

Chapter 4 – When Harmony, Melody, and Rhythm Converge

Exercise 1: Analysis. Each excerpt is cast in a florid style, yet depends on the flow of harmonies. Study the figured bass in order to label each harmony, identifying root and triad/seventh chord type. Then, circle and label embellishing tones as follows:

Example A: upper voice

Example B: Corelli, Trio Sonata, Op. 1/1: upper voice in mm. 1-4, then the alto voice in mm. 5-7

Example C: Corelli, Trio Sonata, Op. 1/3: bass voice

Example D: Corelli, Trio Sonata, Op. 1/1: the two upper voices

A.

F: FM CM⁶ C⁷

CL CL P P P CL CL P P P N CL N CL CL N CL

FM Gm₆ CM₄₂ FM₆ CM₆₅ FM

B.

N Allegro. P N P N P N P N P

F: FM B \flat M⁶ CM⁶ FM CM Dm GM

Exercise 1: Analysis. Each excerpt is cast in a florid style, yet depends on the flow of harmonies. Study the figured bass in order to label each harmony, identifying root and triad/seventh chord type. Then, circle and label embellishing tones as follows:

Example C: Corelli, Trio Sonata, Op. 1/3: bass voice

Example D: Corelli, Trio Sonata, Op. 1/1: the two upper voices

C. Allegro.

Figured bass: $6 \# \#$ 6 $6 \ 6$ $6 \flat$

Chord labels: d: Dm AM Dm CM FM E° B♭M GM

D.

Figured bass: 6 gm

Chord labels: C: CM FM B♭M CM