Assignment 15.1 Name: _____

Three phrases from hymn tune settings are given below. For each phrase:
1. Indicate the key.
2. Provide figured bass and harmonic analysis. Some phrases begin or end on a chord other than tonic; note the double bar at the end of phrase (a).

(a)

W. Roberts, "Vita Brevis" (19th c.)

(b)

W. Schulthes, "Requiem" (19th c.)

(c)

C. M. von Weber, "Weber" (19th c.)

Assignment 15.2

Name: _____

A decorated homophony is given below.
1. Provide figured bass and harmonic analysis, including **SUS** (written above the soprano) to indicate suspensions.
2. Reduce the setting to its note-against-note structure, removing all half-note elaborations. Once again, provide figured bass and harmonic analysis.

Kirsten Brough

Assignment 15.3

Name: _____

A decorated homophony is given below.
1. Provide figured bass and harmonic analysis, including **SUS** (written above the soprano) to indicate suspensions.
2. Reduce the setting to its note-against-note structure, removing all half-note elaborations. Once again, provide figured bass and harmonic analysis.

Darren Smith

Assignment 15.4

Name: _____

A soprano-bass framework with figured bass is given below.

1. Complete the harmonic analysis and add the inner voices.
2. Excluding the cadential dominant, elaborate each dominant-function chord by introducing the appropriate diminished seventh chord on the weak beat.
3. On the great staff below: recopy the harmonization, but now move the diminished seventh chords to the strong beats, eliding the original dominant-function chords. Provide a complete harmonic analysis of this final setting.

Assignment 15.5

Name: _____

The hymn tune setting given for analysis in Assignment 14.1 is reproduced below. The music continues on the next page.

1. Provide figured bass and harmonic analysis. You can recopy your analysis from 14.1 if you completed that assignment.
2. Create a lower-voice decorated setting, introducing various types of elaboration in the alto, tenor and bass. Leave the soprano melody undecorated.
3. Provide a complete analysis of your decorated setting.

(Note: the double bar lines indicate the punctuation of the hymn text, and do not interrupt the tonicizations and prolongations.)

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

Decorated setting

(decorated)

Assignment 15.6

Name: _____

A hymn tune setting is given below. The music continues on the next page.
1. Provide figured bass and harmonic analysis.
2. Create a lower-voice decorated setting, introducing various types of elaboration in the alto, tenor and bass. Leave the soprano melody undecorated.
3. Provide a complete analysis of your decorated setting.

(Note: the double bar lines indicate the punctuation of the hymn text, and do not interrupt the tonicizations and prolongations.)

V. Novello, "Albano" (19th c.)

Decorated setting

(decorated)

Assignment 15.7

Name: _____

The closing phrases of two hymn tunes are given below. For each phrase:

1. Analyze the melody, to chart a harmonic path. Note that neither phrase will begin with the primary tonic chord.
2. Compose a note-against-note tonicized setting, and provide a complete analysis.
3. Create a lower-voice decorated setting, and provide a complete analysis.

(a) H. Lawes, "Farley Castle" (17ᵗʰ c.)
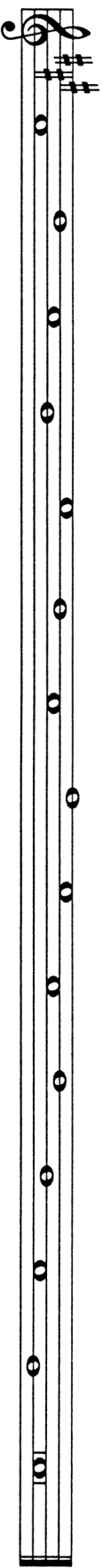
Note-against-note setting

Decorated setting

(b) "Old 104th," from T. Ravenscroft's *Psalmes*

Note-against-note setting

Decorated setting

Assignment 15.8

Name: _____

A soprano line is given below.

1. Analyze the melody, to chart a harmonic path.
2. Compose a note-against-note tonicized setting, and provide a complete analysis.
3. Create a lower-voice decorated setting of your harmonization, and provide a complete analysis.

Note-against-note setting

Decorated setting

(note-against-note)

(decorated)

Assignment 15.9

Name: _____

A soprano line is given below.
1. Analyze the melody, to chart a harmonic path.
2. Compose a note-against-note tonicized setting, and provide a complete analysis.
3. Create a lower-voice decorated setting of your harmonization, and provide a complete analysis.

Note-against-note setting

Decorated setting

(note-against-note setting)

(decorated setting)