Designed by Scott A. Miller

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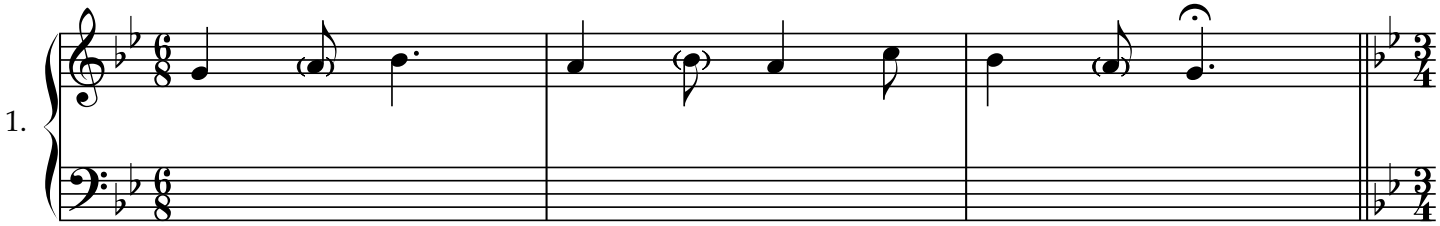
Harmonize the following melodies, adhering to the following guidelines:

- Use only these chords:
  - I or I, V, IV or iv, ii or ii^{o} in root position or first inversion
  - V^{7} in root position or any inversion
- Use a conventional chord progression (from chapter 6 in *Concise Introduction*):
  - T – D – T
  - T – S – D – T
  - *or*, if appropriate, leave off the final tonic chord, creating a half cadence.
- The melody notes *must* be in the chord you use to harmonize them. Non-chord tones appear in parentheses and do not need to be part of the chord.

Your final harmonization must include:

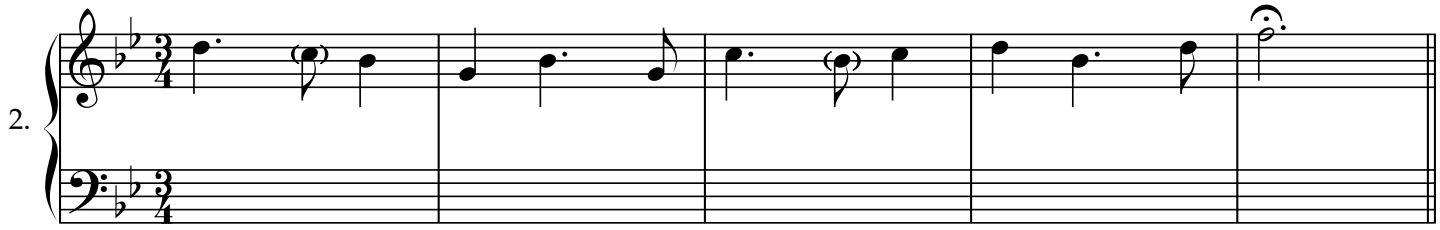
- a scale degree analysis of the melody
- roman numerals (including inversion symbols, if used)
- a bass line, which…
  - matches the roman numerals
  - follows voice leading conventions with the melody: avoid parallel perfect intervals and resolve tendency tones appropriately (*ti* resolves to *do* and chordal sevenths resolve down by step)
- a label for the cadence you use at the end of the phrase. Possible cadences include PAC, IAC, and HC (refer to chapter 6).

1.



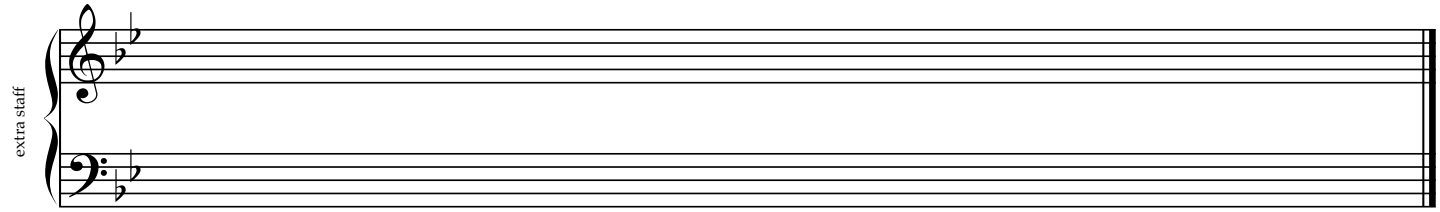
Gm:

2.



