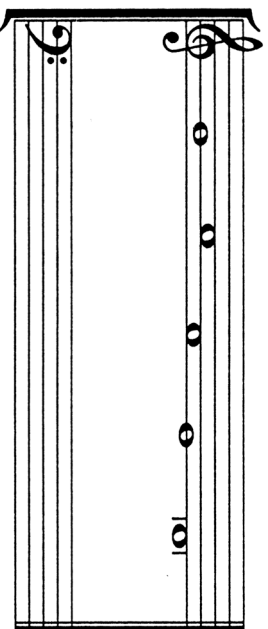


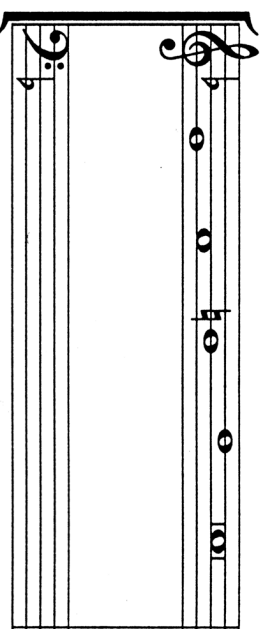
Closing fragments from four soprano lines are given below, illustrating various melodic cadences in the natural and transposed Dorian, Lydian, and Mixolydian modes. For each fragment:

1. Identify the mode.
2. Compose a bass line ending in a harmonic cadence. The first note of each bass line may form any consonant harmonic interval with the cantus.
3. Add inner voices and figure the bass.

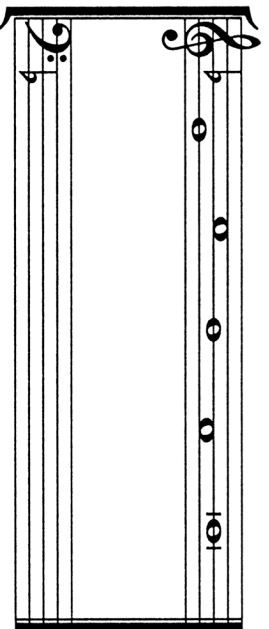
(a) Mode: _____



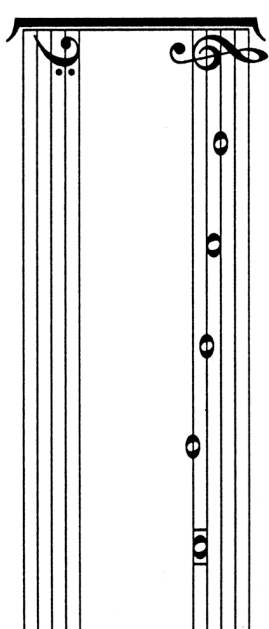
(b) Mode: _____



(c) Mode: _____



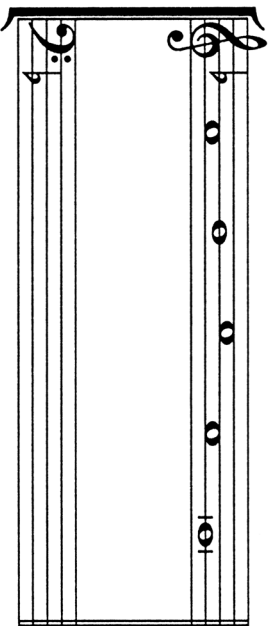
(d) Mode: _____



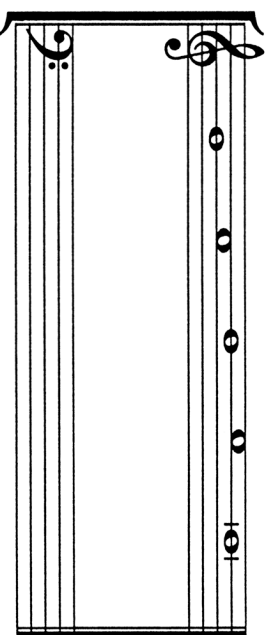
Closing fragments from four soprano lines are given below, illustrating various melodic cadences in the natural and transposed Dorian, Lydian, and Mixolydian modes. For each fragment:

1. Identify the mode.
2. Compose a bass line ending in a harmonic cadence. The first note of each bass line may form any consonant harmonic interval with the cantus.
3. Add inner voices and figure the bass.

