

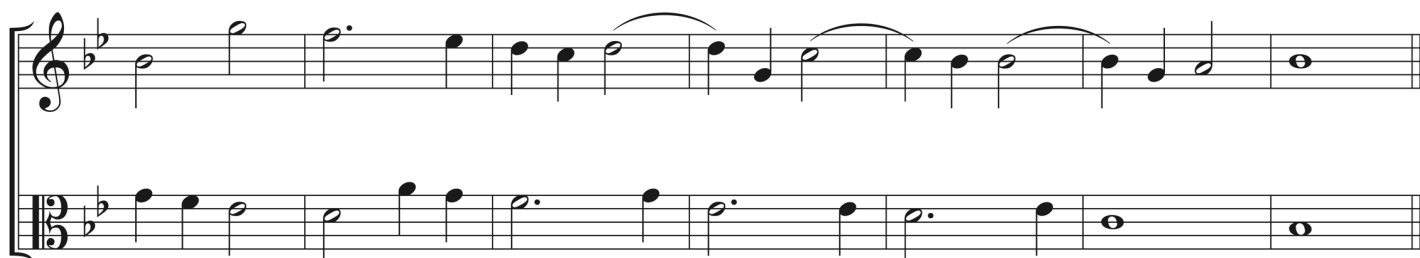
The melodic dialogue given below opens Chapter 13 in the text.

1. Name the key of this piece, under the alto clef in the first bar.
2. Label the downbeat harmonic intervals, by quantity only. The downbeat intervals in bars 1 and 2 have been labelled.
3. For the upper voice: label the types of suspensions and syncopations by their harmonic intervals. Include any suspensions in diminution. When suspensions are decorated, bracket and label the type of decoration. The first suspension and decoration (in bar 3) have been labelled.
4. For the lower voice: bracket and label the melodic figures and their rhythmic patterns. Use the following abbreviations for rhythmic patterns: **TRO** for trochaic, **SPO** for spondaic, **DAC** for dactylic, **ANA** for anapestic. Bar 4 is complete.
5. Write the label **AMP** for any bar that contains amphibrachic rhythm.

The melodic dialogue given below is (A) from the Chapter 13 *Examples for Study*, here transposed into B-flat major.

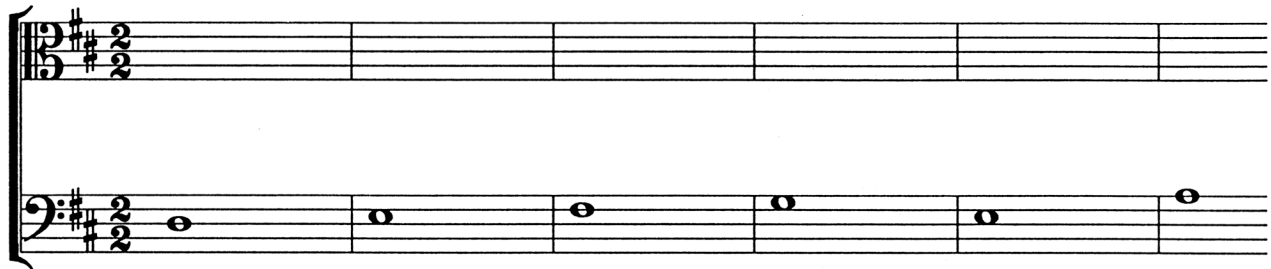
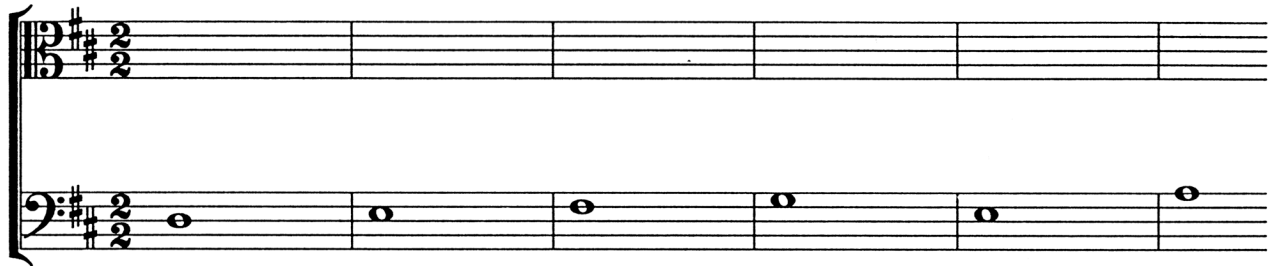
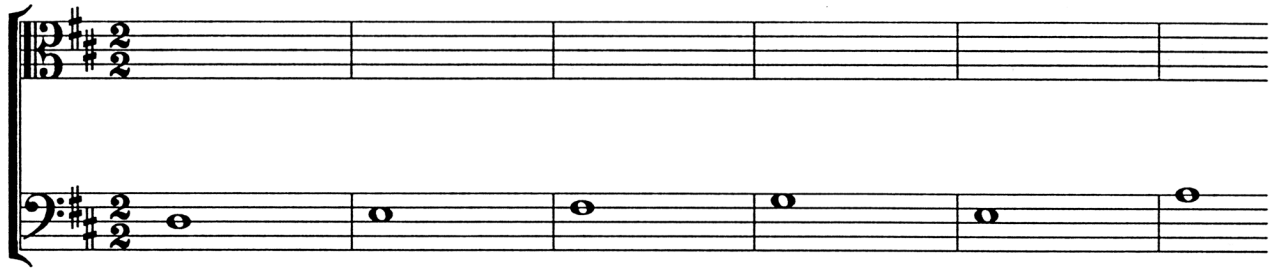
1. Label the downbeat harmonic intervals, by quantity only.
2. For the upper voice: label the types of suspensions and syncopations by their harmonic intervals. Include any suspensions in diminution. When suspensions are decorated, bracket and label the type of decoration.
3. For the lower voice: bracket and label the melodic figures and their rhythmic patterns. Use the following abbreviations for rhythmic patterns: **TRO** for trochaic, **SPO** for spondaic, **DAC** for dactylic, **ANA** for anapestic.
4. Write the label **AMP** for any bar that contains amphibrachic rhythm.

