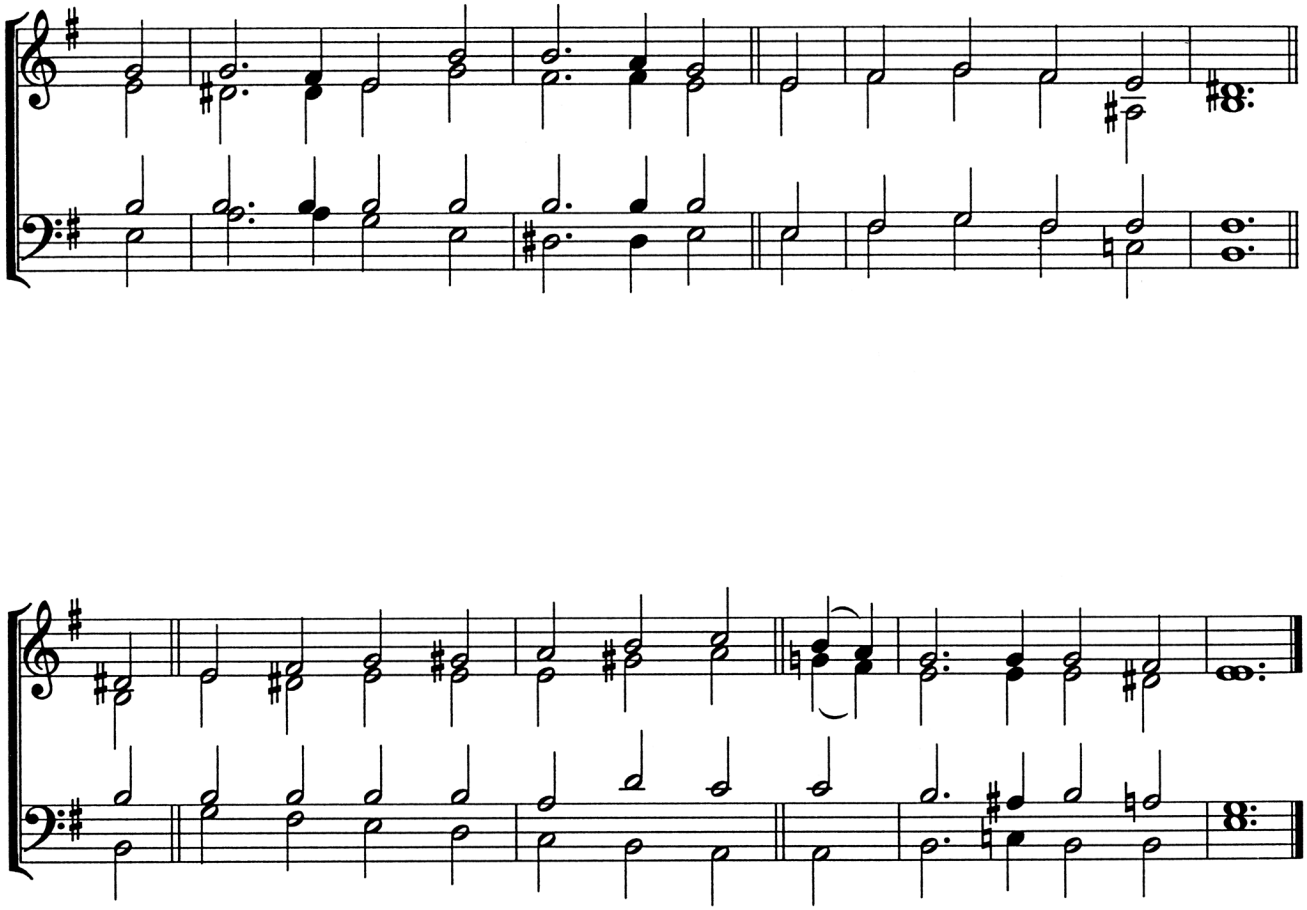
Assignment 24.1

Name: _____

Provide a complete harmonic analysis of the hymn tune setting given below.