B♭:

extra staff



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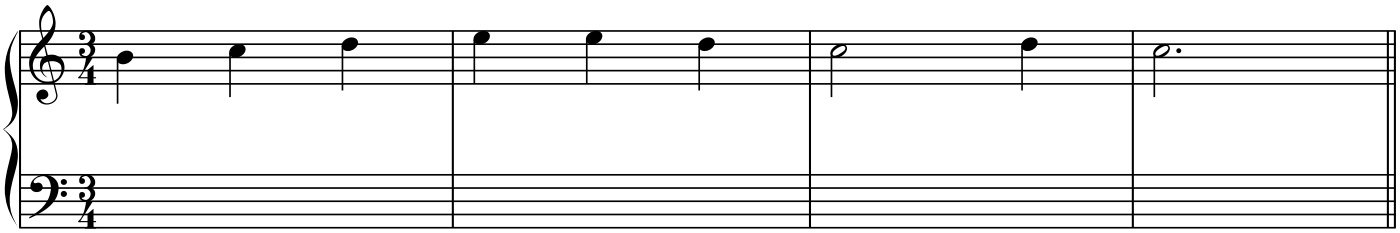
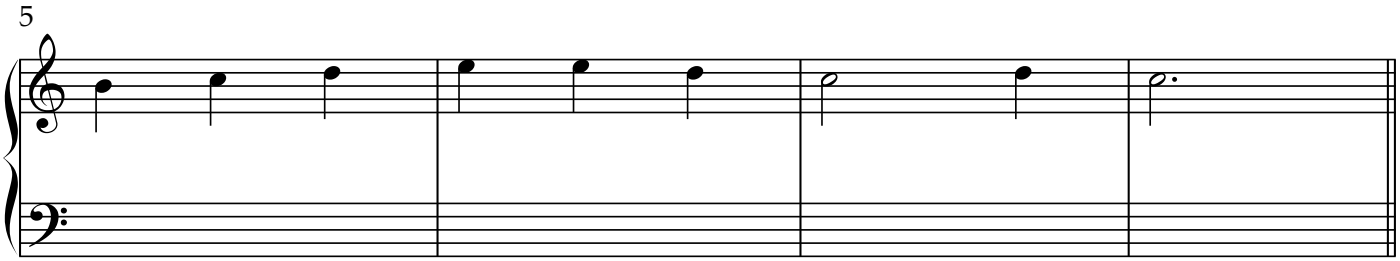
(Re)harmonizing a diatonic melody

Harmonize the melody in the indicated style. Write a bass line. Provide a roman numeral analysis below the bass line *and* lead sheet symbols above the melody. Label every cadence.

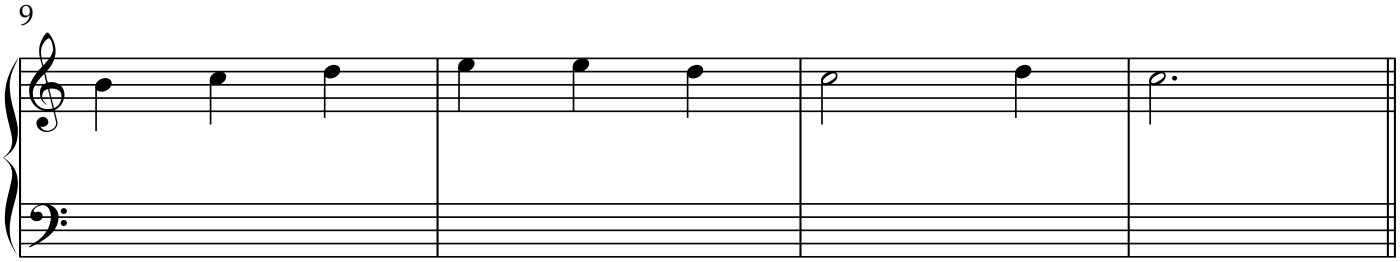
1. One or two chords per bar, Classical style: T-(TPro-S-)D-T.



