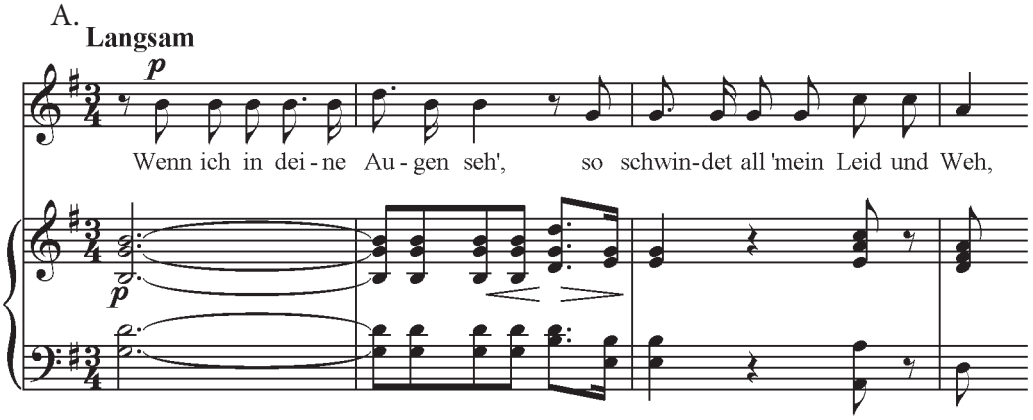
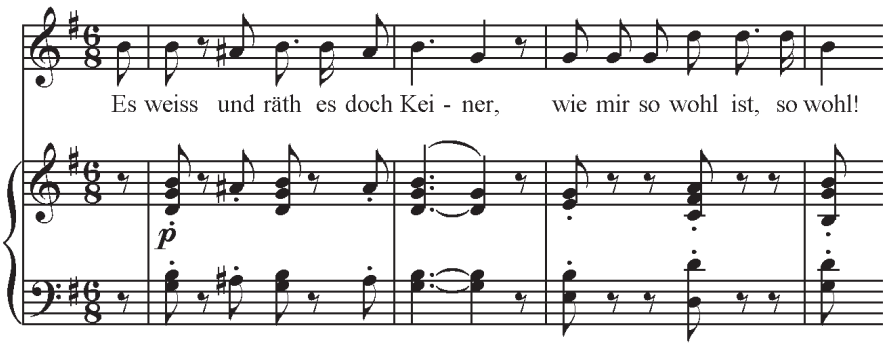
Chapter 14 – The Mediant, the Back-Relating Dominant, and a Synthesis of Diatonic Harmonic Relationships

Exercise 1: Analysis. Below are examples that contain both the mediant and the submediant harmonies. Analyze each carefully. For Exercises A-D provide a second-level analysis.

A.



B.