A. H. Mann, "Claudius Ptolemeus" (19th c.)



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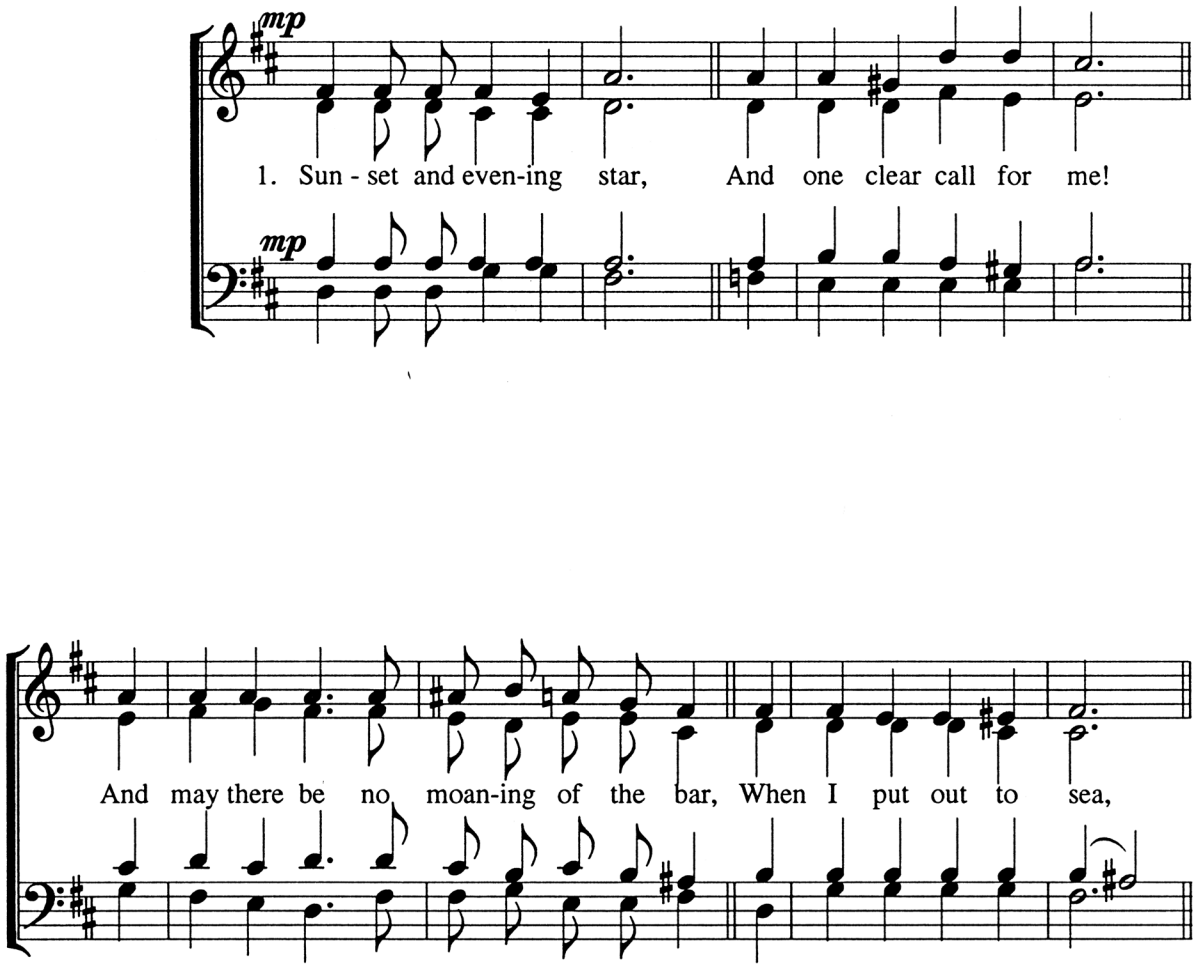
Assignment 24.2

Name: _____

Provide a complete harmonic analysis of the hymn tune setting given below (continued on the next page).

