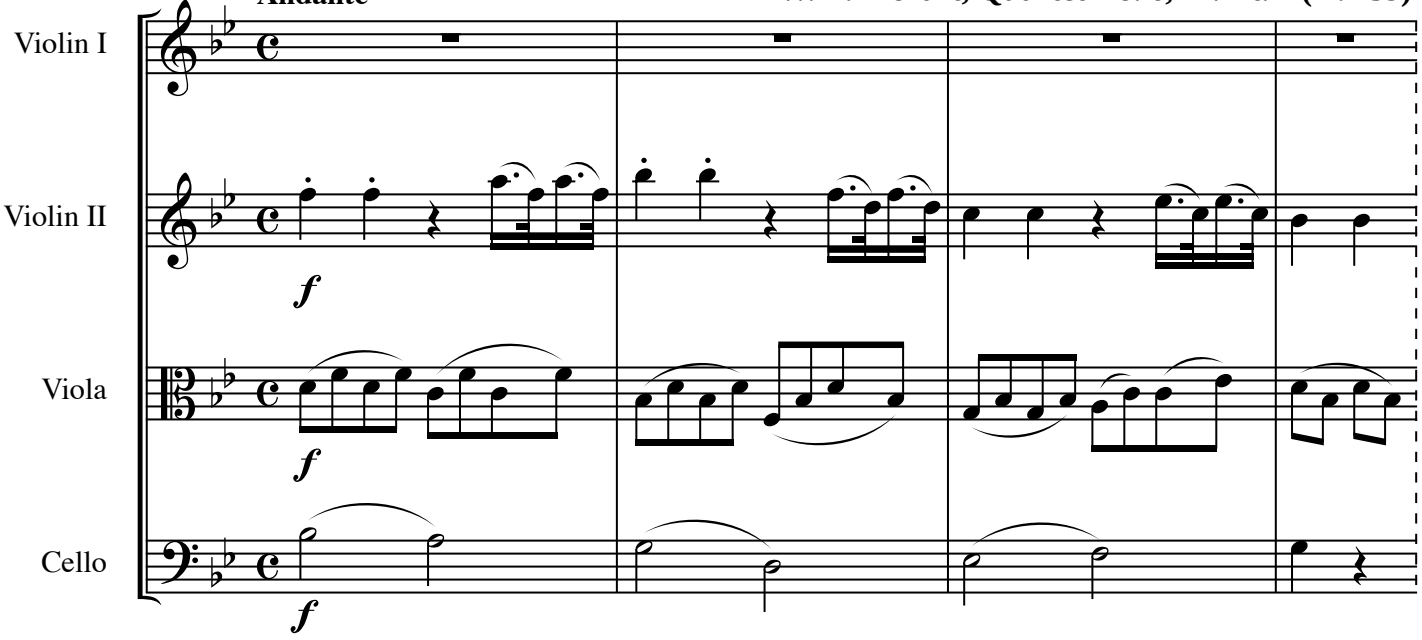
04/17/07

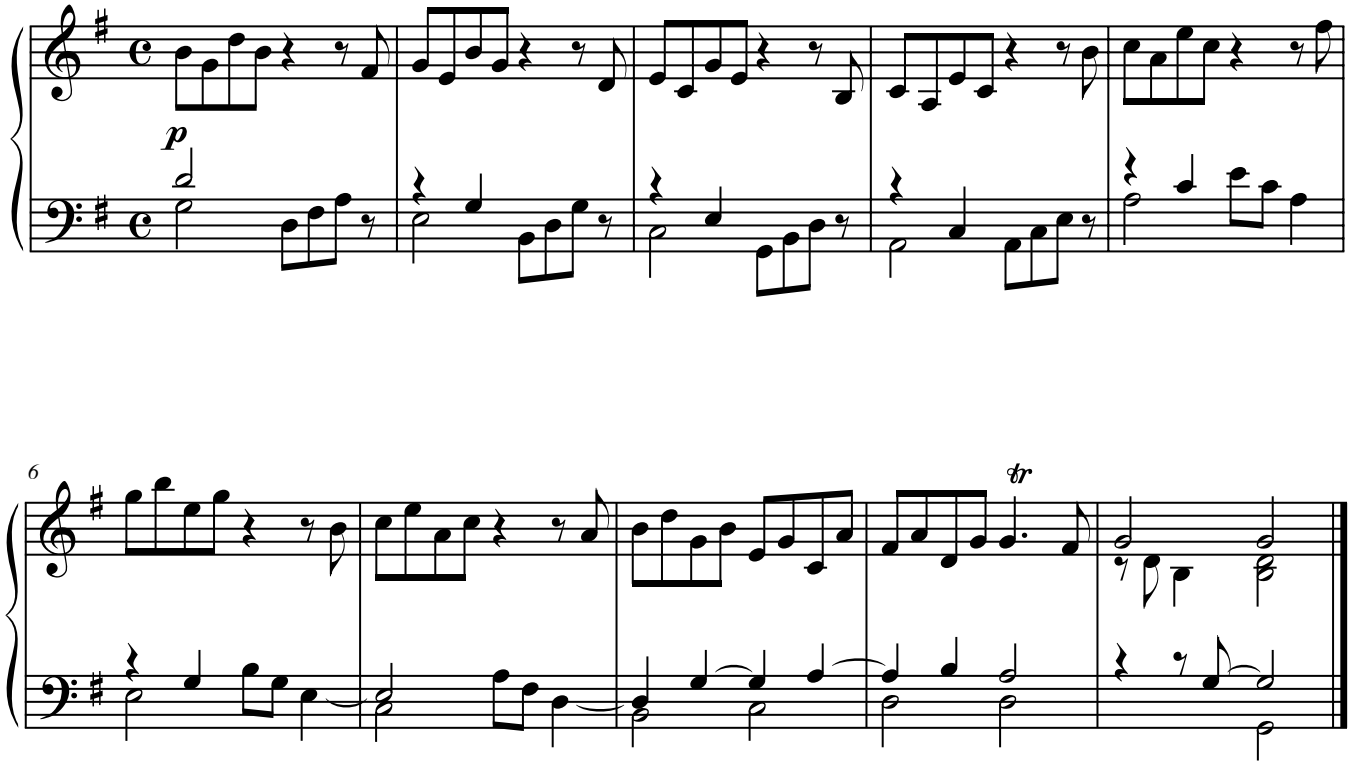
Part 1a: Identify the different harmonies used in the excerpt below. Label chord changes with Roman numerals and figured bass below the score.