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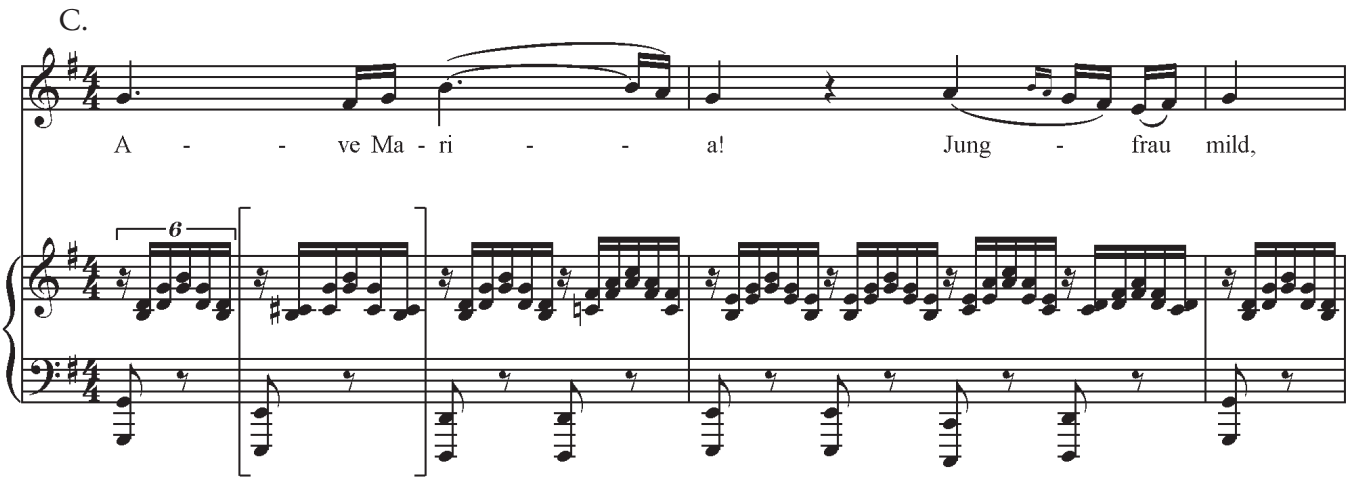
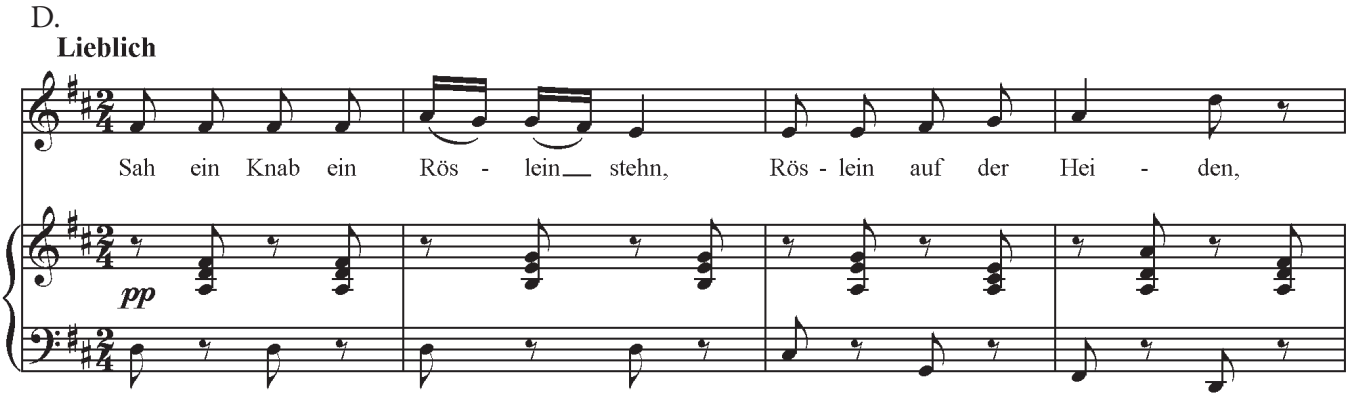


Exercise 1: Analysis. Cont'd.

D.



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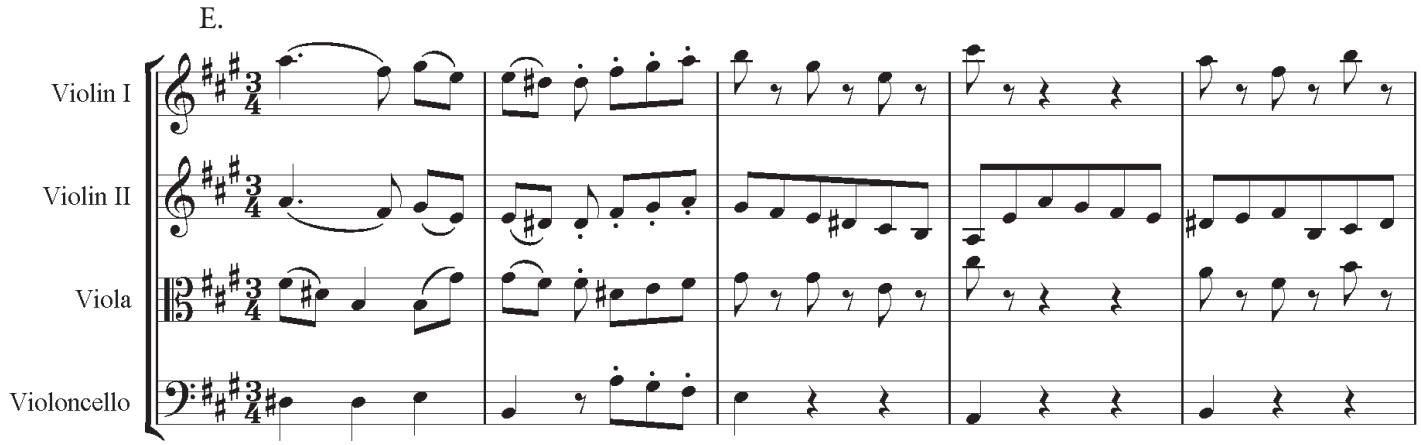