T. Langton, "Crossing the Bar" (1909)



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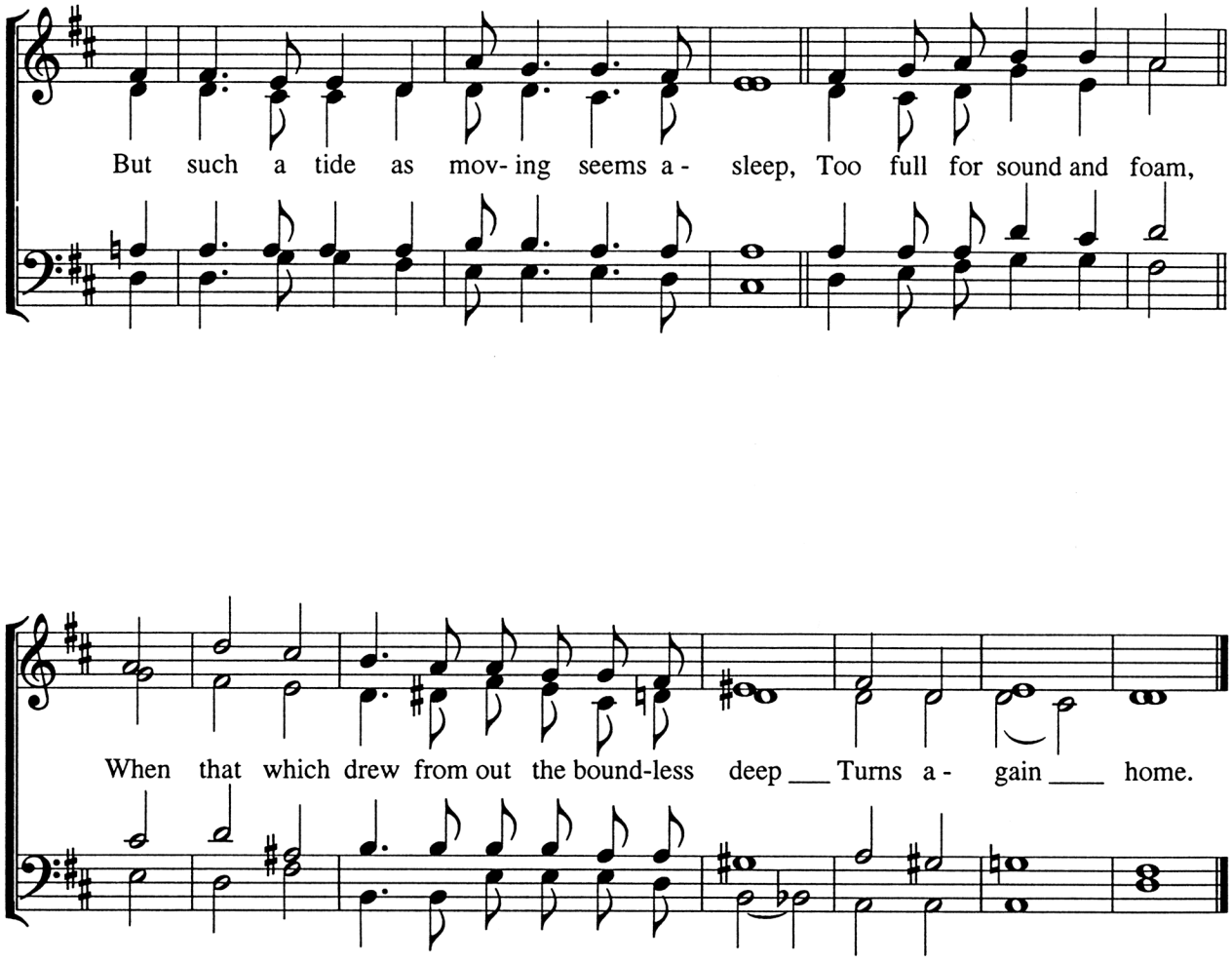