Andante **W. A. Mozart, Quartet No. 6, mvmt. 1 (K. 159)**



Part 1b: Identify the different harmonies used in the excerpt below. Label chord changes with Roman numerals and figured bass below the score.

Andante **H. Purcell, Suite in G major, Prelude (Z. 660)**



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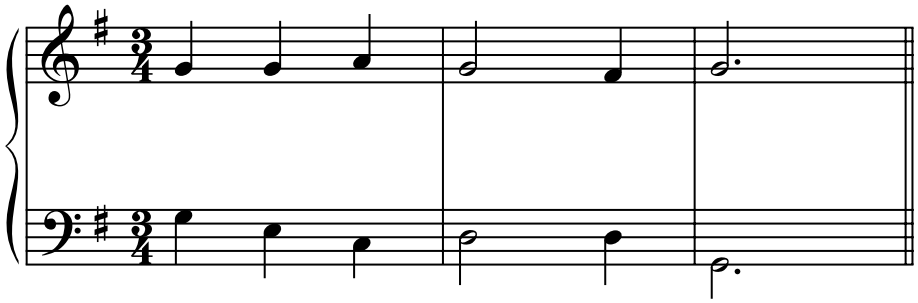
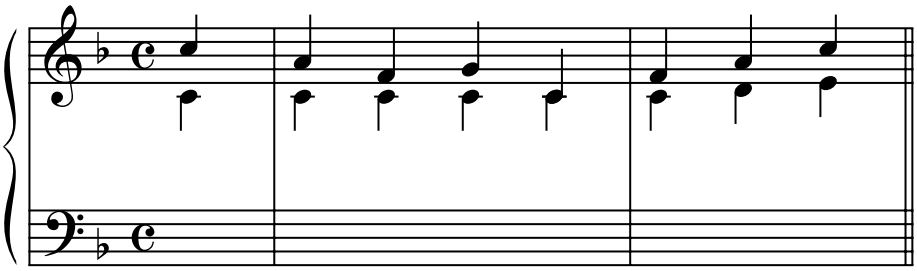
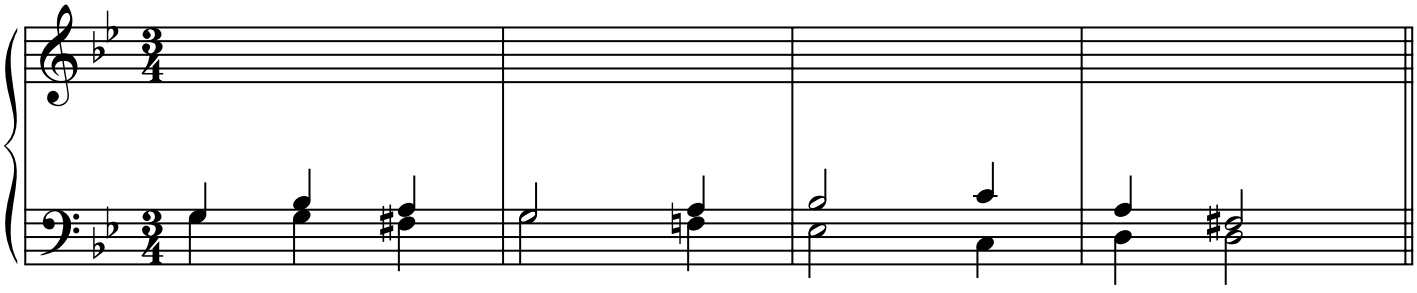
Part 2a: Fill in the inner voices using at least one submediant harmony. Label each chord with Roman numerals underneath.



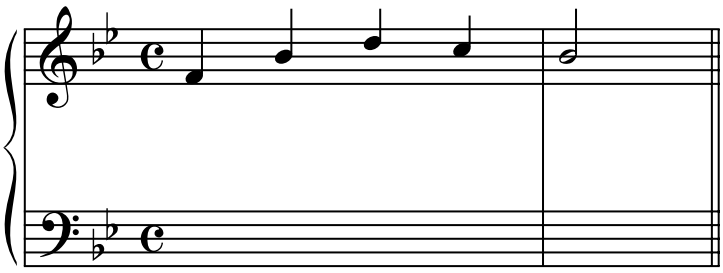
Part 2b: Add a bass and tenor line using at least one submediant harmony. Label chords with Roman numerals.



