## **Assignment 7.1**

Name:

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.)





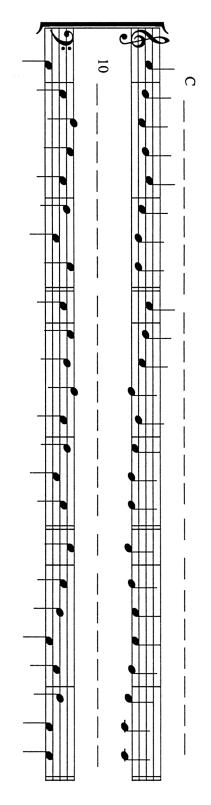
- The soprano-bass framework of a harmonized hymn tune is given below.

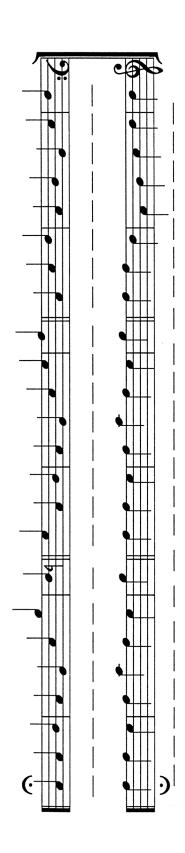
  1. Identify the harmonic intervals (by quantity only), using numbers between the staves.
- Identify the relative motions between beats, using letters above the soprano: "C" (contrary), "S" (similar), "P" (parallel), and "O" (oblique).
- Name the mode of the soprano melody.

The first interval and relative motion have been identified.

Mode of soprano melody:

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



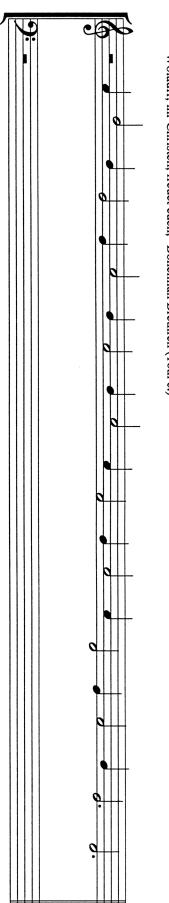


- A hymn tune is given below.

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

Mode:

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



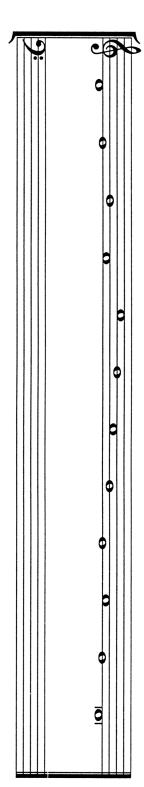
A soprano cantus is given below, and repeated on the staff following.

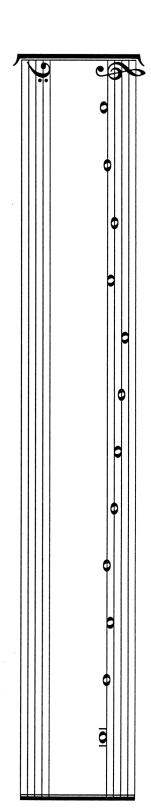
1. Identify the mode of the cantus.

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

Mode:

Charmaine Beaulieu





Name:

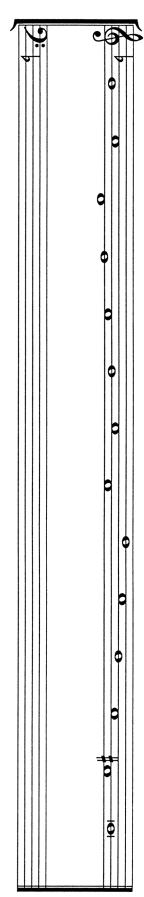
A soprano cantus is given below, and repeated on the staff following.

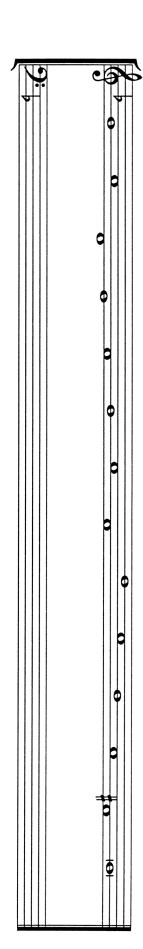
1. Identify the mode of the cantus.

- Compose two contrasting bass lines in note-against-note counterpoint, one for each statement of the soprano. 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.
 Identify the mode of the cantus.
 Compose a bass line ending in a harmonic cadence.
 Identify the harmonic intervals of the framework,

- Compose a bass line ending in a harmonic cadence. Identify the harmonic intervals of the framework, using numbers between the staves.

Mode:

Plainsong Sequence, "Victimae Paschali"

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