Karen Kozier



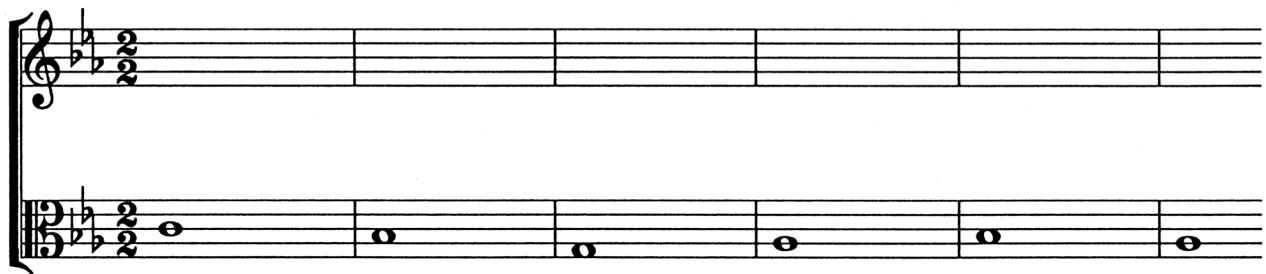
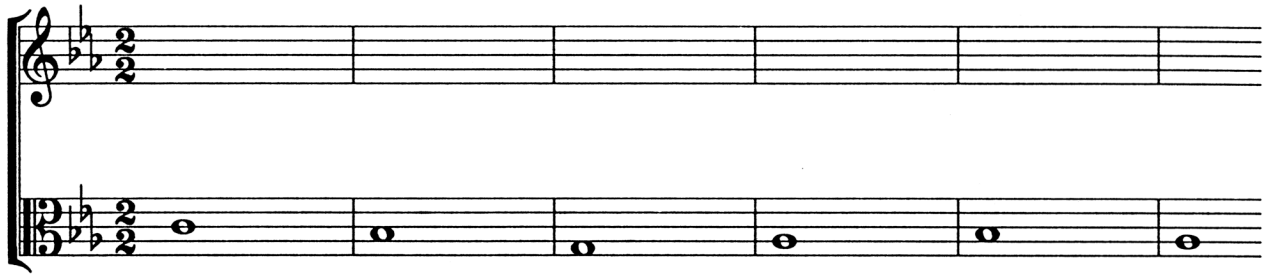
Compose three opening upper-voice gambits above the cantus fragment given below.

1. Include at least four suspension figures in this assignment. Between the staves, label the suspension types by interval.
2. Decorate at least three of the suspension figures.



Compose three opening upper-voice gambits above the cantus fragment given below.

1. Include at least four suspension figures in this assignment. Between the staves, label the suspension types by interval.
2. Decorate at least three of the suspension figures.



Compose an upper voice above the cantus given below.

1. Include at least one measure of amphibrachic rhythm, and at least three other suspension figures.
2. Decorate two of the suspension figures.
3. Between the staves, label the suspension types by interval.

(Note: this assignment is continued in Assignment 13.7, in which the cantus is paraphrased.)

In the following, the upper-voice melody is complete.

