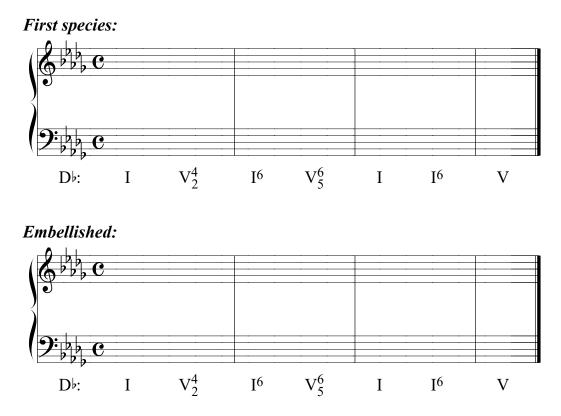**Music Theory I (MUT 1111)**   **Name**: _____

Due Wednesday, November 6

1. Using half notes, write a bass line corresponding to the chord symbols below.
2. Write a soprano line that conforms to the specified harmonies and creates good first-species counterpoint with the bass (which serves as the *cantus firmus*).
3. Recopy your bass line onto the second staff (marked "embellished").
4. Using your original first-species melody as a guideline, embellish the melody with a combination of passing tones, suspensions, and chordal skips. (The resulting embellished melody should be almost entirely quarter notes.)

First species:

Db: I V_2^4 I^6 V_5^6 I I^6 V

Embellished:

Db: I V_2^4 I^6 V_5^6 I I^6 V

An excerpt from the third movement of Beethoven's Piano Sonata No. 30 in E Major (Op. 109) appears below.

- Provide a harmonic analysis, labeling each chord with appropriate Roman numerals and figures. Expect one chord per "true" bass note (in other words, don't let the lowest inner voice fool you).
- Circle at least two suspensions in the melody, identifying each by type.

Molt' espressivo.

cresc.

An excerpt from the fourth movement of Haydn's String Quartet in G Minor (Op. 74, no. 3) appears below; a recording is available online.

- Provide a harmonic analysis, labeling each chord with appropriate Roman numerals and figures. (Notice that the harmonic rhythm is fairly slow.)
- Also include a contextual analysis (T/D labels) that conveys the "big picture."
- Identify each chordal seventh and use an arrow to show where it resolves. Are any resolutions exceptional?
- Similarly, use an arrow to show where each leading tone resolves.   Are any of these resolutions exceptional?

Allegro con brio

1

Violin I

Violin II

Viola

Cello

f   *p*   *f*   *p*   *f*