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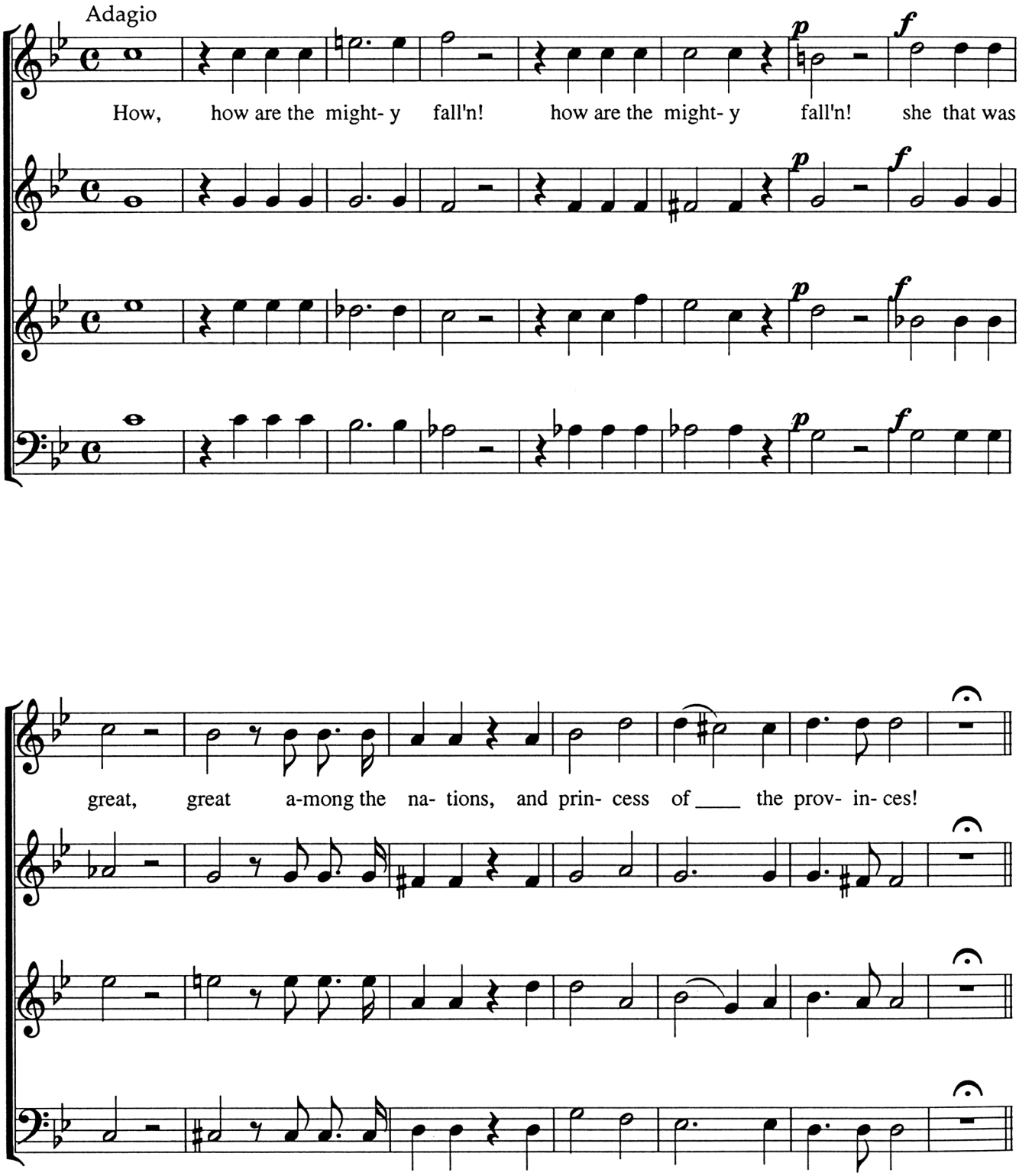
Assignment 24.3

Name: _____

Two phrases of a choral work are given below. This excerpt begins in C minor and concludes in a different key. The composer's use of a Dorian key signature follows the common Baroque practice. Provide a complete analysis of this passage.

