
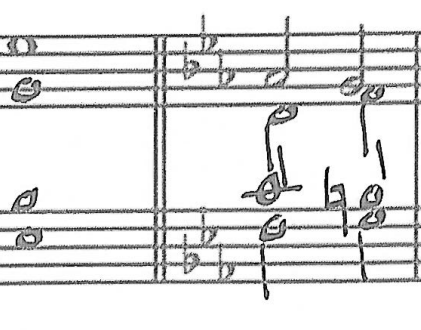



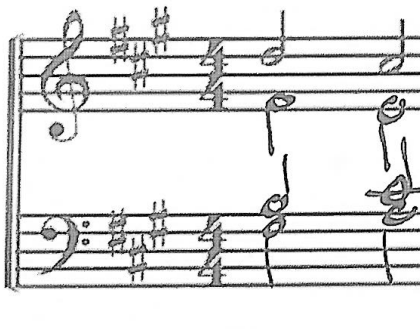
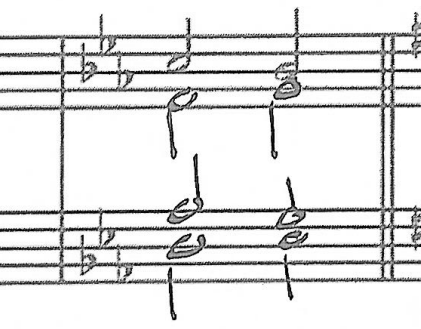
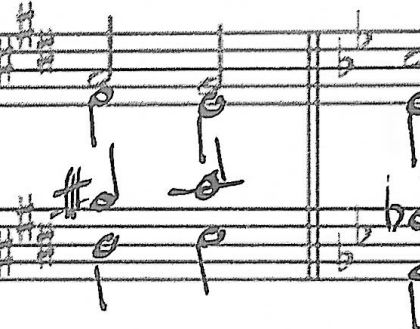

14.1. Check Your Understanding

Complete these harmonizations in four parts

1.	2.	3.
		
E: ii7 V7 I	c: iiø6 V7 i	f: iiø2 V6 ₅ i

14.2. Check Your Understanding

Harmonize in four parts. Make sure to avoid parallel 5ths in the first two examples.

1.	2.	3.	4.
			
A: viiø7 I	Eb: viiø7 I	c#: viiø6 i6	Bb: viiø7 I

15.1. Check Your Understanding

Analyze the first three chords of this sequence with Roman numerals. Then, complete the sequence until it resolves to a tonic triad. Supply all Roman numerals.

d: i^6_5 iv^2 VII^b_5 III^2 VI^b_5 ii^9_2 V^b_5 i

16.1 Check Your Understanding

Complete these short examples by filling in the secondary dominant chords.

E_b : I V^7/V V b : i V^7/V V

16.2 Check Your Understanding

Complete the following sequence. When complete, you should have secondary dominant chords that lead to each major and minor diatonic triad in the key of F.

F: I V^7/ii ii V^7/iii iii IV V VI vi

20.2 Check Your Understanding

Complete the following progressions. The first is done for you.

1.

c: N6 V7 i

2.

f#: N6 V7 I

3.

f: N6 V7 i

4.

c: N6 V7 i

21.1 Check Your Understanding

For each example, the dominant pitches of the key (the root tones of the dominant chord) are given. Lead into these pitches with an augmented 6th interval. The first example is done for you.

1.

G:

2.

G:

3.

bb:

3.

A

4.

Fb:

5.

b:

21.2 Check Your Understanding

For each example, fill in an Italian Augmented 6th chord that leads to the following dominant chord.

1. 2. 3.

bb: It+6 V b: It+6 V Eb: It+6 V

21.3 Check Your Understanding

Harmonize these melodies in four parts using the chords indicated.

1. 2. 3.

c#: Ger.+6 i₆/₄ V Ab: Ger.+6 i₆/₄ V e: Ger.+6 i₆/₄ V

21.4 Check Your Understanding

Harmonize these melodies in four parts using the chords indicated.

Fr.+6 V I Fr.+6 V7 I Fr.+6 V7 i

23.1 Check your Understanding

In example 1 below, the vii^o7 in the key of C has been respelled enharmonically three times, establishing a new root tone for the chord and a new implied key. Each chord is then labeled in the new key and resolved. Finish the chart for examples 2 and 3 by respelling the given diminished 7 chord three times in a similar manner..

1.

C: vii^o7 I Eb: vii^o7 I

F#: vii^o7 I A: vii^o7 I

2.

C#7: vii°7 I E: vii°7 I

G#7: vii°7 I Bb7: vii°7

3.

D7: vii°7 I F7: vii°7 I

Ab7: vii°7 I B7: vii°7 I

23.2 Check Your Understanding

In each example, an augmented triad is given. Respell it and resolve to a tonic chord in two additional keys.

1.

F: V+ I A: V+ I Db: V+ I

G: V+ I Cb: V+ I Eb: V+ I

23.3 Check Your Understanding

In the following example, respell the German augmented 6 chord enharmonically and then finish the example by modulating into the key of $A\flat$.

g: i iv6 Ger.+6 $i\bar{6}$ ₄ V7 i iv6 Ger.+6 I7 I

$A\flat$: I7 I

23.4 Check Your Understanding

In measure 3, rewrite the secondary dominant chord that appears in measure 2 so that it spells a German Augmented 6 chord in the key of G major. Then complete the example so that it modulates to the key of G major.

$E\flat$: I V7 I V7/IV IV V7/IV G: Ger.+6 I7 I I

24.1 Check Your Understanding

Complete these short examples by filling in the common tone diminished 7 chord. The first is done for you.

The exercise consists of three short musical examples, each with a treble and bass clef staff. Example 1 is completed. Example 2 has some notes filled in but is incomplete. Example 3 is completely blank.

Example 1: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G2, A2, B2, C3. Labels: I, ct♭7, I.

Example 2: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G2, A2, B2, C3. Labels: I, ct♭7, I.

Example 3: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G2, A2, B2, C3. Labels: V6, ct♭7, V6.

25.1 Check Your Understanding

Resolve the following V+7 chords. The first has been done for you.

The exercise consists of three short musical examples, each with a treble and bass clef staff. Example 1 is completed. Example 2 has some notes filled in but is incomplete. Example 3 is completely blank.

Example 1: Treble clef has notes B♭4, C5, D5, E5. Bass clef has notes B♭2, C3, D3, E3. Labels: B♭: V+7, I.

Example 2: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G2, A2, B2, C3. Labels: D: V+7, I.

Example 3: Treble clef has notes G4, A4, B4, C5. Bass clef has notes G2, A2, B2, C3. Labels: E♭: V+7, I.

25.2 Check Your Understanding

Resolve the following V_6^7 chords. The first example has been done for you.

1. $E_b: V_6^7$ i

2. $G: V_6^7$ I

3. $B_b: V_6^7$ i

25.3 Check Your Understanding

Resolve the following dominant 9th chords. The first example is done for you.

1. $E_b: V_9_7$ I

2. $G: V_9_7$ I

3. $E_b: V_b9_7$ i

4. $A: V_b9_7$ I