Part 2c: Add a soprano and alto line using at least one submediant harmony. Label chords with Roman numerals.



Part 2d: Harmonize the melody using at least one submediant. Label chords with Roman numerals.



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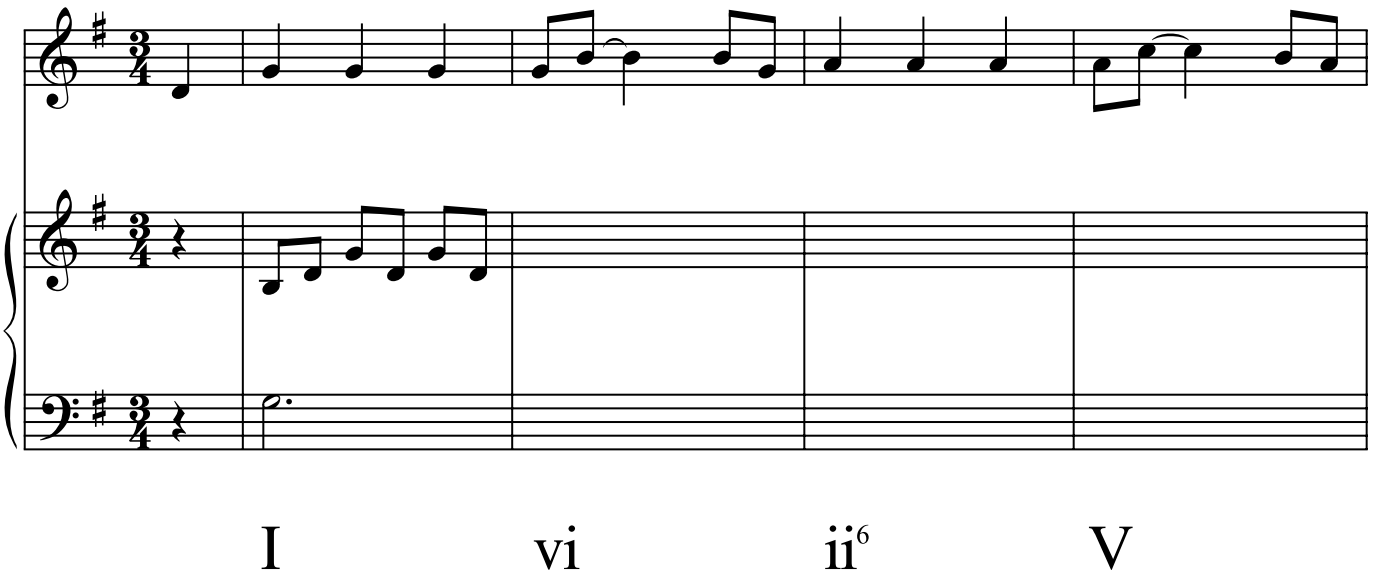
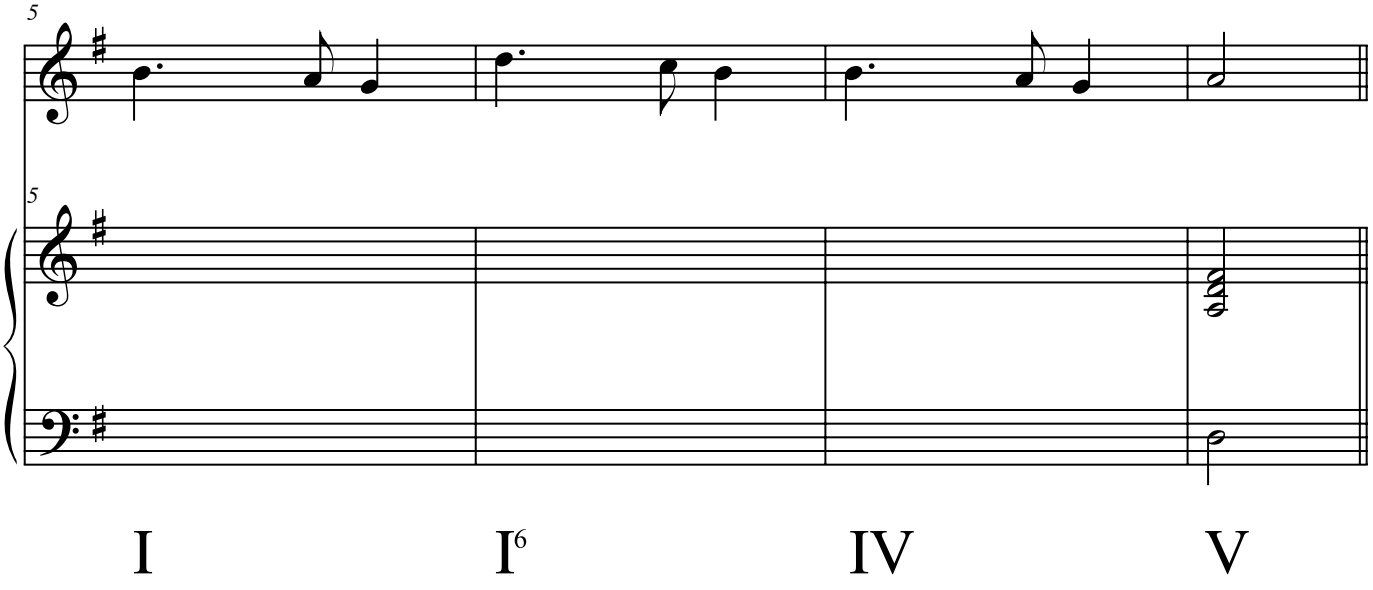
Part 3a: Harmonize the melody below using the same pattern of keyboard figuration as in the first measure. Follow the chords as indicated.