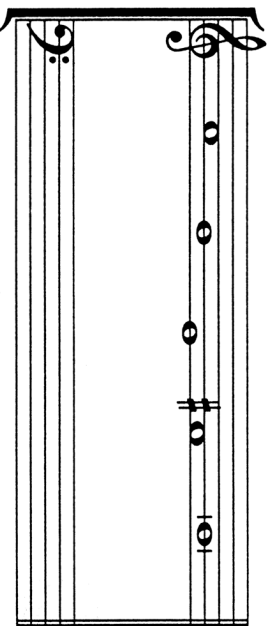
(a) Mode: _____



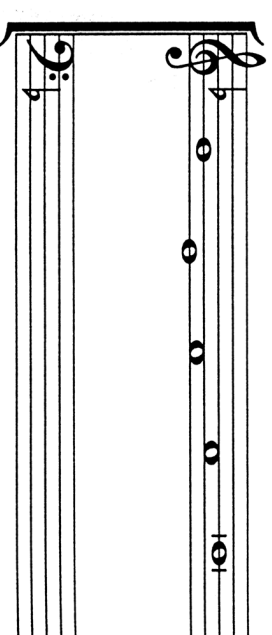
(b) Mode: _____



(c) Mode: _____



(d) Mode: _____



Complete a chord analysis of the following harmonized hymn tune.

1. Figure the bass.
2. Identify each chord root by letter name.
3. Identify each chord by quality (m = minor, M = major).
4. Identify the doubled note in each chord by letter name.

The first two chords have been identified.

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

Figured bass: 6 _____
 Chord root: d f _____
 Chord quality: m M _____
 Doubled note: d f _____

Figured bass: _____
 Chord root: _____
 Chord quality: _____
 Doubled note: _____

Complete a chord analysis of the following harmonized German carol.

1. Figure the bass.
2. Identify each chord root by letter name.
3. Identify each chord by quality (m = minor, M = major, d = diminished).
4. Identify the doubled note in each chord by letter name.

The first two chords have been identified.

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

Figured bass:

Chord root:

a e

Chord quality:

m m

Doubled note:

a e

Figured bass:

Chord root:

Chord quality:

Doubled note:

The hymn tune from Assignment 7.3 is given below.

1. Identify the mode of the cantus.
2. Notate your bass line from that assignment and add inner voices.
3. Figure the bass.

Mode: _____

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

The image shows a musical score for a hymn. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, diatonic style using quarter and half notes. The bass staff begins with a bass clef and contains a whole rest, indicating that the bass line has not yet been composed by the student. The music is for a hymn from the 16th century, 'Wolauß, ihr Christen, freuet euch' by the Bohemian Brethren.

A soprano cantus is given below.

1. Identify the mode of the cantus.
2. Compose a bass line and add inner voices.
3. Figure the bass.

Mode: _____

Shauna Tjaden

A soprano cantus is given below.

1. Identify the mode of the cantus.
2. Compose a bass line and add inner voices.
3. Figure the bass.

Mode: _____

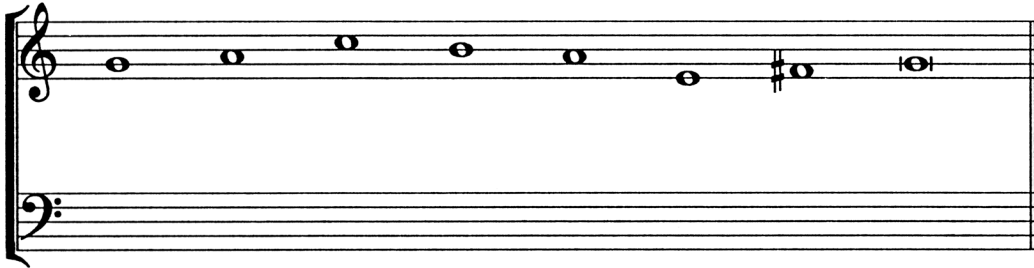
Mark Kutzy

Two closing fragments from historical cantus are given below. For each fragment:

1. Identify the mode.
2. Compose a bass line and add inner voices.
3. Figure the bass.

(a) “Es ist das Heil uns kommen her” from *Gesangbuch*, Wittenberg (16th c.)

Mode: _____



(b) Bohemian folk song, “Freuen wir uns all in ein” (15th c.)

Mode: _____