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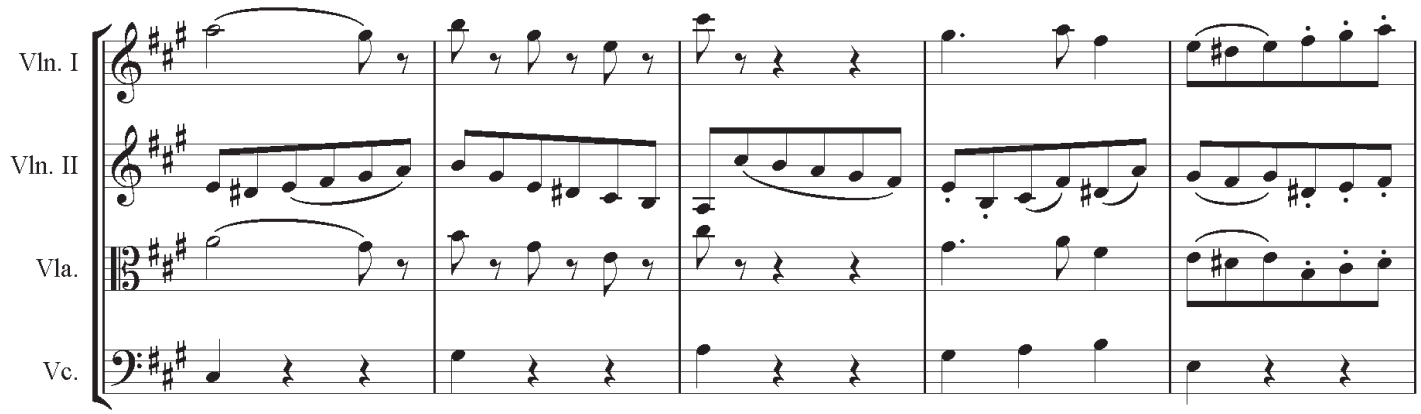
