

CHAPTER 28 WEB EXERCISES

*New Harmonic Tendencies*WEB 28.1 *Analysis*C. BRAHMS, SYMPHONY NO. 1 IN C, OP. 68, *ALLEGRO*

This excerpt, from the beginning of the development, starts in B major but ends in C minor. Make a bass-line reduction of the progression to determine how Brahms secures this harmonic motion.

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WEB 28.2 *Writing Progressions Involving Mixture, Reciprocal Process, Semitonal Voice Leading, and Enharmonic Reinterpretation*

Complete the following tasks on a separate sheet of manuscript paper.

1. In B minor, write a chromatic voice exchange incorporating predominant harmony and any augmented sixth chord.
2. Using a German sixth chord as your pivot, modulate in five chords or fewer from F minor to F# minor.
3. In D major, move to $\flat VI$, briefly stabilize (prolong) it, and then destabilize it by turning it into a Fr^4_3 that resolves to V.
4. Modulate from F major to its relative minor using an enharmonic pivot. (Hint: the chord is a predominant in both keys.)
5. Given the key of G major, write short progressions in which the D dominant seventh functions as:
 - a German augmented sixth chord
 - part of an A2 (-3/+4) applied chord sequence)
 - a German diminished third chord

WEB 28.3 *Enharmonic Modulations Using the $\circ 7$ Chord*

Complete the following tasks on a separate sheet of manuscript paper.

- Given the diminished seventh chord B-D-F- $A\flat$, list the possible keys in which it and its enharmonic spellings can function. Then write and analyze (using pivot notation) to progressions, each of which employs the diminished seventh chord as an enharmonic pivot that helps move it to a distantly related key. Begin the first progression in C major or C minor and the second in A major or A minor.
- Begin three progressions in a minor and include a $vii^{\circ 7}$ chord. Then enharmonically reinterpret the diminished seventh chord in order to move to the three distantly related keys that lie minor thirds and a tritone away from A minor.
- Harmonize the following soprano fragments, each using an enharmonically reinterpreted diminished seventh chord on the pitch that occurs in bold face print in order to modulate to a distantly related key:
 Begin in F major: A-B \flat -A-G-G-F \sharp -E
 Begin in D: D-C \sharp -D-G-F-E \flat -D
- Complete the following enharmonic modulations based on the given key and harmonic model:
 ($vii^{\circ 7}$ -I-V 7 -I).

WEB 28.4 *Realizing Figured Bass*

Realize the figured basses in chorale style. Analyze using two levels.

The musical score for WEB 28.4 consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff contains a figured bass line with the following notes and figures: G3, A3, B3, C4, D4, E4, F4, G4. The figures below the bass staff are: #5, b, #5, 6, 6, 4, 3, 6, 8, 7, b, #5.

WEB 28.5 *Composition*

Based on the given antecedent phrase, compose a consequent phrase to create a parallel progressive period. Use a diminished seventh in m. 6 enharmonically to modulate to a minor-third related key of your choice. This example is taken from Haydn's Divertimento in G Major, Hob. XVI.11, mm. 33-40.

The musical score for WEB 28.5 shows an antecedent phrase in G major. The treble staff has a melody of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff has a bass line of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The phrase is marked with a dynamic of *mf* and includes figured bass notation: #5, b, #5, 6, 6, 4, 3, 6, 8, 7, b, #5.

Two empty musical staves (treble and bass) provided for composing a consequent phrase. The staves are in G major and common time.