In Dublin's Fair City (Irish Folk Song)





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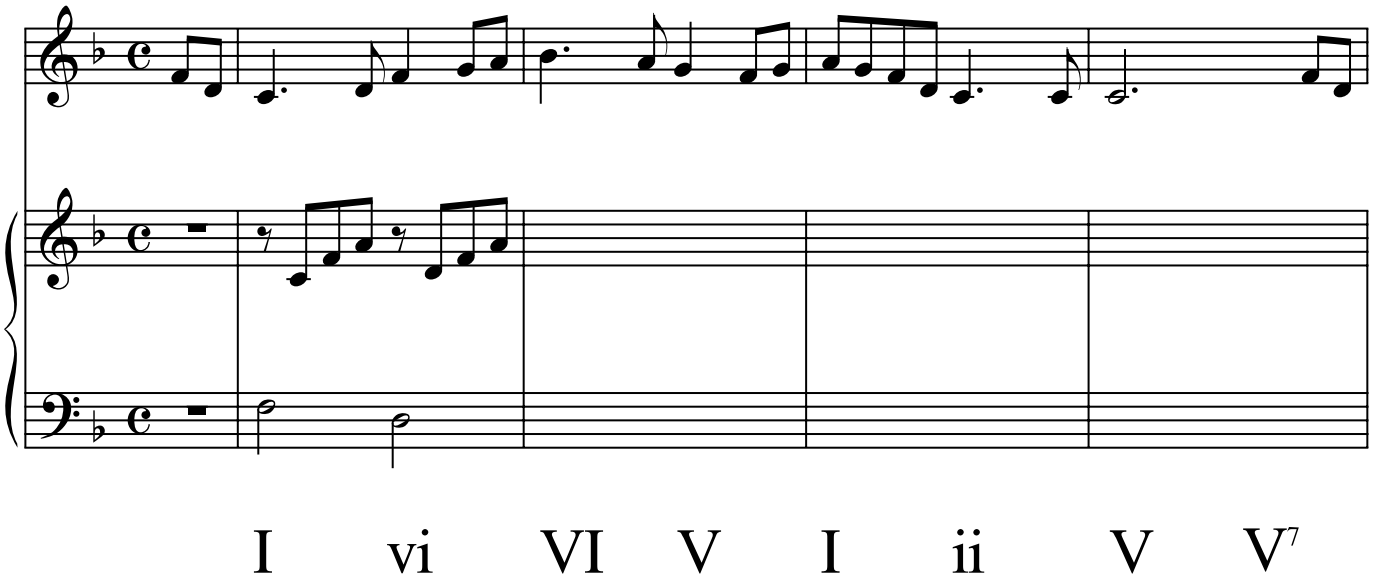
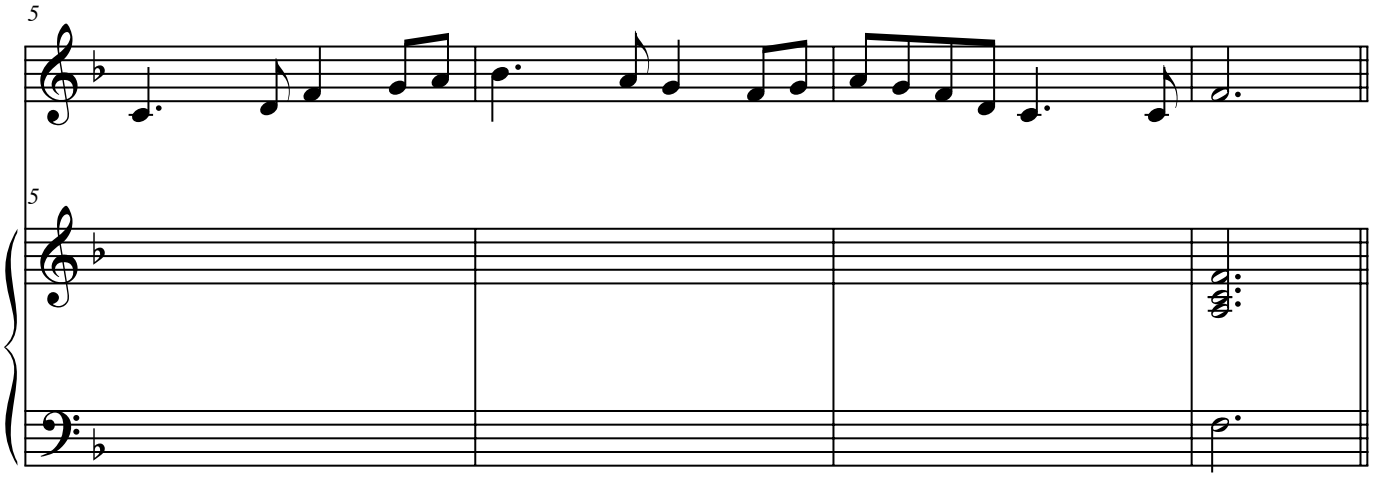
Part 3b: Harmonize the melody below using the same pattern of keyboard figuration as in the first measure. Follow the chords as indicated.