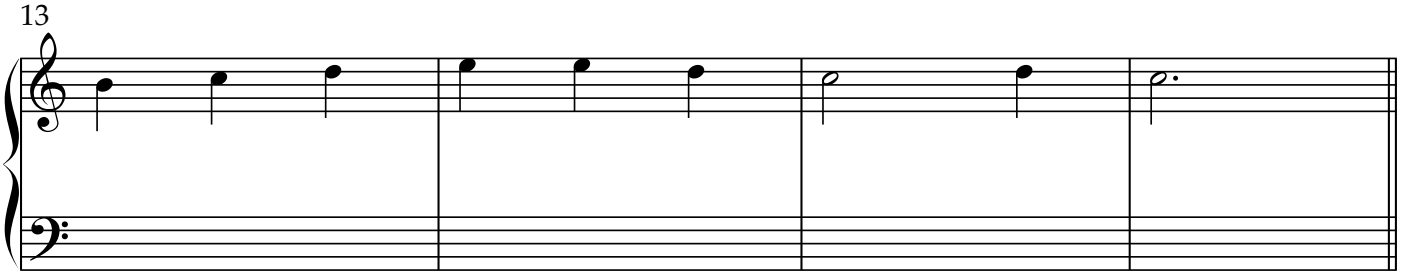
2. Chorale style (one chord per beat), Classical style.



3. One or two chords per bar, popular or blues style: I-IV-I



4. Chorale style: combine styles.
