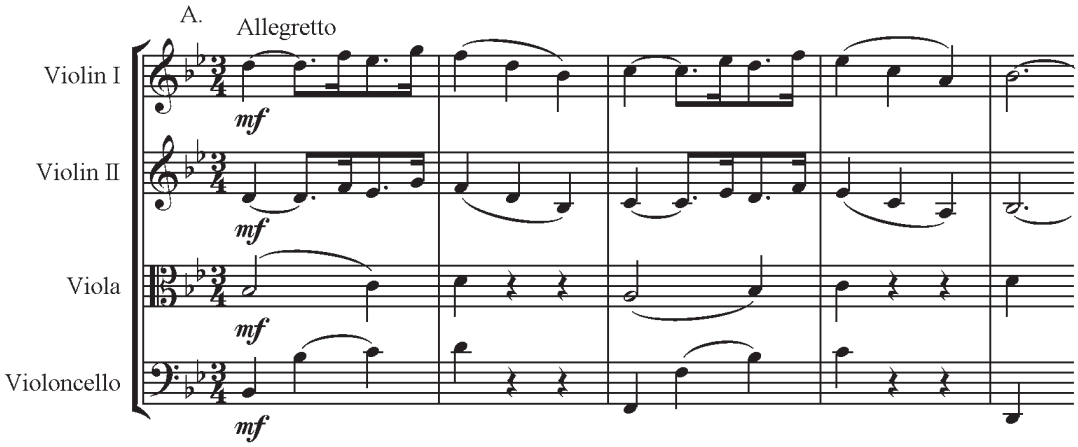
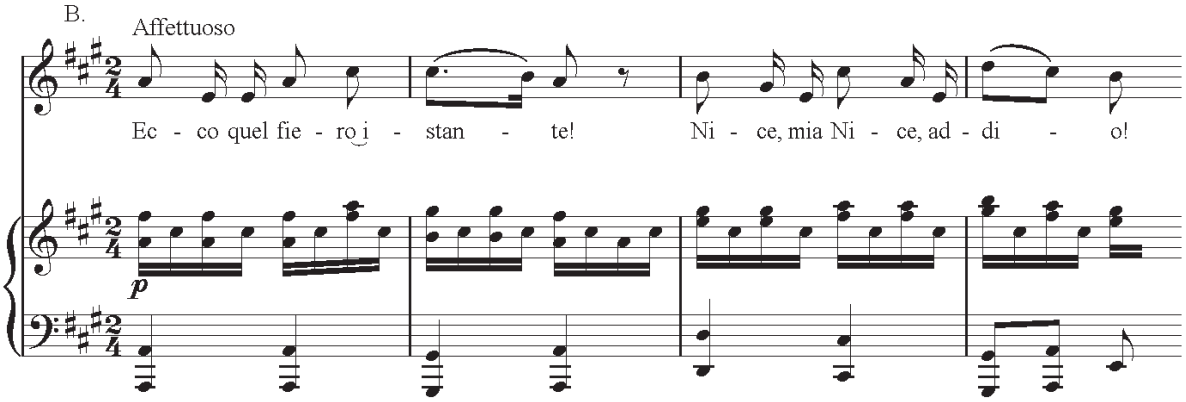
Chapter 8 – More Contrapuntal Expansions: Inversions of V^7, Introduction to Leading-Tone Seventh Chords, and Reduction and Elaboration

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.

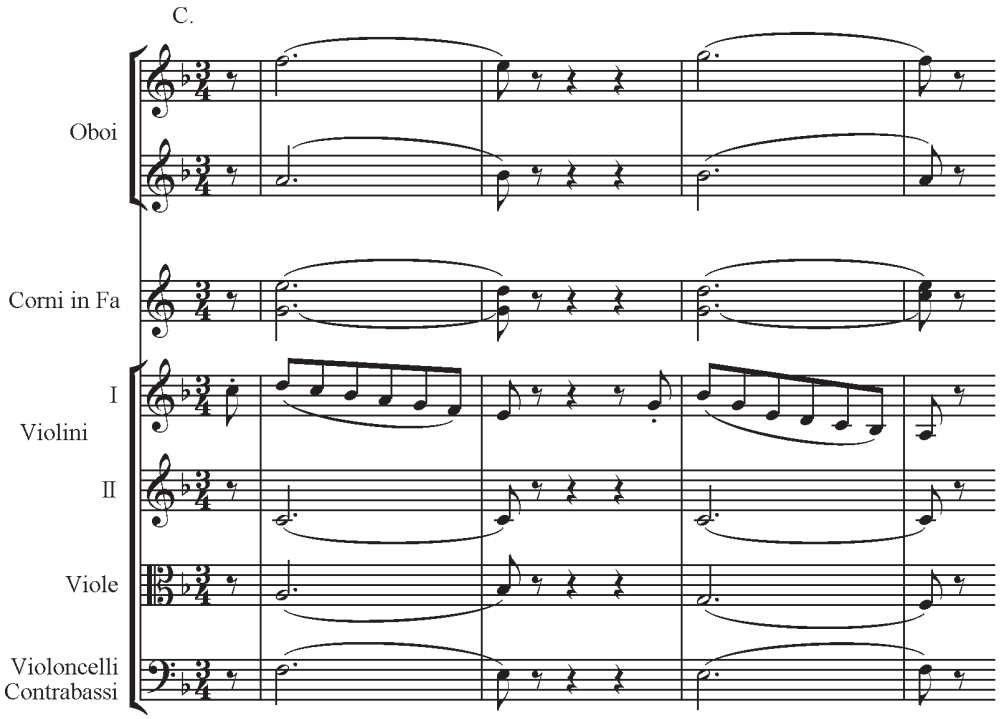
A. Haydn, String Quartet in Bb Major, Op. 33, no. 4, Hob. III: 40, Allegretto
B. Beethoven, "Der Abschied" ("The Farewell"), WoO 124
C. Mozart, Symphony in F major, K. 75