My Singing Bird (Irish Folk Song)



I vi VI V I ii V V^7



I vi VI ii^6 vi V^7 I

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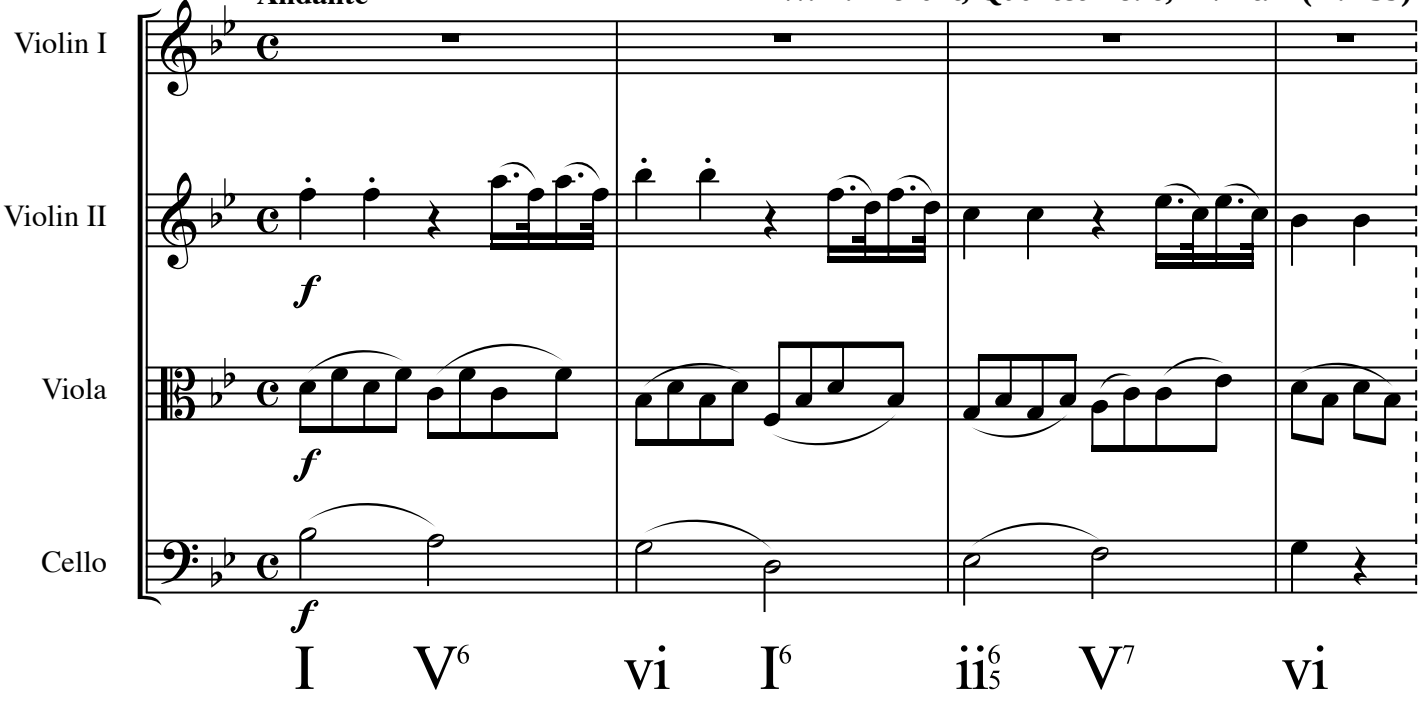

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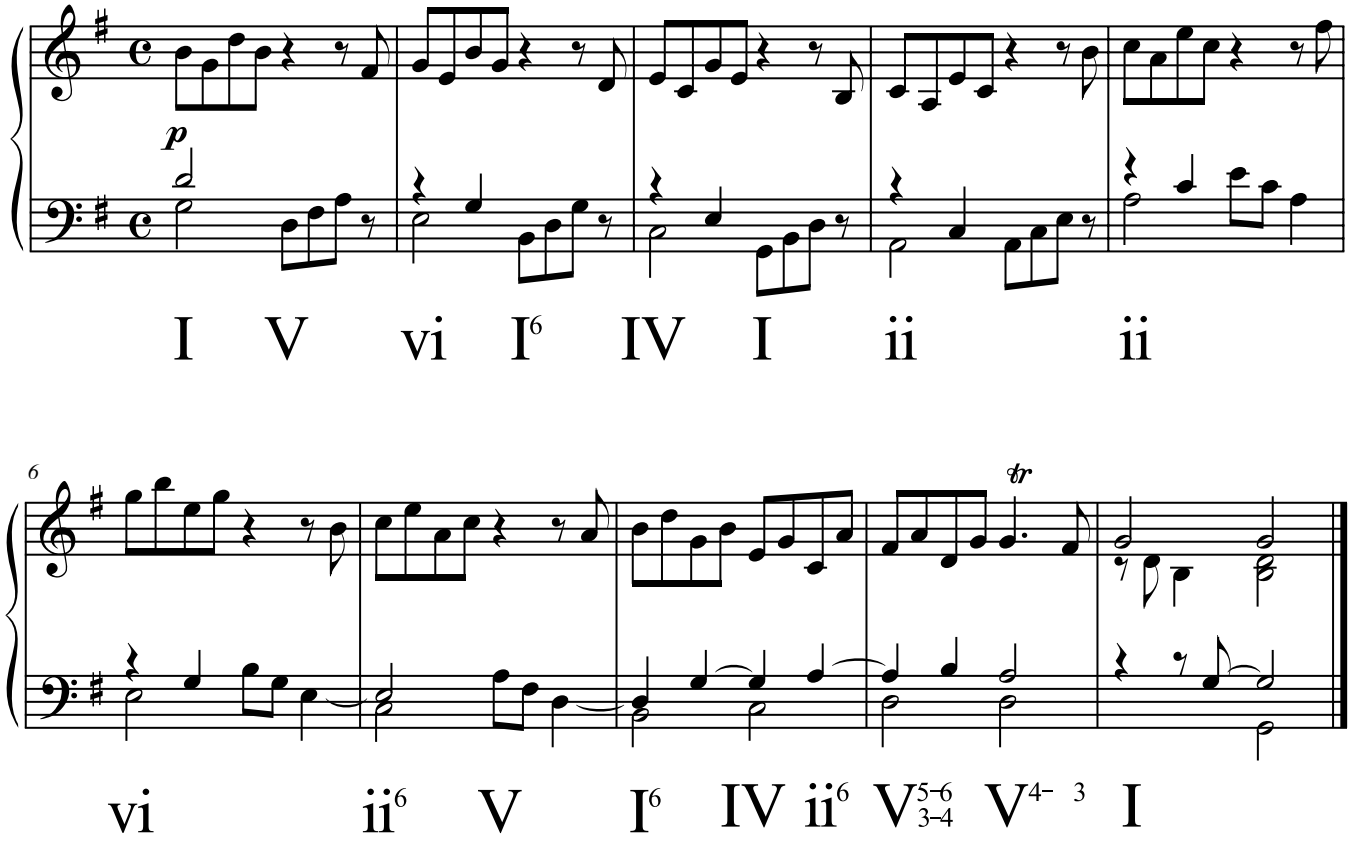