Label root motion to help keep track of the type of progression you are using.



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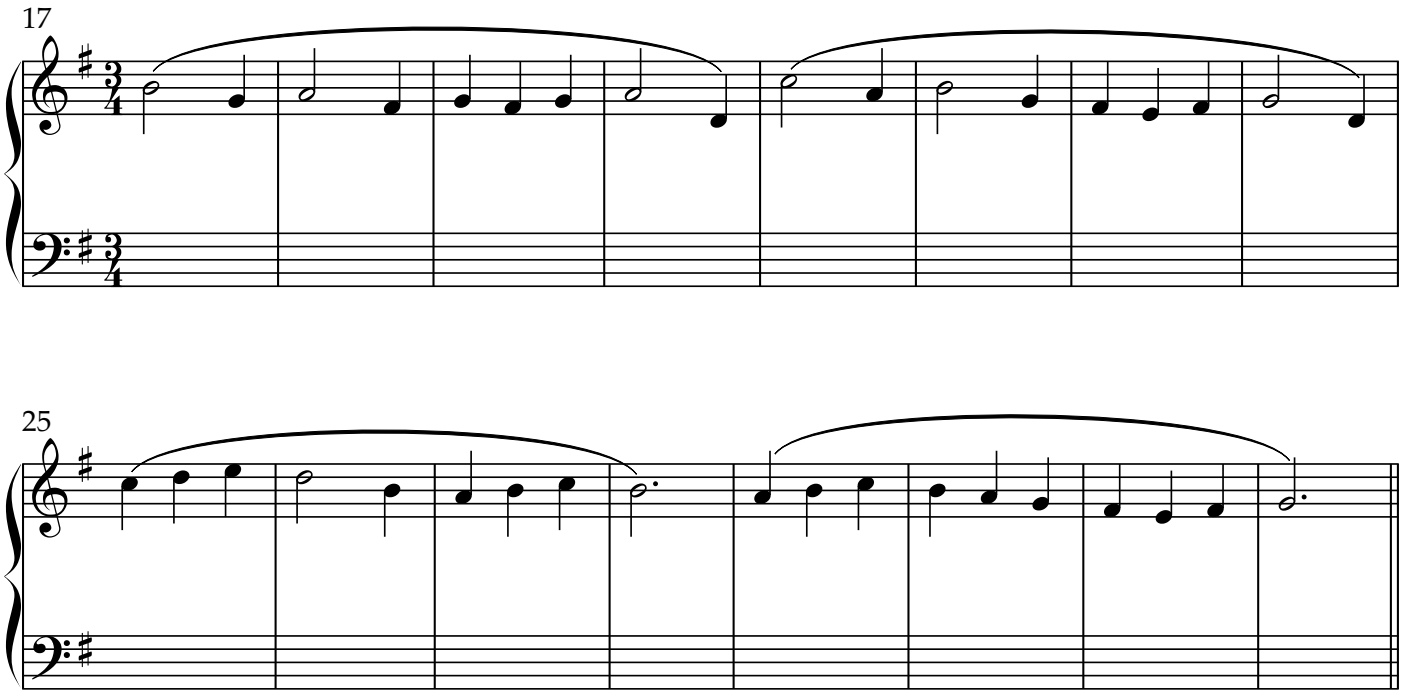
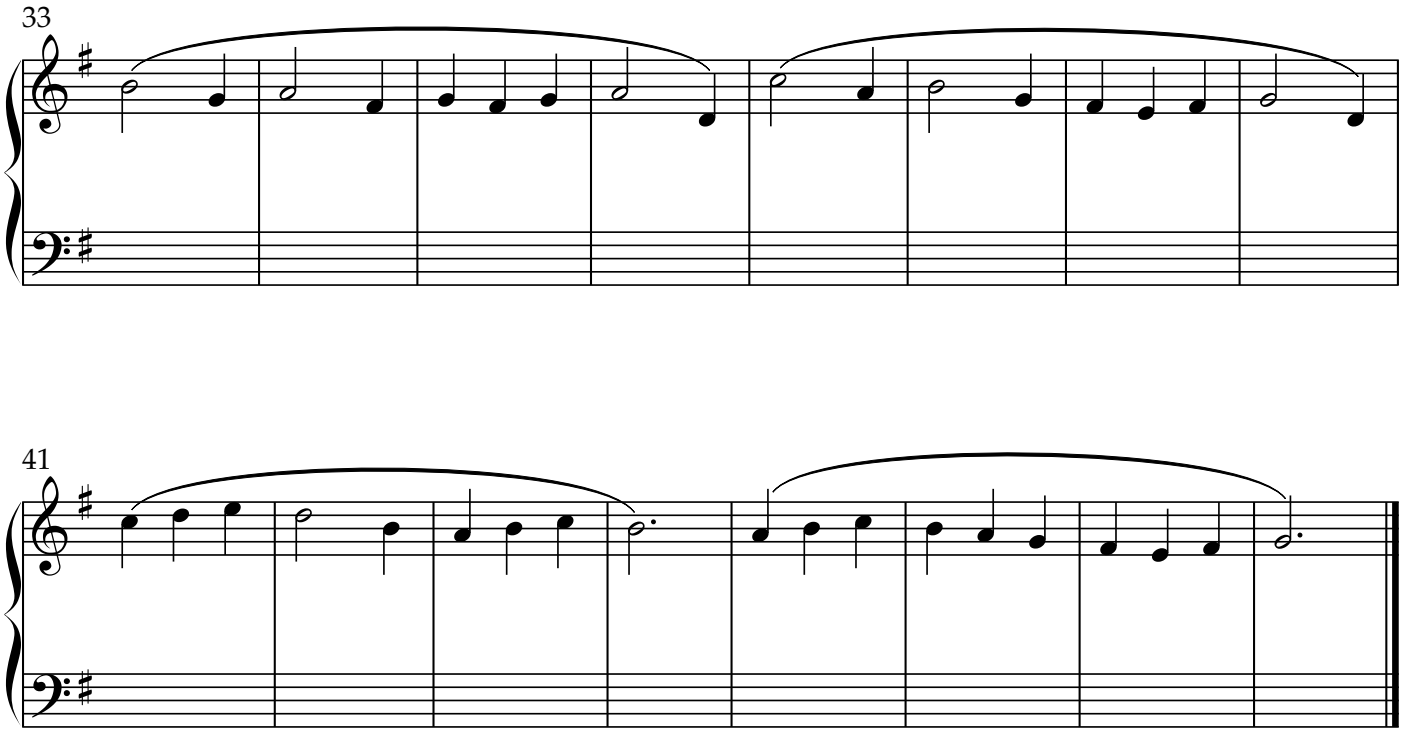


