

4. The melody notes on beat 2 of each odd-numbered measure are NCTs. Try to make a reduction that would show the simple model of which this excerpt is an elaboration. What is the meaning of the asterisks in mm. 9 and 15?

Chopin, Mazurka Op. 33, No. 3

D. Notate, introduce, and resolve the specified chords. Each chord 7th is to be approached as a suspension, as a neighbor, or as a passing tone, as specified. Include key signatures and roman numerals.

The VII⁷ Chord in Minor

E. Analyze the chords called for by this figured bass, analyzing in D major throughout. Then add two upper treble-clef parts conforming to those chords. Note: This trio would actually be performed by four musicians: two violinists, someone playing the bass line (probably a cellist), and a keyboard player realizing the figured bass. (The numerals 3 and 5 call for root position triads.)

Corelli, Trio Sonata Op. 3, No. 2, II

F. Harmonize these chorale phrases for four-part chorus.

1. Include a vii^{o7} and a ii^{o6}/₅.

2. Include a ii⁷ (on the first half of beat 3 in m. 1).

C. Resolve each chord to a tonic triad (except as indicated). Analyze both chords.

1 a:
 2 c#:
 3 VI
 4 Eb:
 5 b:
 6 Db:
 7 (i)
 8 (c)
 9 c:
 10 A:
 11 f:
 12 VI
 13 D:
 14 (c)
 15 (i)
 16 f#:
 17 F:
 18 G:
 19 C:
 20 (c)
 21 (c)

D. Supply the key signature. Then notate and resolve the specified chord. Finally, begin the exercise with a chord that will allow good voice leading and provide the indicated approach to the 7th. Notate as quarter notes. Label all unlabeled chords.

1 s
 2 n
 3 p
 4 app

A: v_3^6 $d:$ v_3^4 F: v_2^4 e: v_7