

## **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.

# HARMONY HOMEWORK

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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)**

Violin I

Violin II *f*

Viola *f*

Cello *f*

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)**

*p*

6 *tr*

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

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A musical score for Part 2a in G major, 3/4 time. The treble clef contains a melody of quarter notes: G4, A4, B4, G4, F4, E4. The bass clef contains a bass line of quarter notes: G3, A3, B3, G3, F3, E3. The score is divided into three measures.

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

A musical score for Part 2b in G major, common time. The treble clef contains a melody of quarter notes: G4, A4, B4, G4, F4, E4. The bass clef is empty. The score is divided into three measures.

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

A musical score for Part 2c in G major, 3/4 time. The treble clef is empty. The bass clef contains a bass line of quarter notes: G3, A3, B3, G3, F3, E3. The score is divided into three measures.

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

A musical score for Part 2d in G major, common time. The treble clef contains a melody of quarter notes: G4, A4, B4, G4, F4, E4. The bass clef is empty. The score is divided into three measures.

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)**

The first system of musical notation consists of a single melodic line in treble clef and a grand staff (treble and bass clefs) for keyboard accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes B4, A4, and G4. The third measure has quarter notes F#4, E4, and D4. The fourth measure features quarter notes C4, B3, and A3. The fifth measure has quarter notes G3, F#3, and E3. The sixth measure contains quarter notes D3, C3, and B2. The seventh measure has quarter notes A2, G2, and F#2. The eighth measure concludes with quarter notes E2, D2, and C2. The keyboard accompaniment in the first measure shows a specific keyboard figuration: the right hand plays a quarter note G4, and the left hand plays a quarter note C2. The subsequent measures of the keyboard part are empty.

I                      vi                      ii<sup>6</sup>                      V

The second system of musical notation continues the melody and keyboard accompaniment. The melodic line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes B4, A4, and G4. The third measure has quarter notes F#4, E4, and D4. The fourth measure features quarter notes C4, B3, and A3. The fifth measure has quarter notes G3, F#3, and E3. The sixth measure contains quarter notes D3, C3, and B2. The seventh measure has quarter notes A2, G2, and F#2. The eighth measure concludes with quarter notes E2, D2, and C2. The keyboard accompaniment in the first measure shows a specific keyboard figuration: the right hand plays a quarter note G4, and the left hand plays a quarter note C2. The subsequent measures of the keyboard part are empty.

I                      I<sup>6</sup>                      IV                      V

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)**

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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)**

I
V<sup>6</sup>
vi
I<sup>6</sup>
ii<sup>6</sup><sub>5</sub>
V<sup>7</sup>
vi


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)**

I
V
vi
I<sup>6</sup>
IV
I
ii
ii


vi
ii<sup>6</sup>
V
I<sup>6</sup>
IV
ii<sup>6</sup>
V<sup>5-6</sup><sub>3-4</sub>
V<sup>4-</sup><sub>3</sub>
I

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




I vi ii<sup>6</sup> V<sub>4</sub> V I

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




V I I<sup>6</sup> V V<sup>6</sup> I vi V

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



i i V<sup>6</sup> i V<sup>6</sup> vi<sup>6</sup> ii<sup>6</sup> V V

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



I I<sup>6</sup> V<sub>4</sub> V vi

*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)**

The first system of music consists of a vocal melody line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody line has four measures. The piano accompaniment has two staves: a right-hand staff with a repeating eighth-note pattern and a left-hand staff with a simple bass line. The first measure of the piano accompaniment shows a specific keyboard figuration pattern.

I                  vi                  ii<sup>6</sup>                  V

The second system of music continues the melody and piano accompaniment. It starts with a measure number '5' above the first measure of the melody. The piano accompaniment continues with the same keyboard figuration pattern as in the first system. The melody line has four measures. The piano accompaniment has two staves: a right-hand staff with a repeating eighth-note pattern and a left-hand staff with a simple bass line.

I                  I<sup>6</sup>                  IV                  V



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)**

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a melody in 2/4 time, starting with a quarter rest. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff contains a keyboard figuration pattern of eighth notes with slurs and accents, starting with a quarter rest. The bass staff contains a simple harmonic accompaniment of quarter notes, also starting with a quarter rest.

I vi VI V I ii V V<sup>7</sup>

The second system of the musical score consists of three staves. The top staff is a single treble clef line with a melody in 2/4 time, starting with a quarter rest. The middle and bottom staves are grouped as a grand staff (treble and bass clefs). The middle staff contains a keyboard figuration pattern of eighth notes with slurs and accents, starting with a quarter rest. The bass staff contains a simple harmonic accompaniment of quarter notes, also starting with a quarter rest.

I vi VI ii<sup>6</sup> vi V<sup>7</sup> I