

Name: _____

Date: _____

Instructor's Name: _____

LESSON 29: EXERCISES

29-1. Use Roman numerals and figured bass numbers to identify these triads in major keys.



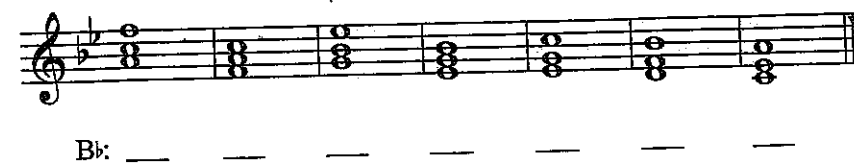
CD-ROM

a. 

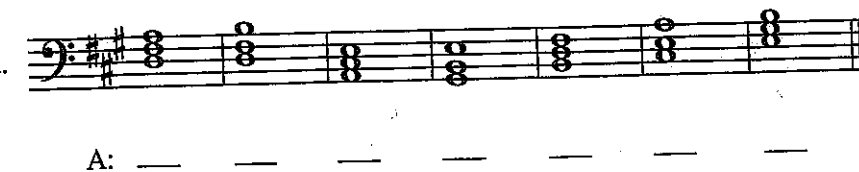
G: I6 — — — — — —

b. 

Eb: — — — — — —

c. 

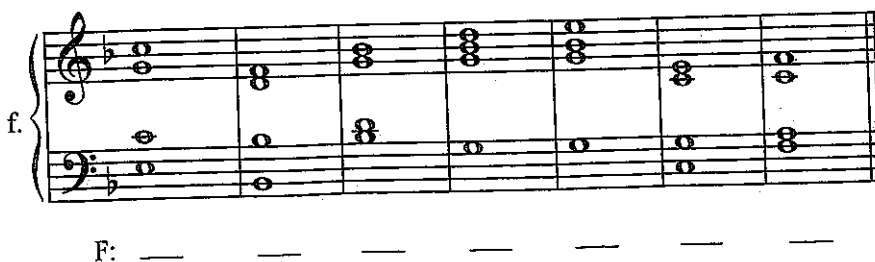
Bb: — — — — — —

d. 

A: — — — — — —

e. 

D: — — — — — —

f. 

F: — — — — — —

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c. Schumann, Song (this passage moves from tonic to dominant).

p

Wenn ich in dei - ne Au - gen seh', so schwin - det all' mein Leid und Weh;
When I in - to your eyes look, then fades all my pain and sorrow;

G major: _____

d. Mozart, "Dove sono" (there is generally one harmony per beat, consisting of a bass note plus a chord, except at the ends of the two phrases—measure 8 and measures 17-18—where harmonies last for a full measure. Disregard notes in parentheses—they embellish the harmonies. In three places, there are chords we have not yet studied and the Roman numerals are provided—these are inversions of the dominant seventh chord, V^7).

Andantino

p

Do - ve so - no i bei mo - men - ti di dol - cèz - za e
I re - mem - ber days long de - part - ed, Days when love no

V_3^4 V_5^6

C major: _____

(continued)

7

di pia - cer, do - ve an da - ro i giu - ra - men - ti,
end could know; I re - mem - ber fond vows and fer - vent

dolce

13

di quel lab - bro men - zo - gner, di quel lab - bro men - zo - gner.
All were bro - ken long a - go, all were bro - ken long a - go.

V_5^6