G. F. Handel, "Funeral Anthem for Queen Caroline," Section 3, Chorus parts (18th c.)



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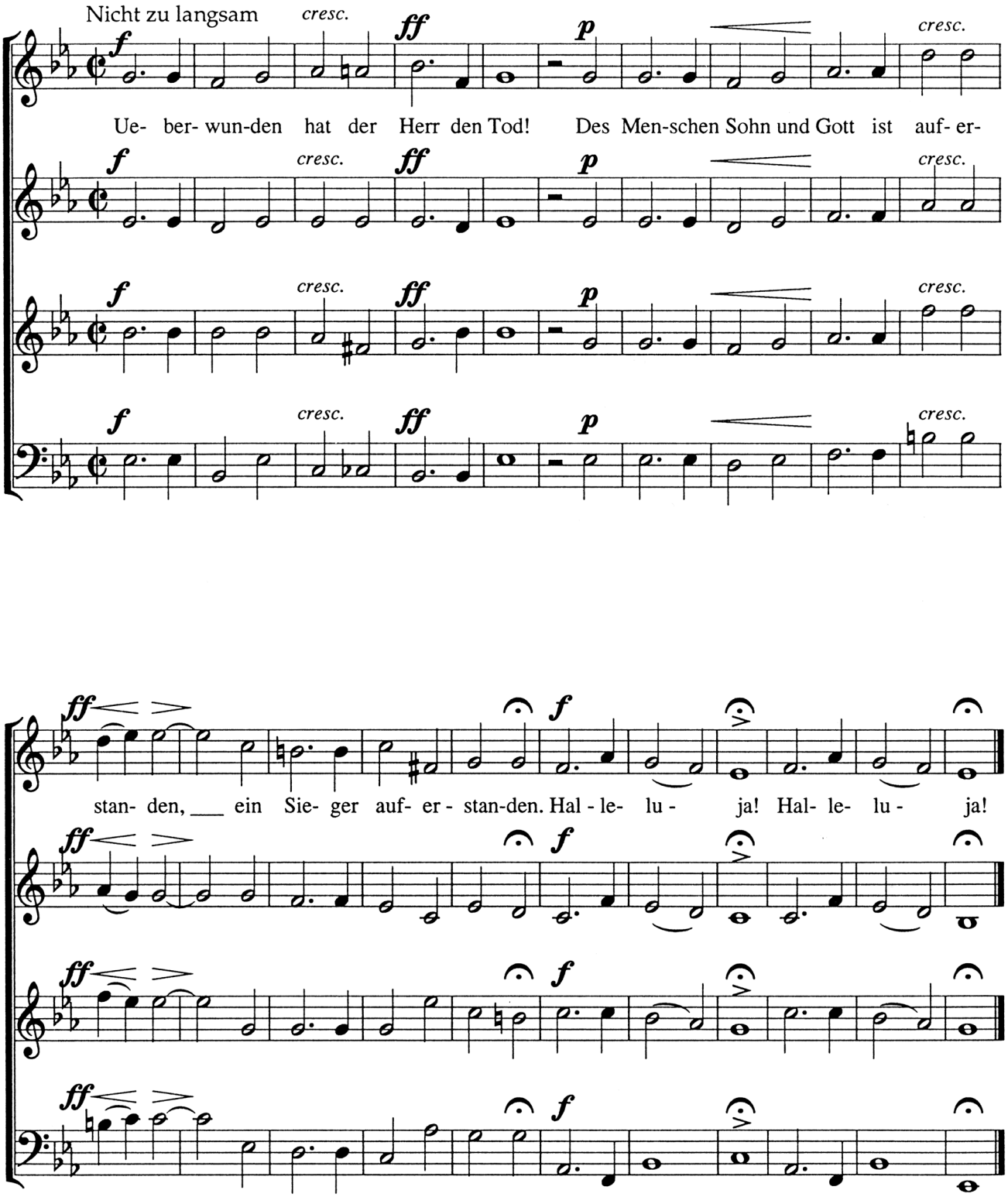
Assignment 24.4

Name: _____

Provide a complete harmonic analysis of the choral song given below.

F. Schubert, "Easter Song," Chorus parts (19th c.)

(The Lord has overcome death! The Son of Man and God has risen, a victor has risen. Alleluia!



