

Chapter 8 – More Contrapuntal Expansions: Inversions of V^7 , Introduction to Leading-Tone Seventh Chords, and Reduction and Elaboration

Exercise 1: Analysis. Using first and second levels, analyze the following examples. For Example A consider the harmonic rhythm to be one chord per measure.

- A. Haydn, String Quartet in Bb Major, Op. 33, no. 4, Hob. III: 40, Allegretto
- B. Beethoven, “Der Abschied” (“The Farewell”), WoO 124
- C. Mozart, Symphony in F major, K. 75

A. Allegretto

Violin I
Violin II
Viola
Violoncello

B. Affettuoso

Ec - co quel fie - ro i - stan - te! Ni - ce, mia Ni - ce, ad - di - o!

Exercise 1: Analysis. Cont'd

C.

Oboi

Corni in Fa

Violini I

Violini II

Viola

Violoncelli
Contrabassi

Detailed description: This musical score is for section C of Exercise 1. It is written for a woodwind and string ensemble. The top two staves are for Oboes, the next two for Horns in F, and the bottom three for Violins I and II, Viola, and Violoncelli/Contrabassi. The music is in 3/4 time and features a key signature of one flat. The Oboe parts have long, sustained notes with some grace notes. The Horns play sustained chords. The Violins play a melodic line with eighth notes and quarter notes. The Viola and Violoncelli/Contrabassi play a steady bass line with quarter notes.

D.

Molto allegro

Oboe

Horn in F

Violin I

Violin II

Viola

Violoncello

f

Detailed description: This musical score is for section D of Exercise 1, marked 'Molto allegro'. It is written for a woodwind and string ensemble. The top two staves are for Oboe and Horn in F, and the bottom four for Violins I and II, Viola, and Violoncello. The music is in 3/8 time and features a key signature of one flat. The Oboe and Horn parts start with a forte (*f*) dynamic and play a series of chords and eighth-note patterns. The Violins play a fast, rhythmic eighth-note pattern. The Viola and Violoncello play a steady bass line with quarter notes.

Exercise 2: Writing inversions of V^7 and $vii^{\circ 7}$. Complete the following exercises, all of which include significant expansions of the tonic.

- Determine the key for each example.
- For figured basses, determine the harmony (first and second levels), add a soprano and Roman numerals, then inner voices.
- For melody harmonization, find cadences and add bass lines. Return to the first measure and look for harmonic paradigms. Each soprano pitch must be harmonized. Add first- and second-level analysis.
- For unfigured bass, study the outer-voice counterpoint, determining an appropriate harmonic setting and adding Roman numerals. Then, fill in the inner voices. Add a second-level analysis.

A.

B.

Exercise A: Bass line in G major (one sharp). Figured bass: 6/5, 6/4/3, 6, #4/2.

Exercise B: Bass line in G major (one sharp). Figured bass: #, 4/2, 6, 6/5, 7.

C.

D.

Exercise C: Melody in G major (one sharp). Bass line is empty.

Exercise D: Melody in G minor (two flats). Bass line is empty.

E.

F.

Exercise E: Melody in G minor (two flats). Bass line is empty.

Exercise F: Melody in G major (one sharp). Bass line starts with figured bass: 7.

Exercise 3: Writing. Write the outer voices (soprano and bass).

- Use any meter, remembering to place contrapuntal harmonies on weak beats.
- You may use a variety of rhythmic values.
- Your solution should be four meters long.
- Provide a second-level analysis.

A. Write in D major:

Soprano note: $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$
 Roman numeral: I V^4_3 I^6 V^6_5 I V^7 I

A. Write in G minor:

Soprano note: $\hat{1}$ $\hat{7}$ $\hat{1}$ $\hat{2}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$ $\hat{7}$ $\hat{1}$
 Roman numeral: i V^4_3 i^6 V^6 V^6_5 i V^4_2 i^6 vii^{o6} i