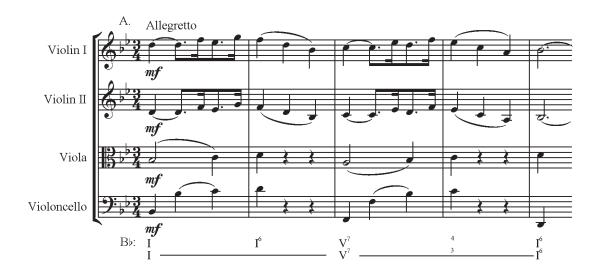
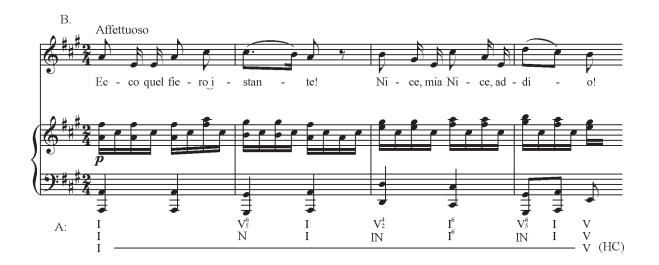
## <u>Chapter 8 – More Contrapuntal Expansions: Inversions of V<sup>z</sup>, Introduction to Leading-Tone</u> <u>Seventh Chords, and Reduction and Elaboration</u>

Exercise 1: Analysis. Using first and second levels, analyze the following examples:

- 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



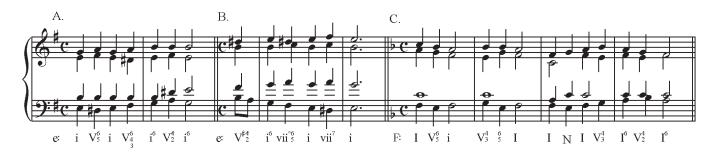


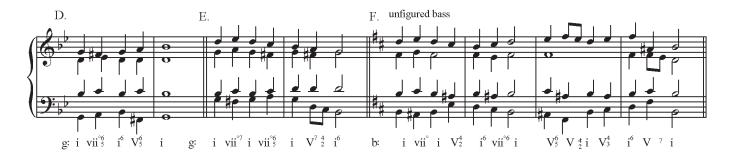
Exercise 1: Analysis. Cont'd





Exercise 2: Writing inversions of V<sup>7</sup> and vii<sup>o7</sup>. Complete the following exercises, all of which include significant expansions of the tonic.



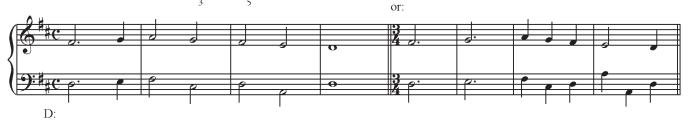


Exercise 3: Writing. Write the following progressions in four-part keyboard style.

- 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:  $\hat{I}$   $\hat{V}^{4}_{3}$   $\hat{I}^{6}$   $\hat{V}^{6}_{5}$   $\hat{I}$   $\hat{V}^{7}$   $\hat{I}$ 



## B. 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  $V_{3}^{4}$   $i^{6}$   $V^{6}$   $V_{5}^{6}$  i  $V_{2}^{4}$   $i^{6}$   $vii^{6}$  i

