

## 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.

6 7

6 4 2 6 6 5

B. Allegro.

6 6 4

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

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

C. Allegro.

6 # #      6      6 6      6 #

D.