2. One or two chords per bar, popular or blues style: I-IV-I



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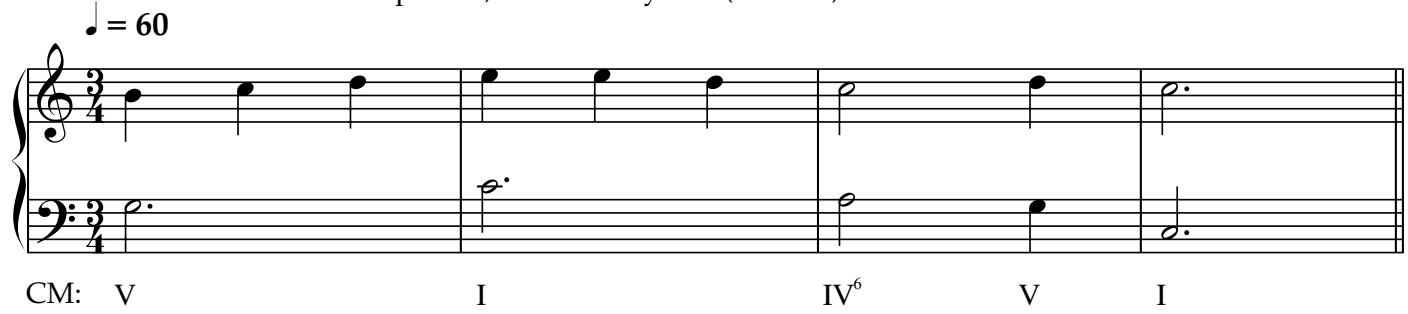
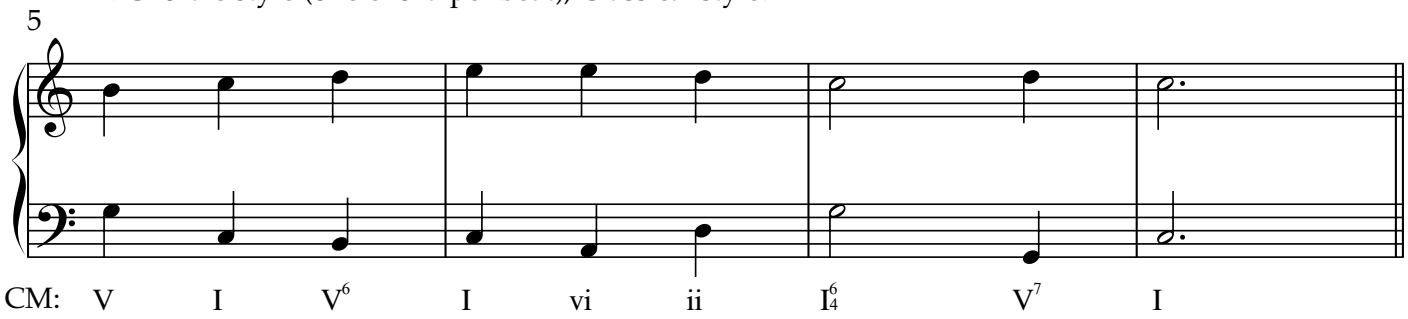


2. Chorale style (one chord per beat), Classical style.



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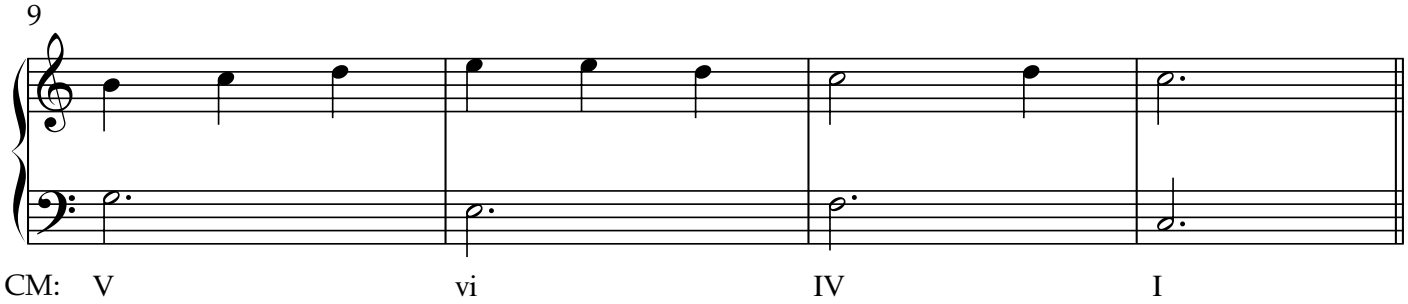