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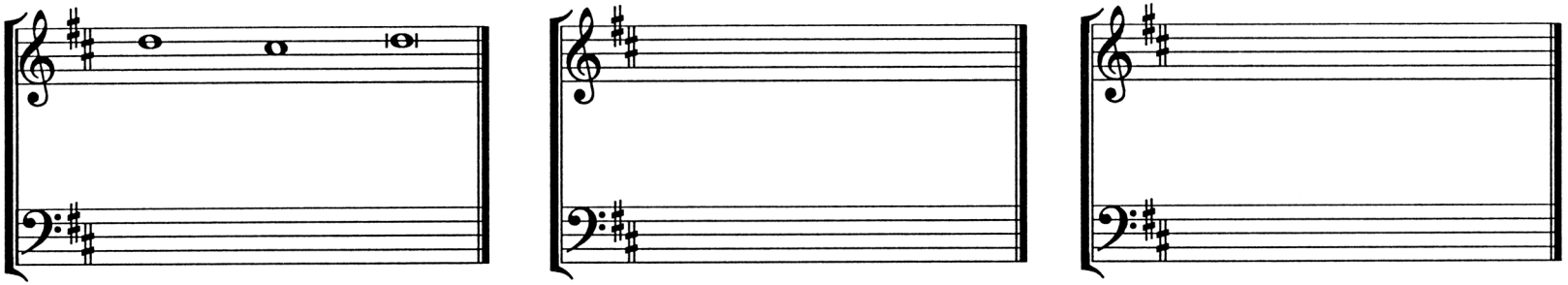
Assignment 24.5

Name: _____

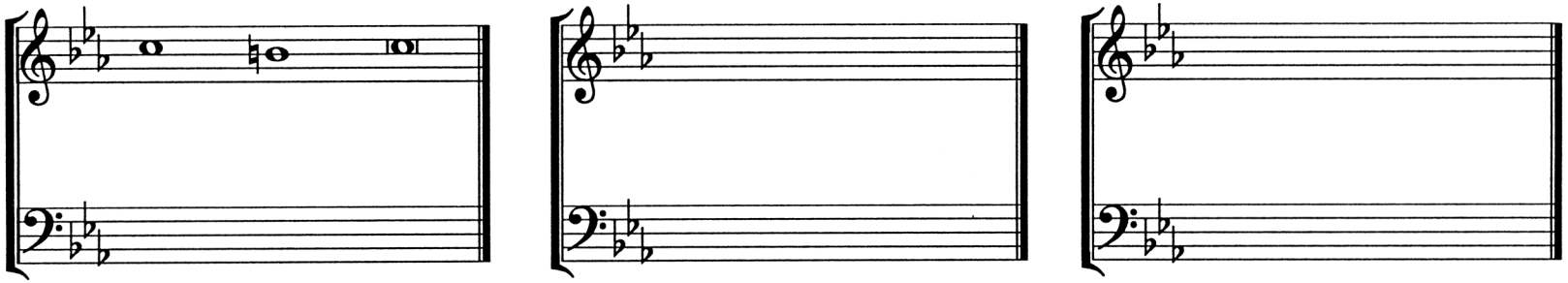
Two soprano cadences are given below.

1. Provide three note-against-note harmonizations for each cadence, using each variant of the augmented 6th chord in both the major and minor key settings.
2. Provide a complete analysis of each harmonization.

(a)



(b)



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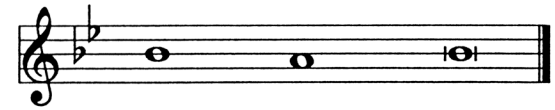
Assignment 24.6

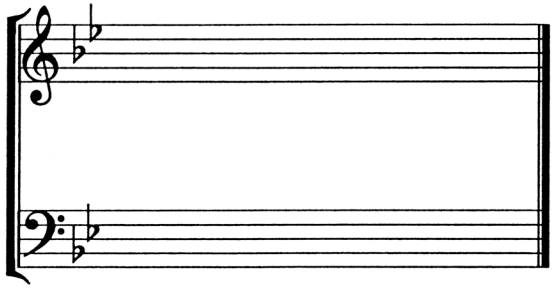
Name: _____

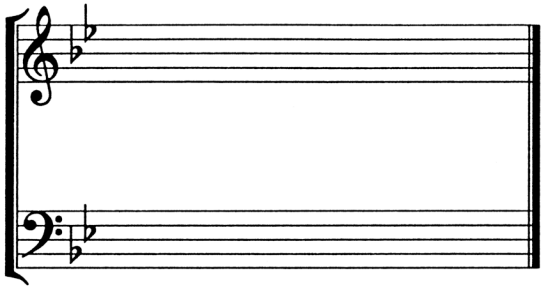
Two soprano cadences are given below.

