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Chapter 4

DIATONIC CHORDS IN MAJOR AND MINOR KEYS

EXERCISE 4-1

A. Given the key and the triad, supply the roman numeral. Be sure your roman numeral is of the correct type (uppercase or lowercase). Inversion symbols, where required, go to the upper right of the roman numeral (as in I⁶).

ex. 1 2 3 4 5 6 7

1: Ab: VII° 2: Eb: VI° 3: F: IV 4: E: VII° 5: G: III^6 6: F: VM 7: G: VII 8: C: IV

8 9 10 11 12 13 14 15

8: A: VII° 9: Cb: IIIIM 10: Bb: V 11: G: VIIM 12: Db: VI 13: C: VIIM 14: F: VII 15: E: VM

B. In the exercise below you are given the name of a key and a scale degree number (in parentheses). *Without using key signatures*, notate the triad on that scale degree and provide the roman numeral. In minor keys be sure to use the triad types circled in Example 4-7 (p. 65).

ex. 1 2 3 4 5 6 7

1: Cb: VI 2: Ab: II 3: Cb: VI 4: G: VII 5: C: III 6: Fb: (2) 7: F: III

8 9 10 11 12 13 14 15

8: f: III 9: Cb: (3) 10: Gb: VI 11: Db: (4) 12: Fb: (5) 13: Bb: II 14: D: (6) 15: Eb: (7)

C. Analysis. Write roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes an inversion symbol if necessary.

1. Handel, "Wenn mein Stündlein vorhanden ist"

Handwritten Roman numerals for exercise 1:

I	V ⁶	IV ⁶	V	I ⁶	vii ⁶	I	IV
1	2	3	4	5	6	7	8

2. Handel, "Wenn mein Stündlein vorhanden ist"

Handwritten Roman numerals for exercise 2:

I	vii ⁶	I ⁶	II ⁶	VI	I ⁶	V	I
1	2	3	4	5	6	7	8

M m m M 7 m^{o7} M m m M

EXERCISE 4-2

A. Given the key and the seventh chord, provide the roman numeral. Be sure your roman numeral is the correct type and includes an inversion symbol if necessary.

ex. 1 2 3 4 5 6 7

a: $\text{vi}^{\circ}7$ G: IV^{\flat} c: II f: IVm^{\flat} Bb: $\text{V}^{\flat}2$ c: III Ab: IV^{\flat} E: VI^{\flat}

8 9 10 11 12 13 14 15

d: E: F: VI^{\flat} A: II^{\flat} Eb: IVm^{\flat} b: c: III^{\flat} D: VI^{\flat}

M m m M 7

B. In the exercises below you are given the name of a key and a scale degree number (in parentheses). Without using key signatures, notate the seventh chord on that scale degree and provide the roman numeral. In minor keys, be sure to use the chord types shown in Example 4-9 (p. 69).

ex. 1 2 3 4 5 6 7

G: $\text{iii}^{\flat}7$ Bb: IVm^{\flat} F: b: III^{\flat} f: IIIm^{\flat} A: VIm^{\flat} E: VII^{\flat} D: VI^{\flat}

(3) (4) (1) (3) (2) (7) (7) (6)

8 9 10 11 12 13 14 15

c: E: G: Eb: c: f: c: Ab:

(1) (4) (2) (3) (5) (3) (2) (6)

M m m M 7 m^{o7} M m m M 7 m^{o7} M m m M 7 m^{o7}

M m m M 7 m ^{df} M m m M 7 m ^{df}

EXERCISE 4-2

A. Given the key and the seventh chord, provide the roman numeral. Be sure your roman numeral is the correct type and includes an inversion symbol if necessary.

ex. 1 2 3 4 5 6 7

a: vi^o7 G: IV₄ ci: # f: Vm⁷ Bb: VI₂ c: III c#: IV⁷ e: VI⁷

8 9 10 11 12 13 14 15

d: E: F: VI⁷₄ A: II⁷_m Eb: IIm⁶ b: c: III⁷ D: VI⁷_m

M m m M 7 m

B. In the exercises below you are given the name of a key and a scale degree number (in parentheses). Without using key signatures, notate the seventh chord on that scale degree and provide the roman numeral. In minor keys, be sure to use the chord types shown in Example 4-9 (p. 69).

