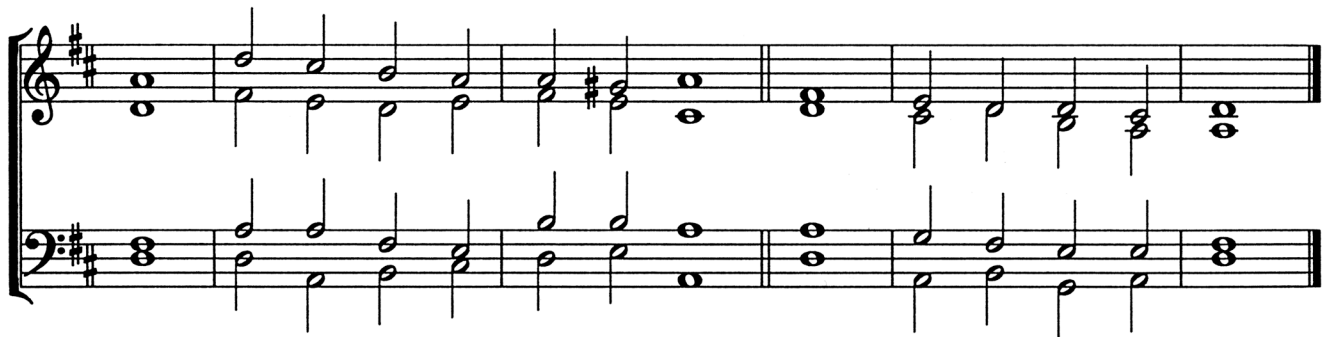
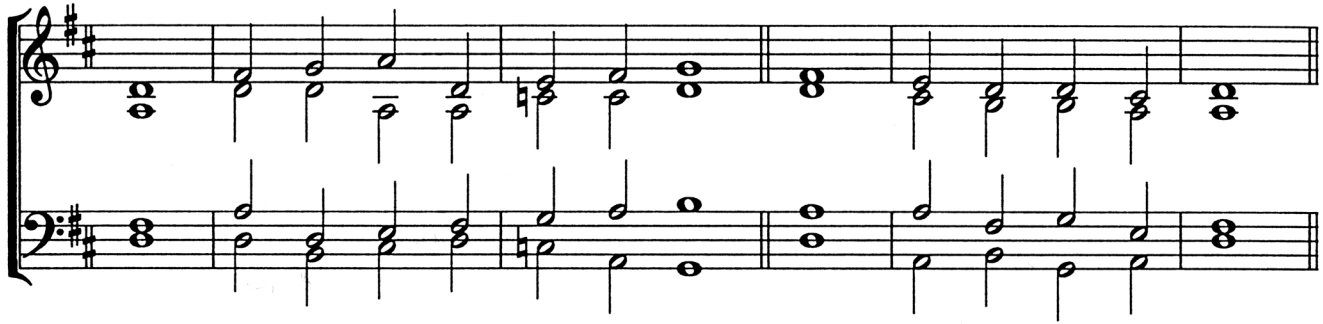


A hymn tune setting is given below.

1. Identify the key of this piece.
2. Provide figured bass and harmonic analysis, including prolongation brackets, tonicization arrows and Roman numerals as needed.

"Dundee" from *The cl Psalmes* (17th c.)



Two opening fragments of soprano lines with sketched basses are given below.

1. In fragment (a): complete the bass by filling in the gaps with appropriate local dominants, that tonicize the following chords. You do not need to provide the inner voices.
2. In fragment (b): the given bass and soprano pitches outline prolongations of different harmonies. Complete the bass by realizing the outlined prolongations. You do not need to provide the inner voices.
3. Provide a complete harmonic analysis for each soprano-bass framework.

(a)

6 6

(b)

6 6 6

Two opening fragments of soprano lines with sketched basses are given below.

1. In fragment (a): complete the bass by filling in the gaps with appropriate local dominants that tonicize the following chords. You do not need to provide the inner voices.
2. In fragment (b): the given bass and soprano pitches outline prolongations of different harmonies. Complete the bass by realizing the outlined prolongations. You do not need to provide the inner voices.
3. Provide a complete harmonic analysis for each soprano-bass framework.