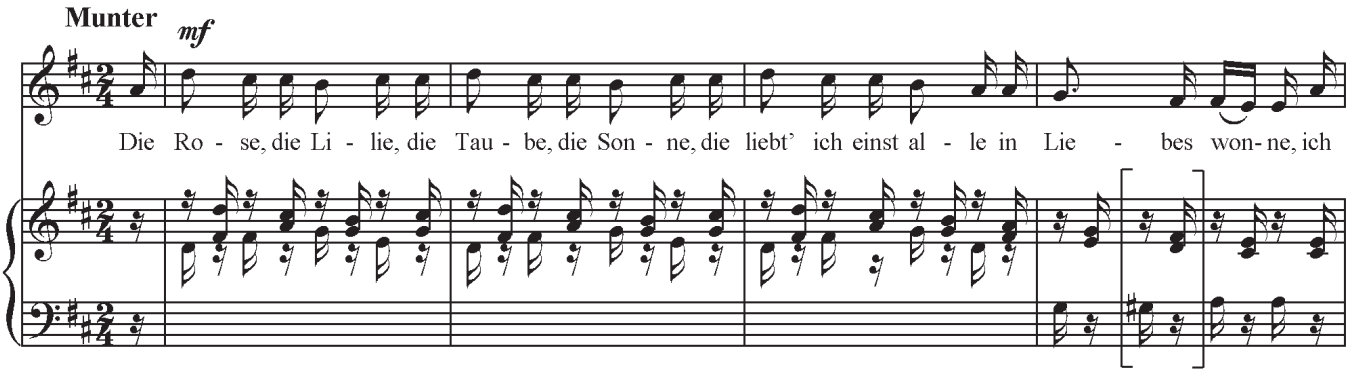
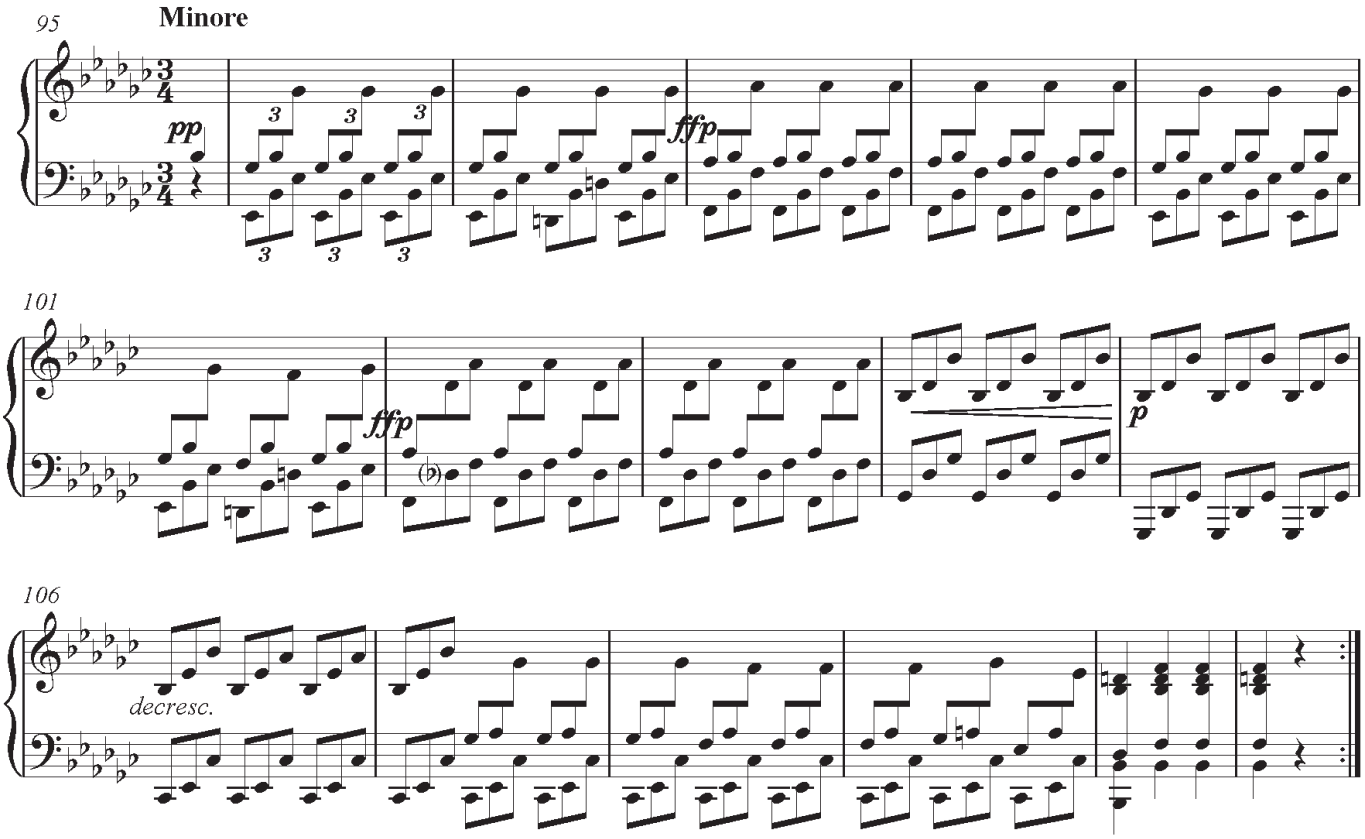