Exercise 1: Analysis. Cont'd

C.



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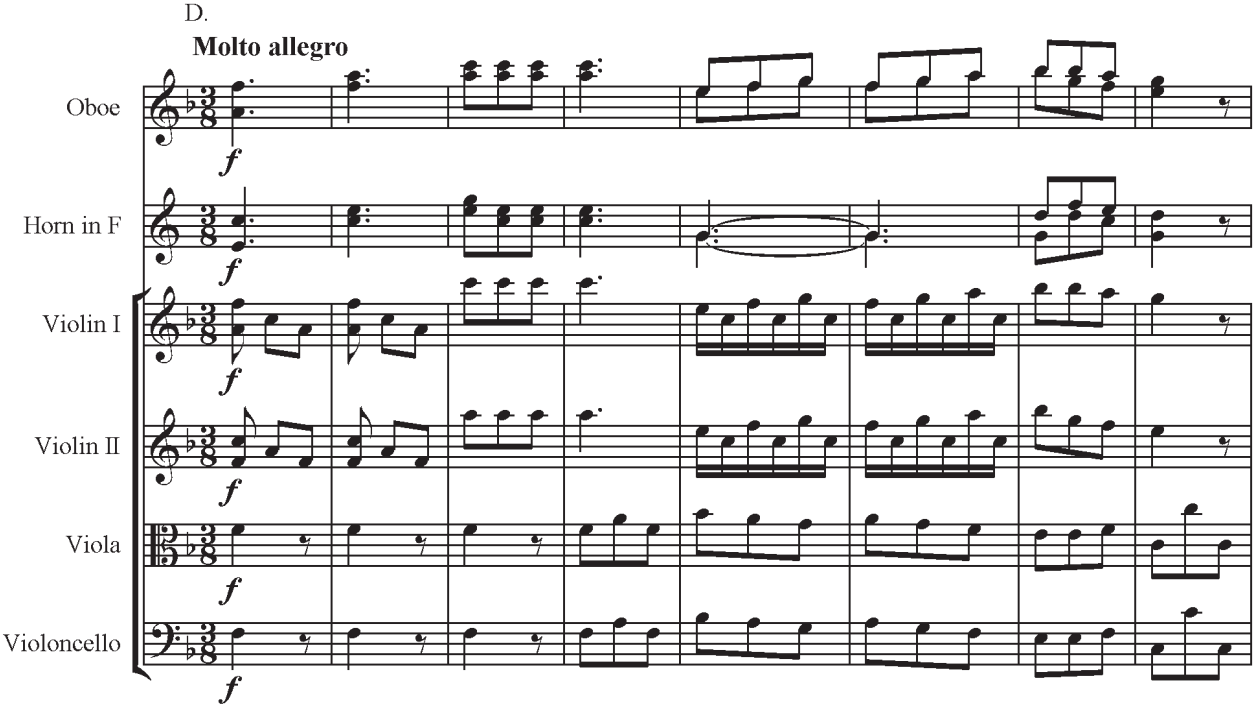
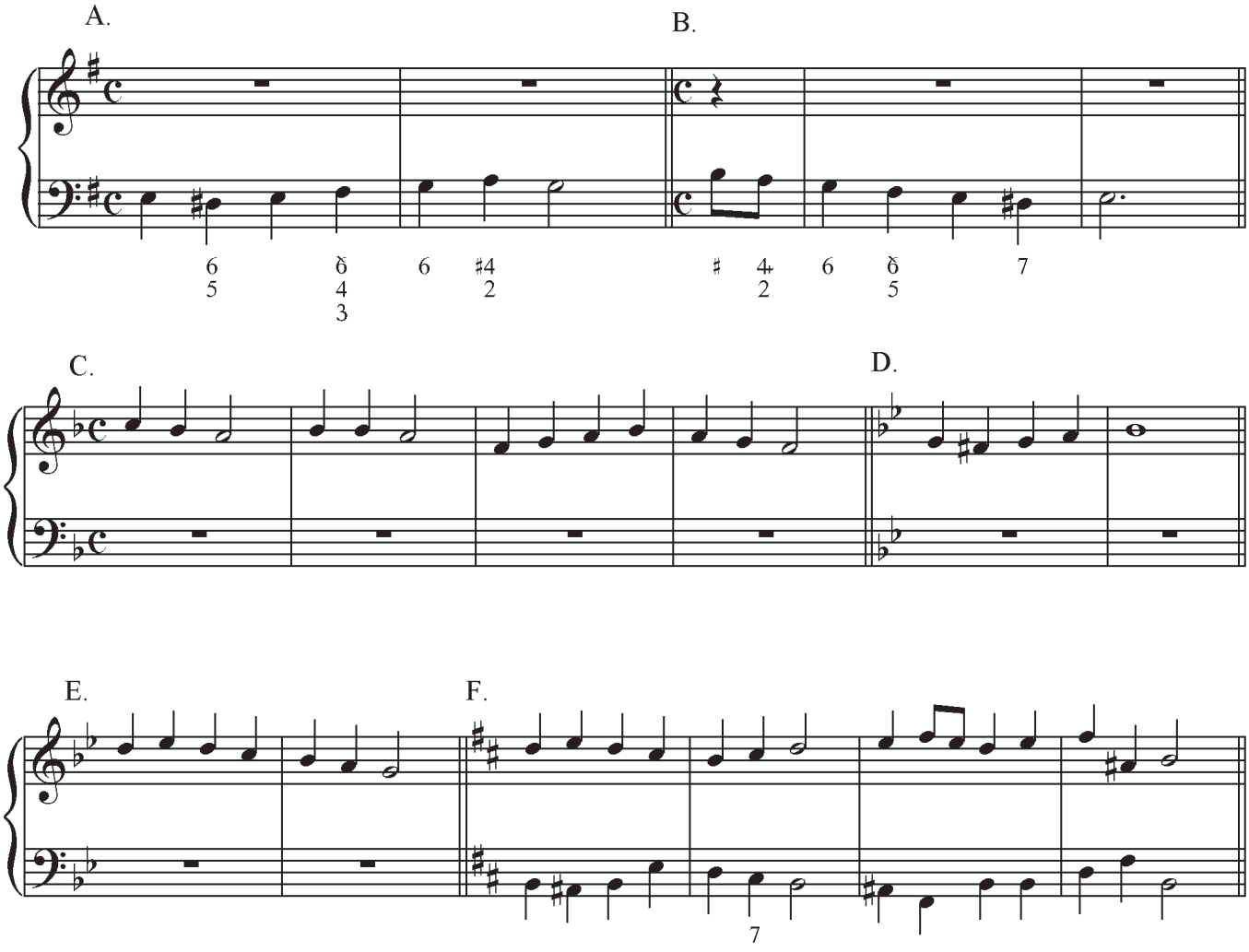


