

- Supply alto and tenor lines for the following passage
- There are three six-four chords: identify/label them and add the appropriate analytical symbols
- Name the effect/procedure that takes place between the bass and soprano from beats 1-3 in the first measure

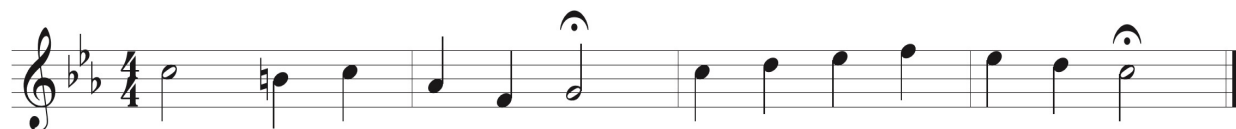
B \flat : I V $\frac{6}{4}$ I $\frac{6}{4}$ ii $\frac{6}{4}$ I $\frac{6}{4}$ V $\frac{6}{4}$ I IV $\frac{6}{4}$ I

This excerpt is mm. 9-16 of Mozart's Violin Sonata, K. 377, III (piano part only). Do these two phrases here begin with similar melodic material? Compare mm. 9-10 and mm. 13-14. If "yes", in what ways do they differ?

Beneath the example, diagram and name the form. The diagram should show the phrases ("a", "b", etc.), cadences and measure numbers where the cadences occur.

F: ii $\frac{6}{5}$ V V $\frac{7}{4}$ I V $\frac{7}{4}$ I

Only using roman numerals (**no inversions for this portion**) beneath the example, harmonize the following melody with triads and 7th chords. All melody notes must be harmonized. Each fermata represents a cadence. Design your cadences so they fulfill a periodic structure.



Now take your harmonization and realize the remaining three parts. Incorporate inversions.

Now take your four-part realization and embellish the texture with nonchord tones (label each NCT). Include a passing tone, neighbor tone, dissonant suspension (with interval classification) and an appoggiatura (accented). You may incorporate these NCTs into any voice. You do not need to rewrite the roman numerals.

Lastly, make a line diagram of the above example. The diagram should show the phrases ("a", "b", "c", etc.), cadences and measure numbers where the cadences occur.