(a)

(b)

On the second page, compose three different settings of the soprano fragment, as follows:

1. Name the key of the soprano fragment.
2. Chart three different harmonic paths, choosing from the tonicizing and prolongation patterns shown here.
3. Write three bass lines, using the great staves on the second page.
4. Complete each outer-voice gambit by adding the inner voices.
5. Provide figured bass and harmonic analysis for each completed gambit.

VI  $\hat{4} \rightarrow \hat{3}$   $\hat{5} \rightarrow \hat{8}$


V  $\hat{4} \rightarrow \hat{3}$   $\hat{5} \rightarrow \hat{8}$   $\hat{2} \rightarrow \hat{1}$

IV  $\hat{2} \rightarrow \hat{1}$

III  $\hat{4} \rightarrow \hat{3}$

II  $\hat{4} \rightarrow \hat{3}$   $\hat{2} \rightarrow \hat{5}$

I  $\hat{2} \rightarrow \hat{1}$   $\hat{2} \rightarrow \hat{5}$   $\hat{4} \rightarrow \hat{3}$



I  $\hat{3}$   $\hat{1}$   $\hat{5}$   $\hat{3}$   $\hat{5}$

II  $\hat{1}$   $\hat{3}$   $\hat{5}$

III  $\hat{1}$   $\hat{3}$

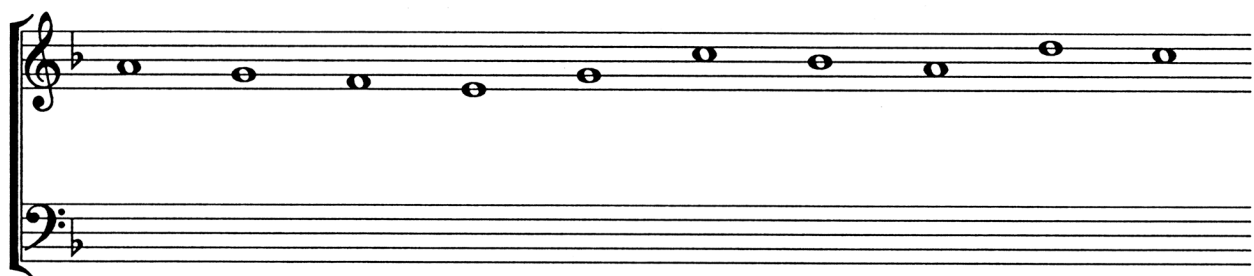
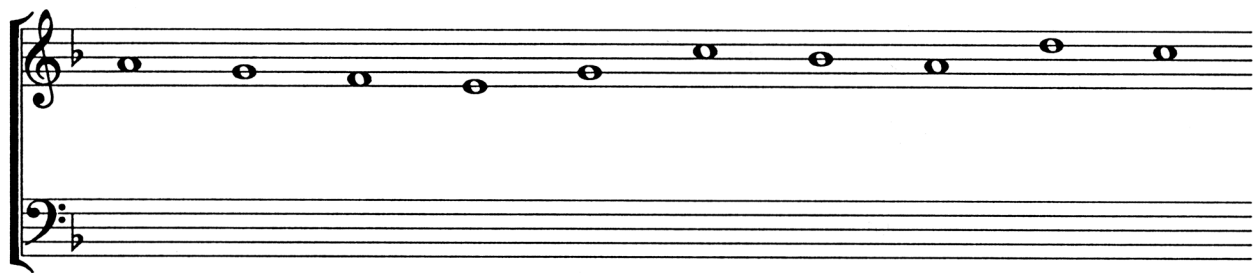
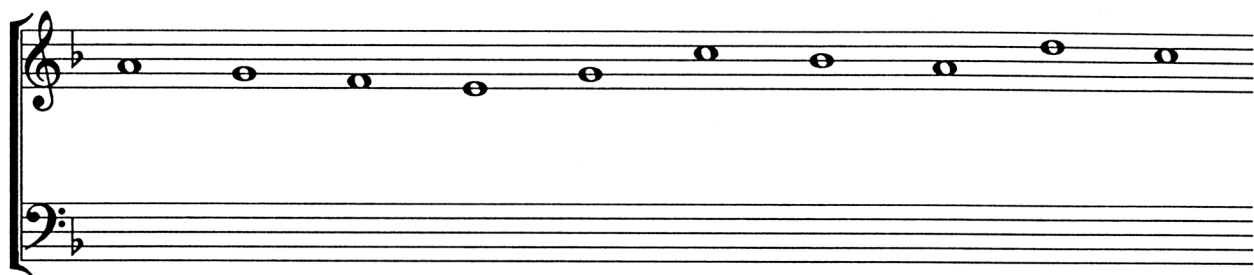
IV

V  $\hat{5}$   $\hat{3}$   $\hat{5}$   $\hat{8}$

VI

(continued on next page)

Assignment 14.4 (continued)



An Anglican double chant is given below.