Exercise 1: Analysis. Cont'd.

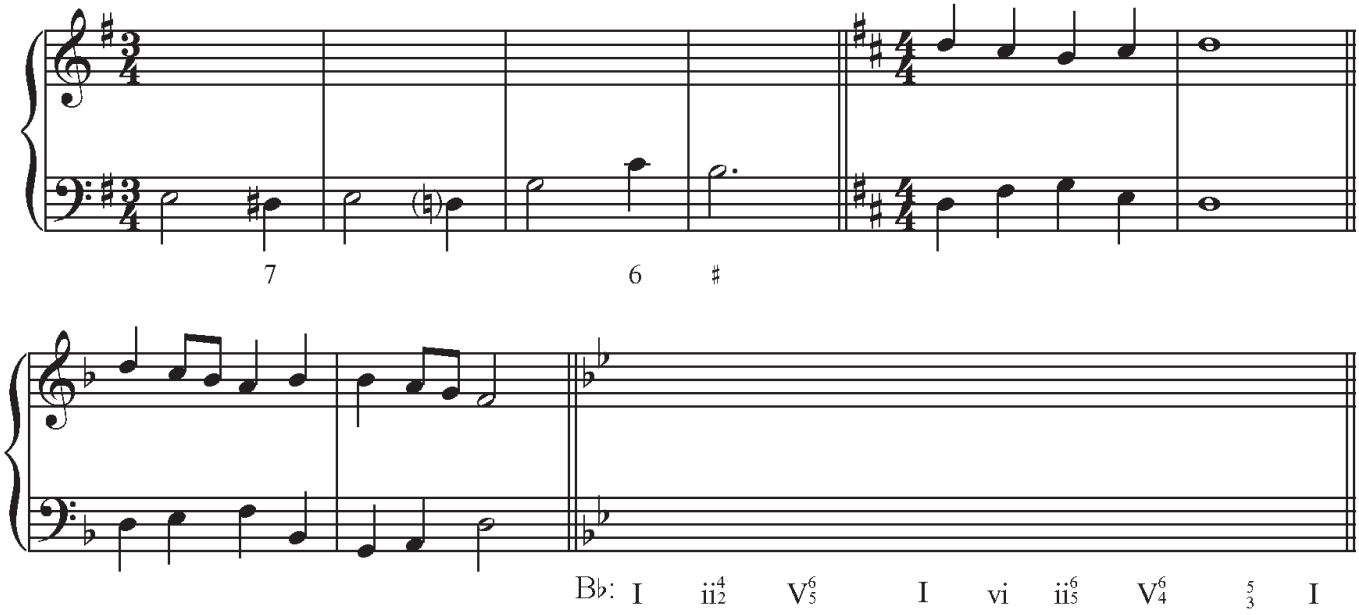
F.



G.



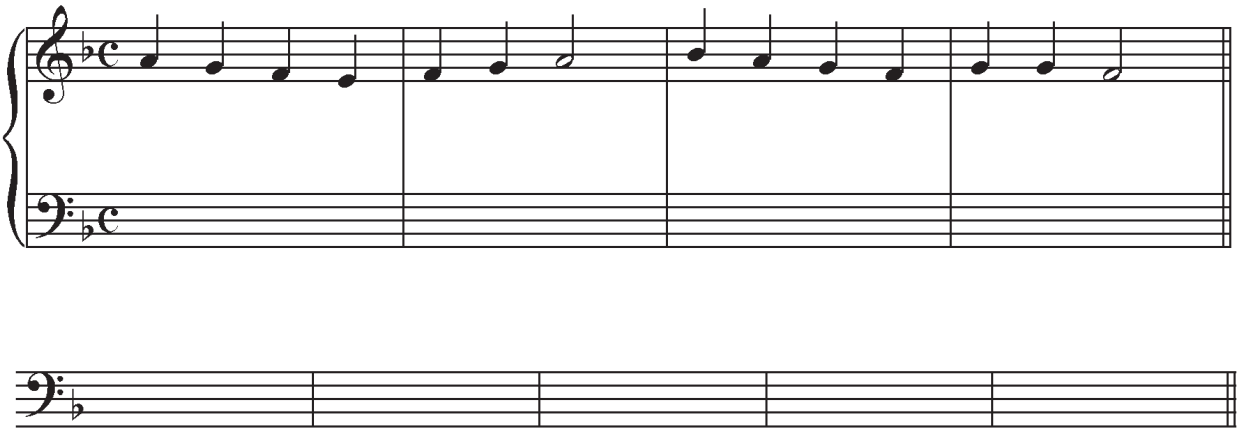
Exercise 2: Writing iii and other diatonic harmonies. Below are writing tasks including figured bass, outer-voice counterpoint (without figures) and a roman numeral progression. Complete each in four voices (SATB) and analyze.