1. Name the key, under the alto clef in bar 1.
2. In the blank staff: complete the melodic dialogue by paraphrasing the cantus.
3. Label the melodic figures and rhythmic patterns for both voices, plus the suspensions used in the upper voice.
4. Label the downbeat harmonic intervals for the entire dialogue.

Measures 1-4 of the musical score. The upper voice (treble clef) contains a complete melody in D major, 2/2 time. The lower voice (alto clef) is blank for completion. The key signature has one sharp (F#).

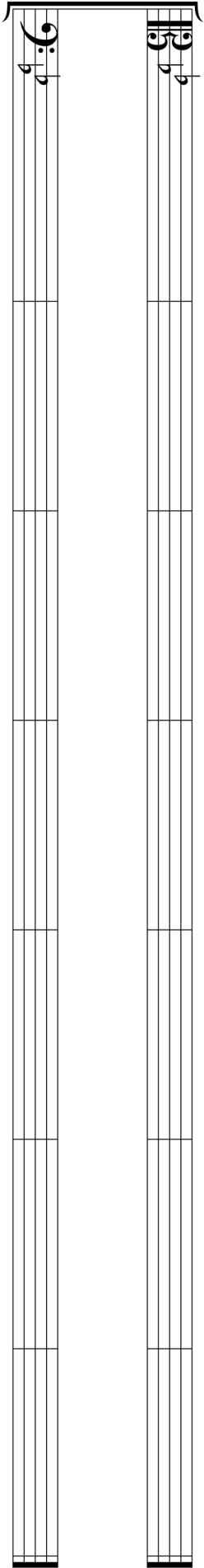
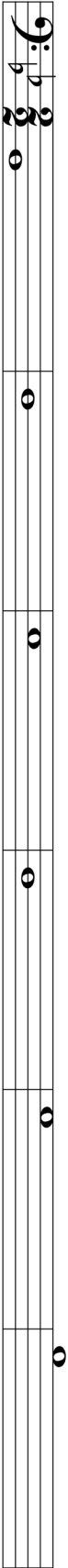
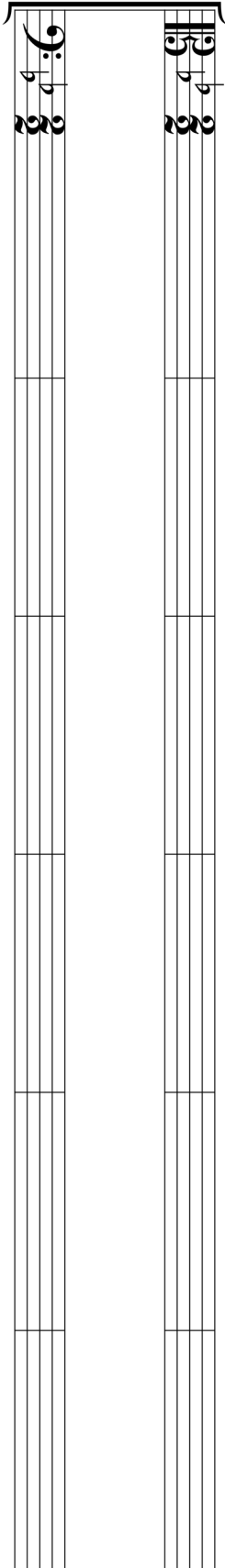
Measures 5-8 of the musical score. The upper voice (treble clef) contains a complete melody in D major, 2/2 time. The lower voice (alto clef) is blank for completion. The key signature has one sharp (F#).

Measures 9-12 of the musical score. The upper voice (treble clef) contains a complete melody in D major, 2/2 time. The lower voice (alto clef) is blank for completion. The key signature has one sharp (F#).

Measures 13-16 of the musical score. The upper voice (treble clef) contains a complete melody in D major, 2/2 time. The lower voice (alto clef) is blank for completion. The key signature has one sharp (F#).

The cantus given below is taken from Assignment 13.5.

1. If you completed Assignment 13.5: copy your upper-voice melody in the alto staff below.
2. If you have not completed Assignment 13.5: compose an upper voice that includes at least one suspension in diminution (using amphibrachic rhythm), and at least three other suspension figures. Decorate two of those suspension figures.
3. Paraphrase the cantus to complete the melodic dialogue.



Compose a melodic dialogue based on the cantus given below, including several suspension figures in the upper voice (both regular and in diminution), and a variety of melodic figures and rhythmic patterns in both voices.

The image displays a musical score for a three-part setting of "The Rose Tree" in G major. The score is organized into three systems, each containing a single staff for the Soprano, Alto, and Tenor parts. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is simple, consisting of a few notes and rests. The second system continues the melody. The third system concludes the piece with a double bar line. The Soprano part is written on a single staff, the Alto part on a single staff, and the Tenor part on a single staff. The music is in 4/4 time and consists of a simple melody with a few notes and rests.