ex. 1 2 3 4 5 6 7

G: iii⁷ (3) Bb: IV⁷_m (4) F: (1) b: III⁷_m (3) ff: II⁷_m (2) A: VI⁷_m (7) E: V⁷₇ (7) D: V⁷_m (6)

8 9 10 11 12 13 14 15

c: cII⁷ (1) E: V⁷_m (4) G: IIm⁷ (2) Eb: II⁷_m (3) ci: V₇ (5) f: (3) c: IIm⁷ (2) Ab: VI⁷_m (6)

M m m M 7 m ^{df} M m m M 7 m ^{df}

C. Analysis. Put roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes an inversion symbol, if needed.

1. Beethoven, Variations on a Theme by Paisiello

I V I I₆ II₈ V

2. Brahms, "Minnelied," Op. 44, No. 1

Con moto *p*

Soprano I
1. Der Hold - se - li - gen son - der Wank

Soprano II

Alto I
2. Ach, bin in - nig - lich min - ne - wund,

Alto II

Handwritten: I V₆ V I₄ IV I₆ V₇ I



2. Vivaldi, Cello Sonata in G Minor, Prelude. Unfigured bass realization by S. Kostka.

Non-chord tones in the solo part have not been put in parentheses, but the harmonic analysis can be done by concentrating on the accompaniment. The key is g minor, despite what appears to be an incorrect key signature. Key signatures had not yet become standardized when this work was composed.

Handwritten harmonic analysis for the first system (measures 39-44):

- Measure 39: $V^{1}DM$
- Measure 40: $VI^{1}EM$
- Measure 41: $P^{1}N$
- Measure 42: $C^{1}m^{1}/b$ and IV^{1}/b
- Measure 43: $V^{1}DM$
- Measure 44: I

Handwritten harmonic analysis for the second system (measures 45-50):

- Measure 45: I
- Measure 46: $IV^{1}cm$
- Measure 47: $I^{1}I^{1}b$ and $g^{1}m^{1}/b$
- Measure 48: I
- Measure 49: V
- Measure 50: I

2. Label all chords with roman numerals. Then classify the doubling in each inverted triad according to the methods shown in Example 8-10 (p. 131).



Bach, "Was frag' ich nach der Welt"

V I I IV V V6 I

3. Label all chords with roman numerals. Bracket the circle-of-fifths progression (review pp. 107-109).



Handel, Passacaglia

I_{6m} IV₆ VII I_{7/6} IV II V I

- B. The excerpt below is from Mozart's String Quartet K. 428. Supply the missing tenor line (viola in the original).

E_b: I₆ $\frac{5}{3}$ 6 IV I₆ IV V $\frac{3}{4}$ I V₆ $\frac{3}{3}$

3. Label the chords with roman numerals and put parentheses around all non-chord tones.



Clara Wieck Schumann, Scherzo, Op. 15, No. 4

un poco più tranquillo

I IV I⁶/₄ II₄ — V I V IV I⁶/₄ II₄ V

Published 1976 by Willy Müller-Süddeutscher Verlag and 1994 by Breitkopf & Härtel.

4. In this excerpt, six-four chords are formed by arpeggiations in m. 1 and by a melodic bass in m. 2 (the bass in mm. 2-3 imitates the soprano melody in mm. 1-2). Put roman numerals in the blanks provided and put parentheses around all non-chord tones. Then show where any six-four chords occur, no matter how briefly.



Bach, English Suite No. 2, Courante

I V⁷/₅ I V⁷/₅ I



Todo hasta aquí
+ Cap. 28

5. The chords in this excerpt have been analyzed for you. Put parentheses around all NCTs in mm. 1 to 6 (only) and label them. The roman numerals in parentheses are part of a "nonfunctional" series of parallel sixth chords (review pp. 128-130), and some other chords have been left unanalyzed because they are too advanced for you at this point. The last three measures are included for context, but they are not part of this exercise.



Clara Wieck Schumann, Larghetto, Op. 15, No. 1

Larghetto

F: I ii v⁷ I I (v⁶)

(iv⁶) (iii⁶) (ii⁶) I⁶ v⁷ I ← omit → v⁷ (i⁶) v⁷ I

Published 1976 by Willy Müller-Süddeutscher Verlag and 1994 by Breitkopf & Härtel.

6. The chords in this excerpt have been analyzed using lead sheet symbols. Put parentheses around all NCTs and label them.



Brahms, Intermezzo, Op. 76, No. 7

E Am G⁷ C Bdim Am E Am E Am