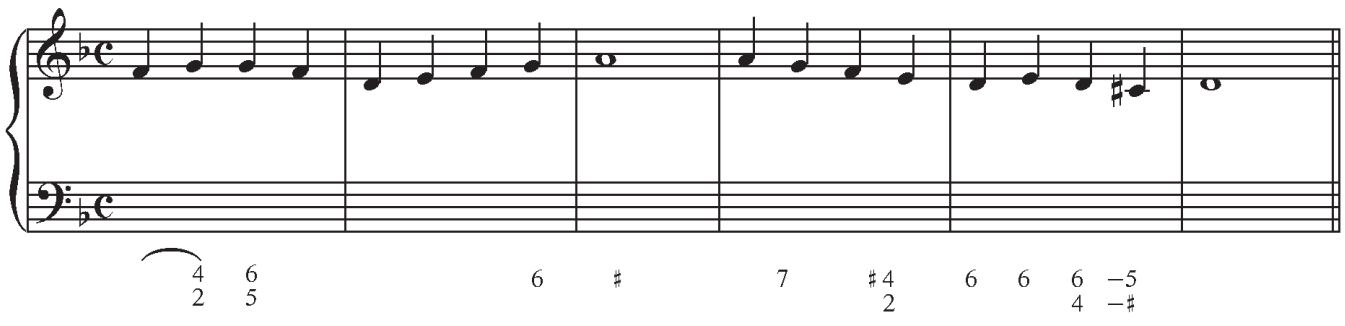
Exercise 3: Fluency drills. Given here are tasks that involve the terms, harmonic paradigms, and concepts that we have learned so far. Complete each task quickly but carefully on a separate sheet of manuscript paper.

A. In A major, expand tonic in three to four chords, move to your choice of PD, and close your phrase with a HC.
B. In E minor, write a short chord progression (five to six chords) that includes a typical use of III.
C. In C minor, write a progression that includes an EPM and that closes with a PAC.
D. In A♭ major, write a tonic expansion (c. 4 chords) that includes at least two suspensions.
E. In B minor and a meter of your choice, write a four- to six-measure progression that includes the following (not necessarily in the order given):
   i. a PAC;
   ii. a typical use of both VI and III;
   iii. a lament bass;
   iv. four different types of embellishing tones in any of the voices (label each); and
   v. a vii^{o7} chord in any position.

Exercise 4: Multiple Harmonizations of a Soprano Melody. Harmonize the melody in two significantly different ways by adding a bass voice and roman numerals (you do not need to include inner voices). Use at least one example of the mediant and the submediant harmonies in each harmonization. Determine the mode; it is often possible to cast the tune in both a major key and its relative minor. Play each solution on the piano, singing either outer voice while playing the other voice.



Exercise 5: Small compositional projects. Complete the following tasks in four voices on a separate sheet of manuscript paper:

A. harmonize the soprano scale degrees $\hat{3}\ \hat{3}\ \hat{2}\ \hat{1}\ \hat{7}\ \hat{6}\ \hat{5}$ in A major and G minor in two different ways.
B. In the key of C minor, write an eight-measure phrase using a mixture of half and quarter notes in the soprano, each of which is harmonized, that contains:
   i. a deceptive progression;
   ii. three different types of six-four chords;
   iii. a voice exchange;
   iv. two suspensions, one of which occurs in the bass.
C. In the key of B minor, write an eight-measure composition, comprising two four-measure phrases, that contains:
   i. a decending bass tetrachord;
   ii. a typical use of the mediant;
   iii. a hjalf cadence;
   iv. a phrygian cadence.

Exercise 6: Soprano and Bass figures. Based on harmonic patterns you've learned and the implications of the figures and soprano line, add a bass line, roman numerals, and the inner voices. The absence of figures implies root position, and ties indicate a stationary bass. Include one example of VI and III.