

The soprano-bass framework of a harmonized hymn tune is given below.

1. Identify the harmonic intervals (by quantity only), using numbers between the staves.
2. Identify the relative motions between beats, using letters above the soprano: "C" (contrary), "S" (similar), "P" (parallel), and "O" (oblique).
3. Name the mode of the soprano melody.

The first interval and relative motion have been identified.

Mode of soprano melody: _____

"Martyrs," from *Scottish Psalter* (17th c.)

C _____

8 _____

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The first interval and relative motion have been identified.

Mode of soprano melody: _____

Traditional German carol, "In einem Krippllein lag ein Kind"

The musical score shows the first two staves of a hymn tune. The soprano staff is in treble clef and the bass staff is in bass clef. The first interval is marked with 'C' and the first relative motion is marked with '10'.

The musical score shows the next two staves of the hymn tune. The soprano staff is in treble clef and the bass staff is in bass clef. The first interval is marked with 'C' and the first relative motion is marked with '10'.

A hymn tune is given below.

1. Identify the mode of the cantus.
2. Compose a note-against-note bass line, employing the same quarter-half note rhythm as in the soprano, and ending in a harmonic cadence.
3. Identify the harmonic intervals (by quantity only), using numbers between the staves.

Mode: _____

"Wolauß, ihr Christen, freuet euch," Bohemian Brethren (16th c.)

The musical notation shows a single system with two staves. The top staff is a treble clef staff containing a melody of quarter and half notes. The bottom staff is a bass clef staff, currently empty, intended for a student-composed line. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

A soprano cantus is given below, and repeated on the staff following.

1. Identify the mode of the cantus.
2. Compose two contrasting bass lines in note-against-note counterpoint, one for each statement of the soprano.
3. Identify the harmonic intervals of both frameworks, using numbers between the staves.

Mode: _____

Charmaine Beaulieu

A soprano cantus is given below, and repeated on the staff following.

1. Identify the mode of the cantus.
2. Compose two contrasting bass lines in note-against-note counterpoint, one for each statement of the soprano.
3. Identify the harmonic intervals of both frameworks, using numbers between the staves.

Mode: _____

Sandra Komishon

The opening line of a plainsong sequence is given below.

1. Identify the mode of the cantus.
2. Compose a bass line ending in a harmonic cadence.
3. Identify the harmonic intervals of the framework, using numbers between the staves.

Mode: _____

Plainsong Sequence, "Victimae Paschali"