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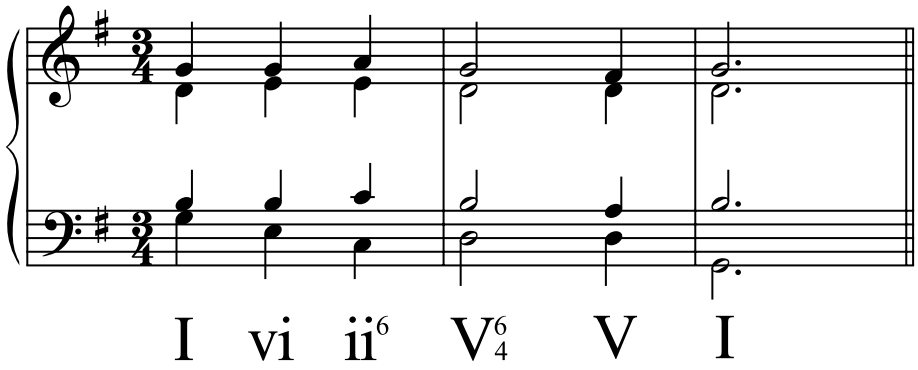
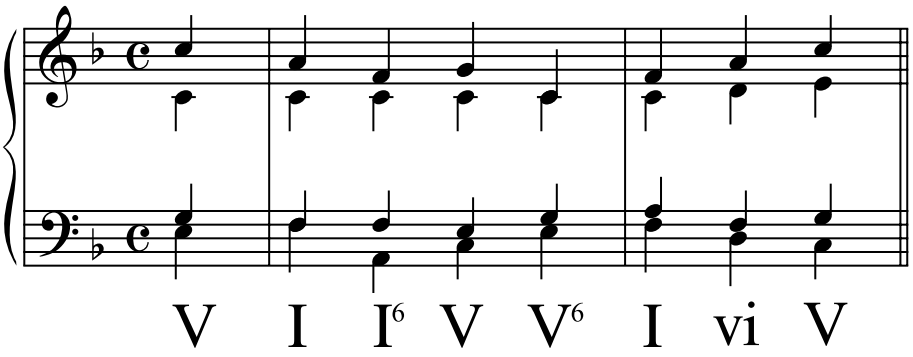
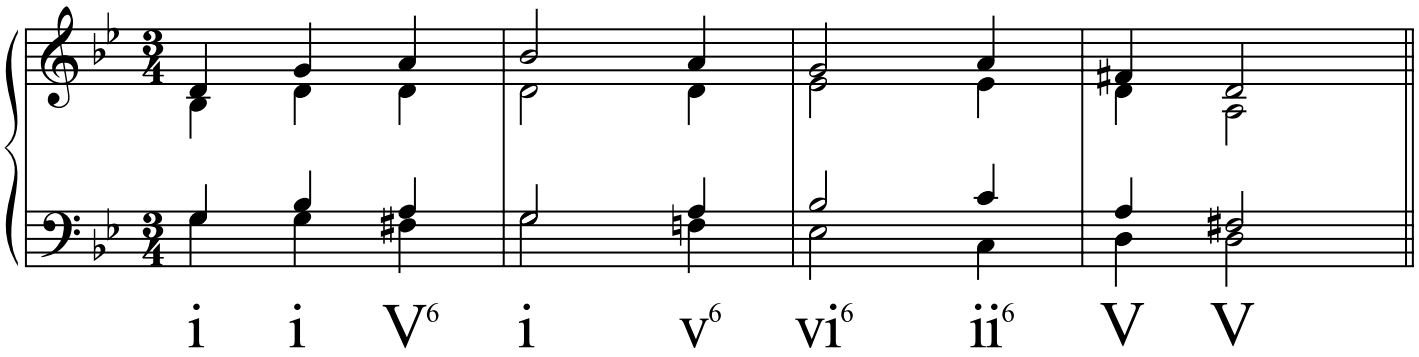
Part 2a: Fill in the inner voices using at least one submediant harmony. Label each chord with Roman numerals underneath.