1. Identify the key of this setting.
2. Provide figured bass and harmonic analysis, including prolongation brackets, tonicization arrows and Roman numerals as needed. Note: there is one moment of harmonic elision.

J. Turle, Chant in E-flat (adapted) (19th c.)

A musical score for the song "The Rose Tree". It features two staves: a treble staff on the right and a bass staff on the left. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of a series of eighth and sixteenth notes, with some rests. The piece ends with a double bar line.

The tonicized setting given below includes six instances of harmonic elision.

1. Below the upper grand staff, provide figured bass and harmonic analysis, including notation for each case of harmonic elision.
2. On the lower grand staff, rewrite the lower three voices to provide the elided chords of resolution, in half-note subdivision of the beat. The chord of resolution for the first elision has been provided.

The musical score for Example 1 consists of two grand staves. The upper grand staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a single melodic line with six instances of harmonic elision, each marked with a circled 'e'. The lower grand staff is in bass clef with the same key signature. It contains three voices. The first voice is a single melodic line. The second and third voices are provided for the first elision, showing a resolution from a triad to a dyad. The rest of the lower grand staff is left blank for the student to provide the lower three voices for the remaining elisions.

The musical score for Example 2 consists of two grand staves. The upper grand staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a single melodic line with six instances of harmonic elision, each marked with a circled 'e'. The lower grand staff is in bass clef with the same key signature. It contains three voices. The first voice is a single melodic line. The second and third voices are provided for the first elision, showing a resolution from a triad to a dyad. The rest of the lower grand staff is left blank for the student to provide the lower three voices for the remaining elisions.

**PART ONE – soprano analysis**

A soprano line is given below with a schematic provided for its analysis.

1. Above the soprano line: indicate the tonicizing patterns.
2. Below the soprano line: indicate the prolongation patterns and chordal extensions.

In Part Two of this assignment (next page), you will use your analysis to chart a harmonic path, and compose a tonicized setting of the melody.

VI \_\_\_\_\_

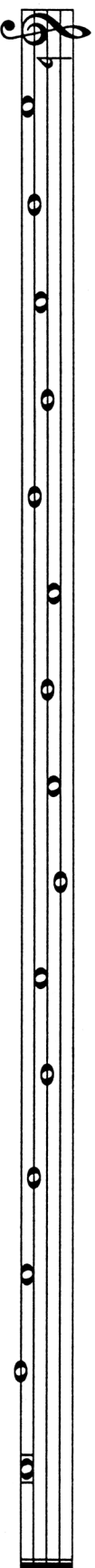
V \_\_\_\_\_

IV \_\_\_\_\_

III \_\_\_\_\_

II \_\_\_\_\_

I \_\_\_\_\_



**Assignment 14.7** (continued)

**PART TWO – composing a tonicized homophony**

1. Chart a harmonic path, based on the soprano analysis in Part One.
2. On the following great staff: compose a tonicized setting of the melody based on your harmonic path. Write the bass line first, followed by the inner voices.
3. Provide figured bass and harmonic analysis.

A musical staff consisting of a grand staff (treble and bass clefs) and a figured bass staff (bass clef). The treble staff contains a melody of 16 eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3. The bass staff is empty. The figured bass staff is empty.

## PART ONE – soprano analysis

A soprano line is given below with a schematic provided for its analysis.

1. Above the soprano line: indicate the tonicizing patterns.
2. Below the soprano line: indicate the prolongation patterns and chordal extensions.

In Part Two of this assignment (next page), you will use your analysis to chart a harmonic path, and compose a tonicized setting of the melody.