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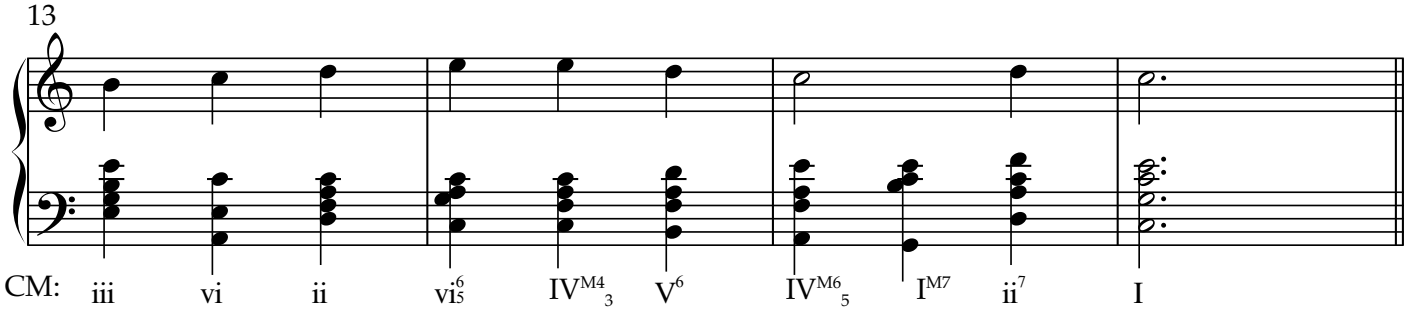
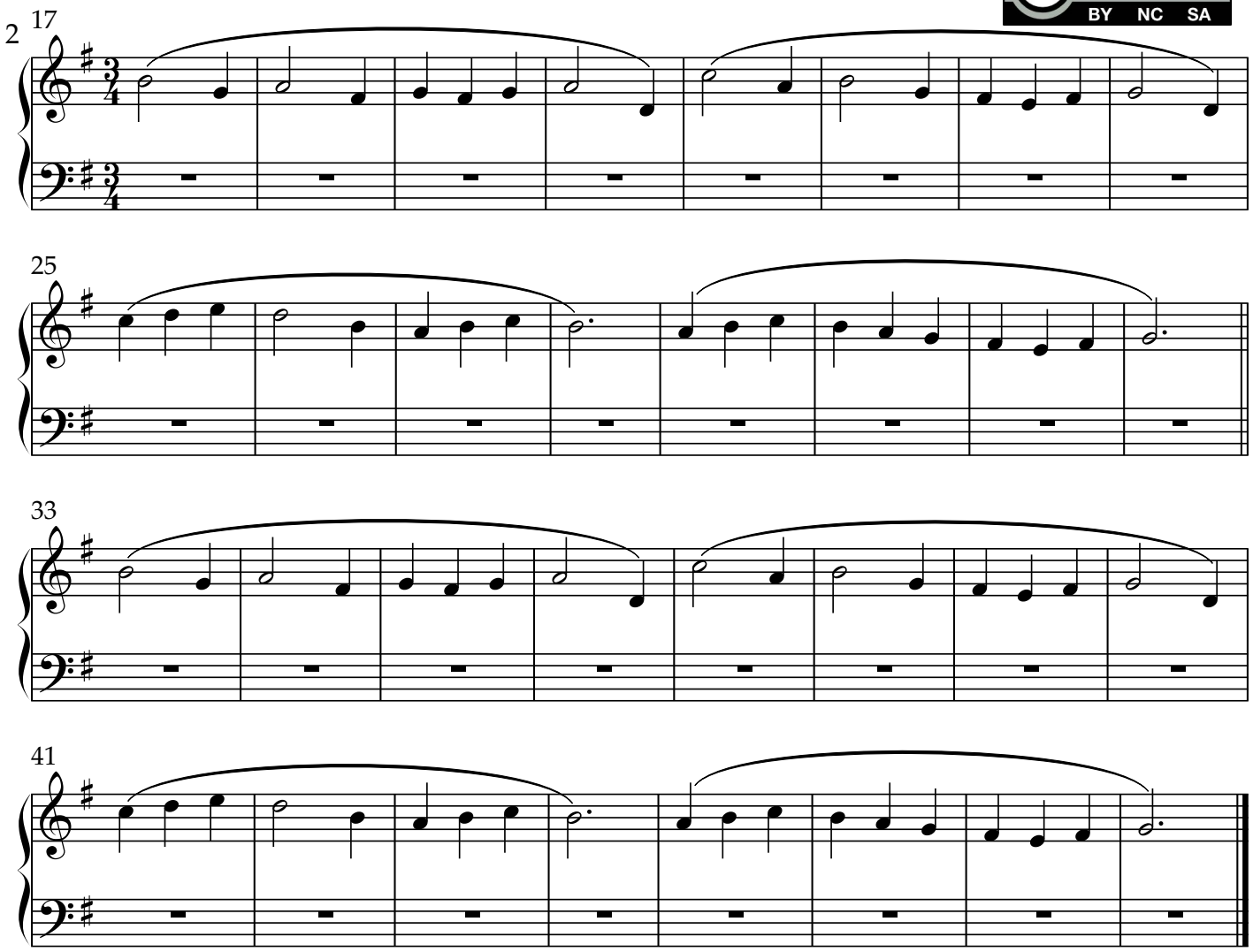
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