

Name _____

Section _____

Date _____

- E. Refer to the chorale *Werde munter, mein Gemüte*, harmonized by Johann Sebastian Bach (1685–1750) on page 183.
1. On the staff below the score, write the simple position (closest undoubled position) of each chord.
 2. Add the roman numeral analysis of each chord. Include also the proper designation for chord position (root position, first inversion, second inversion, and so on).
 3. Write the initials representing each nonharmonic device above or below the particular tone.
- F. Following are ten excerpts, most of which are taken from chorales harmonized by Johann Sebastian Bach.
1. Write the analysis of each chord in the blank below the staves.
 2. Remember, if a triad contains a nonharmonic tone, analyze it as if the nonharmonic tone were not present—mentally replace the nonharmonic tone with the corresponding chord tone (see no. 6).
 3. Circle each nonharmonic tone.
 4. Place the number representing the nonharmonic tone near the circle (see list that follows).
 5. In these examples most of the nonharmonic tones will be of eighth-note value, but be careful not to overlook those of quarter-note value as well (see no. 6).
 6. Note that the excerpts contain little more than a measure and are not to be considered complete musical ideas.

Nonharmonic Tone Types

1. 9–8 suspension

2. 7–6 suspension

3. 4–3 suspension

4. 2–3 suspension

5. Unaccented passing tone

6. Accented passing tone

7. Appoggiatura

8. Escape tone

9. Changing tones

10. Anticipation

11. Double unaccented passing tones

12. Lower neighboring tone

13. Upper neighboring tone

14. Double lower neighboring tones

(Ex.) 1 2 3 4 5 6 7 8 9 10

bm: vii°⁶ i i⁶ V V i

1. _____

2. _____

3. 4.

Musical notation for measures 3 and 4. Measure 3 is in B-flat major (two flats) and common time. Measure 4 is in B-flat major with a key signature change to one flat (B-flat major with one flat) in the second measure. Both are in common time.

5. 6.

Musical notation for measures 5 and 6. Both are in A major (three sharps) and common time.

7. 8.

Musical notation for measures 7 and 8. Measure 7 is in B-flat major (two flats) and common time. Measure 8 is in B-flat major with a key signature change to one flat (B-flat major with one flat) in the second measure. Both are in common time.

9. 10.

Musical notation for measures 9 and 10. Measure 9 is in A major (three sharps) and common time. Measure 10 is in B-flat major (two flats) and common time.