## VII

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VI

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IV

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### III

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### III

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IV

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## VII

**Assignment 14.8** (continued)

**PART TWO – composing a tonicized homophony**

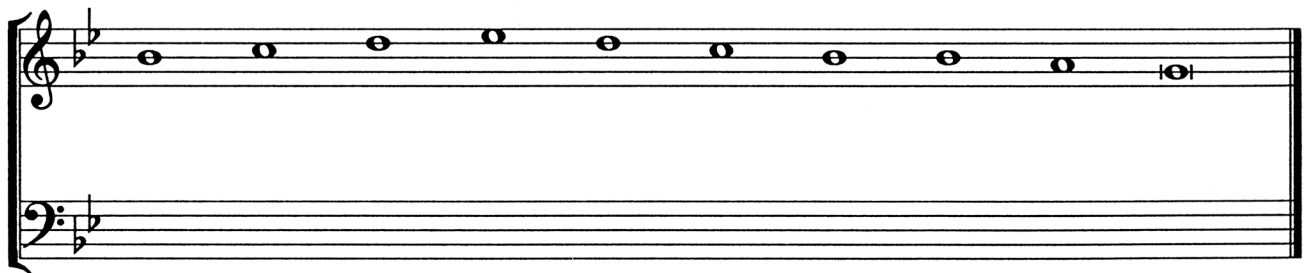
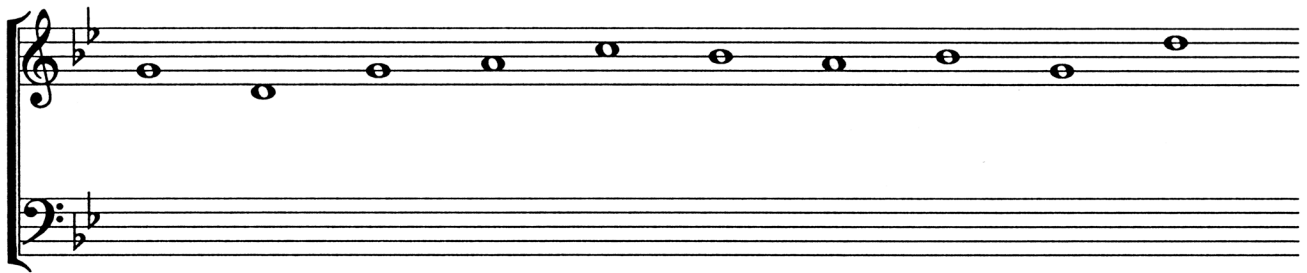
1. Chart a harmonic path, based on the soprano analysis in Part One.
2. On the following great staff: compose a tonicized setting of the melody based on your harmonic path. Write the bass line first, followed by the inner voices.
3. Provide figured bass and harmonic analysis.

A musical staff consisting of a grand staff (treble and bass clefs) and a single bass line. The treble staff has a key signature of one sharp (F#) and contains a melody of 16 eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3. The bass staff has a key signature of one sharp (F#) and is currently empty. The single bass line at the bottom is also empty.

The historical melody given below has been recast as a whole-note soprano cantus.

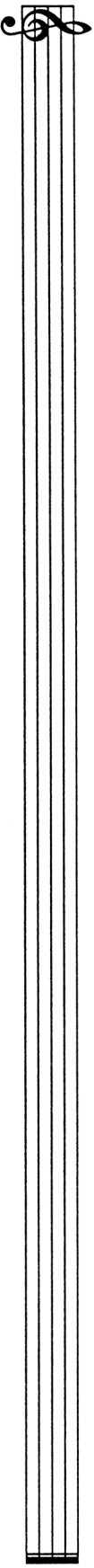
1. Compose a tonicized homophony based on the cantus. You can use the minor-key *Soprano Analysis Chart* (provided at the end of Workbook Chapter 14) to list the tonicizing and prolongation patterns contained in this melody.
2. Provide figured bass and harmonic analysis.

G. Bizet, *L'Arlésienne* Suite No. 1, Prelude, mm. 5-7 (original in C minor) (19th c.)



SOPRANO ANALYSIS CHART – major keys

VI	_____
V	_____
IV	_____
III	_____
II	_____
I	_____

I	_____
II	_____
III	_____
IV	_____
V	_____
VI	_____

SOPRANO ANALYSIS CHART – minor keys

VII


VI

V

IV

III

I



I

III

IV

V

VI

VII