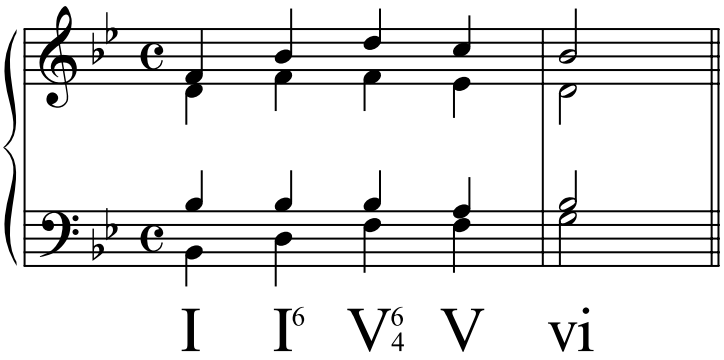
Part 2b: Add a bass and tenor line using at least one submediant harmony. Label chords with Roman numerals.



Part 2c: Add a soprano and alto line using at least one submediant harmony. Label chords with Roman numerals.



Part 2d: Harmonize the melody using at least one submediant. Label chords with Roman numerals.



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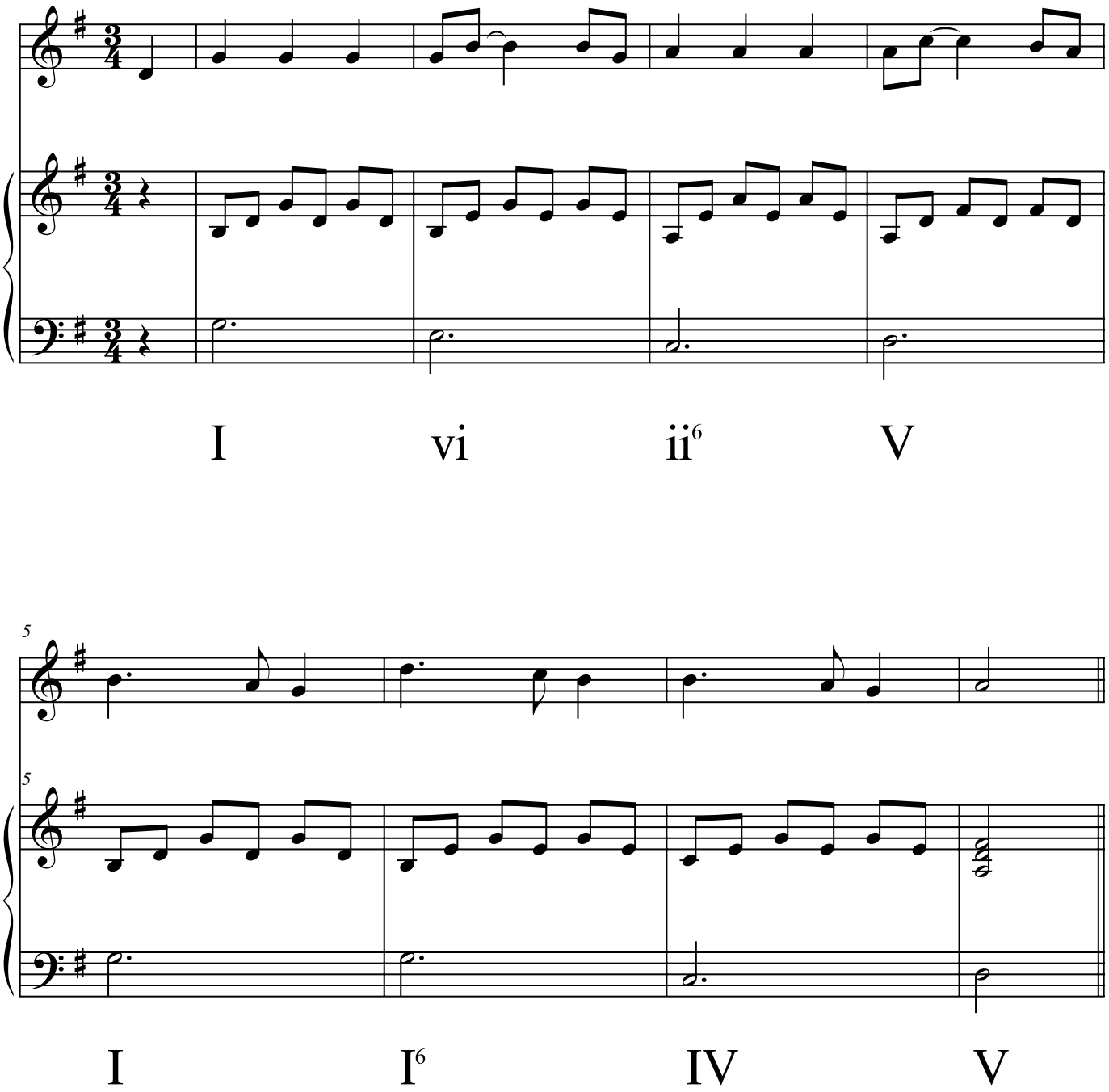