Exercise 2: Writing inversions of V^7 and vii^{o7}. Complete the following exercises, all of which include significant expansions of the tonic.

- 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.

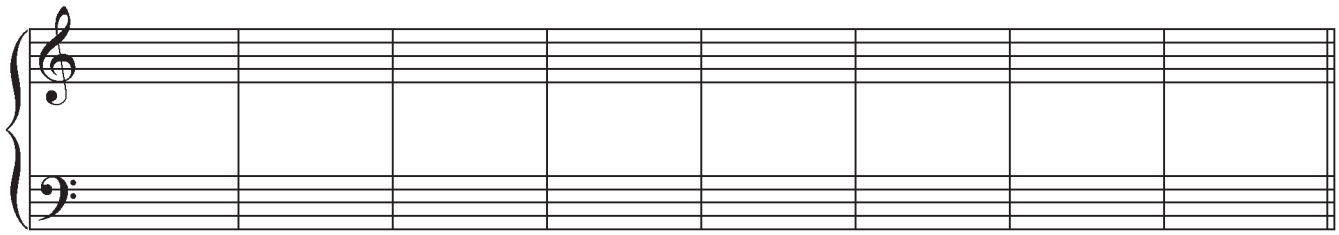


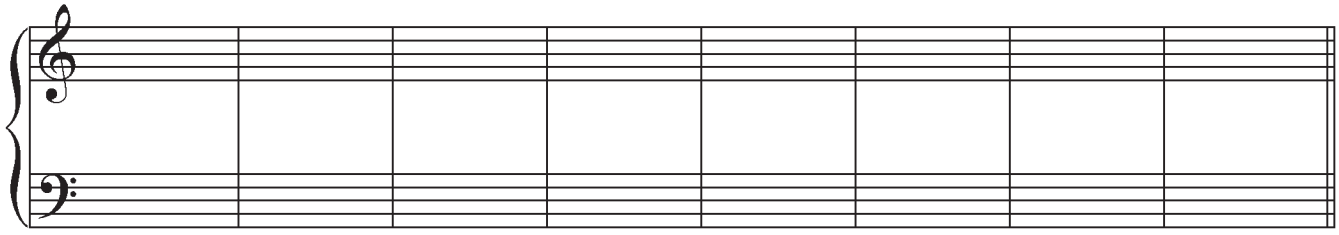
Exercise 3: Writing. Write the outer voices (soprano and bass).

- 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