

## MUSIC 232, CHAPTER 7 HOMEWORK

Harmonize this bass line with a normative chord progression (i.e. apply appropriate roman numerals to each note). Then add soprano, tenor and alto voices (4-parts total). Use root position and first inversion triads. Hint: each bass note represents the root or 3rd of its chord (NO 2nd inversions); the last chord is in root position. After determining the chords, compose the soprano line, then add the inner voices.

A musical staff in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The staff contains six quarter notes: B-flat, C, D, E-flat, F, and G. The staff is otherwise empty for harmonization.

d:

Harmonize this soprano line with a normative chord progression (i.e. determine the key, then apply appropriate roman numerals to each soprano note). Then add bass, tenor and alto voices (4-parts total). Keep all chords in root position. The first and last chords should be tonic harmony. After determining the chords, compose the bass line, then the inner voices.

A musical staff in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The staff contains seven quarter notes: G, A, B, C, D, E, and F. The staff is otherwise empty for harmonization.

Harmonize this soprano line with a normative chord progression (i.e. determine the key, then apply appropriate roman numerals to each soprano note). Then add bass, tenor and alto voices (4-parts total). Keep all chords in root position. The first and last chords should be tonic harmony. After determining the chords, compose the bass line, then the inner voices.

A musical staff in treble clef with a key signature of one sharp (F-sharp) and a time signature of 4/4. The staff contains seven quarter notes: G, A, B, C, D, E, and F. The staff is otherwise empty for harmonization.