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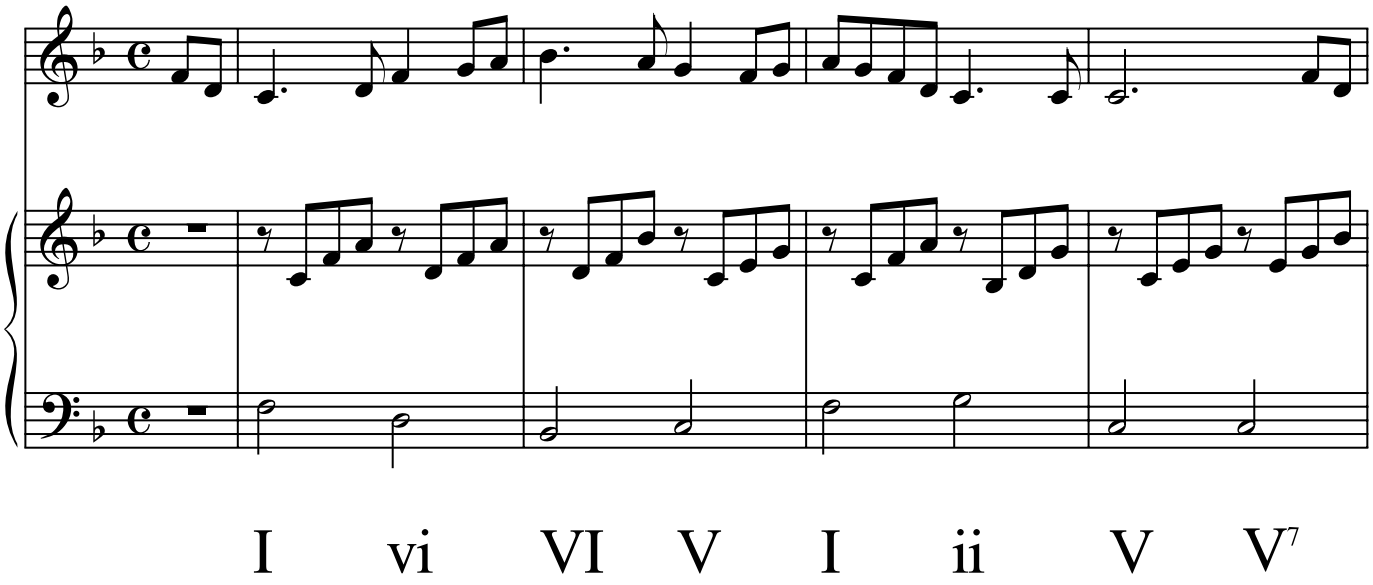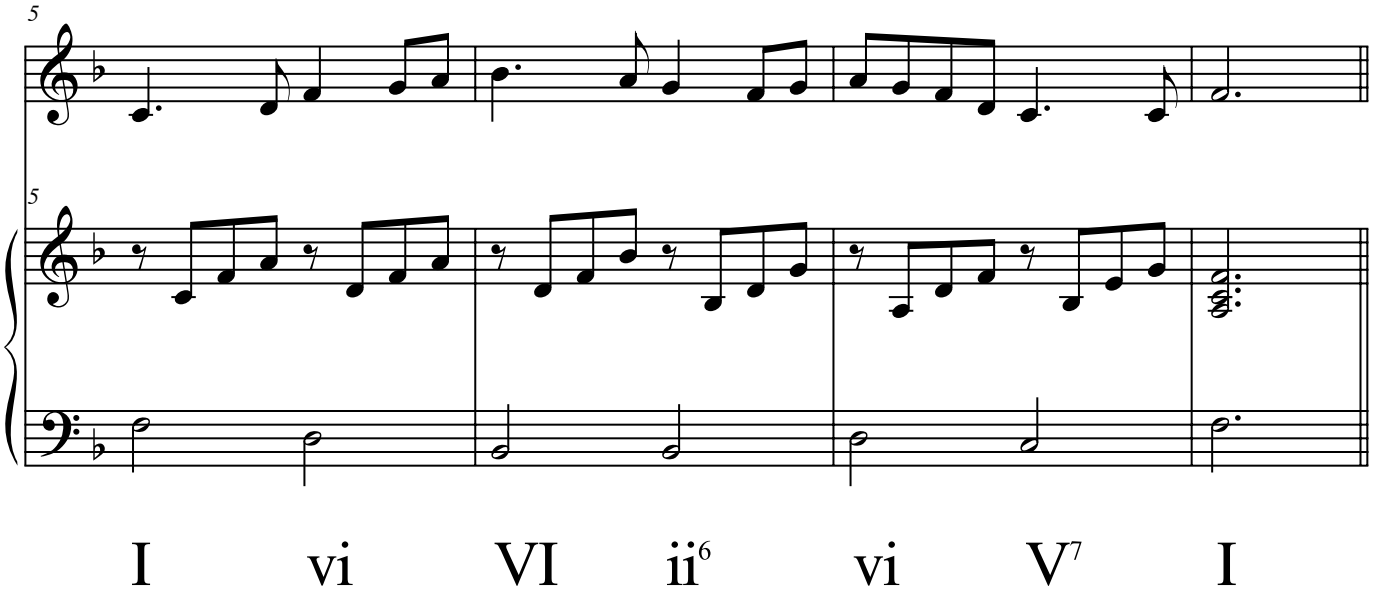
My Singing Bird (Irish Folk Song)