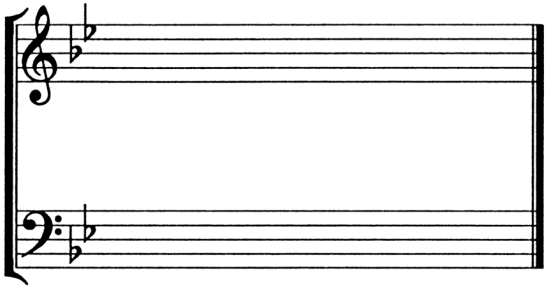
1. Provide three decorated harmonizations for each cadence, using each variant of the augmented 6th chord in both the major and minor key settings. Include examples of extended augmented 6th chords and the cadential $\frac{6}{4}$.
2. Provide a complete analysis of each decorated harmonization.

(a)

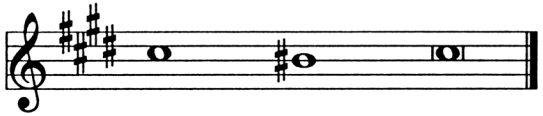


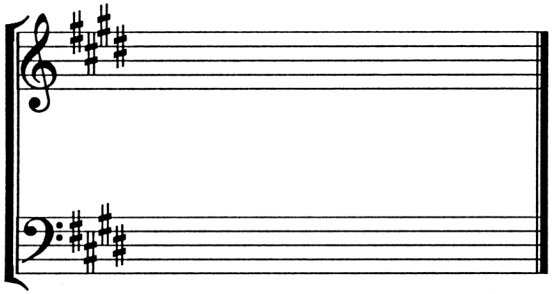


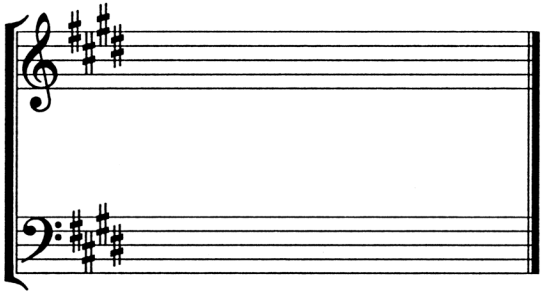


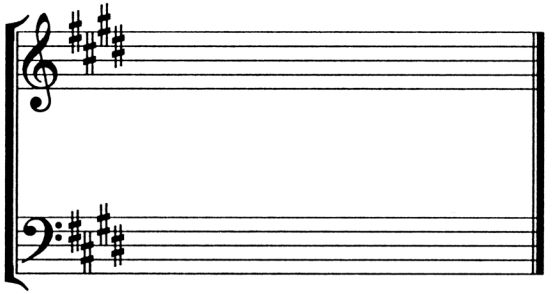


(b)









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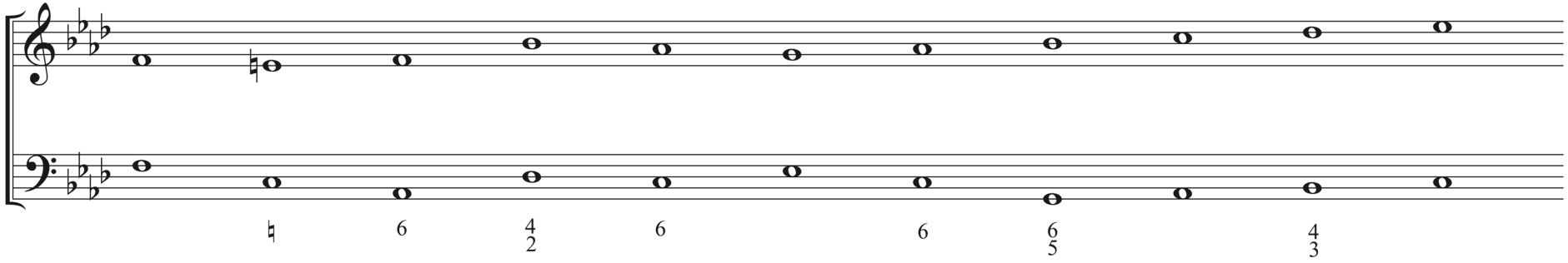
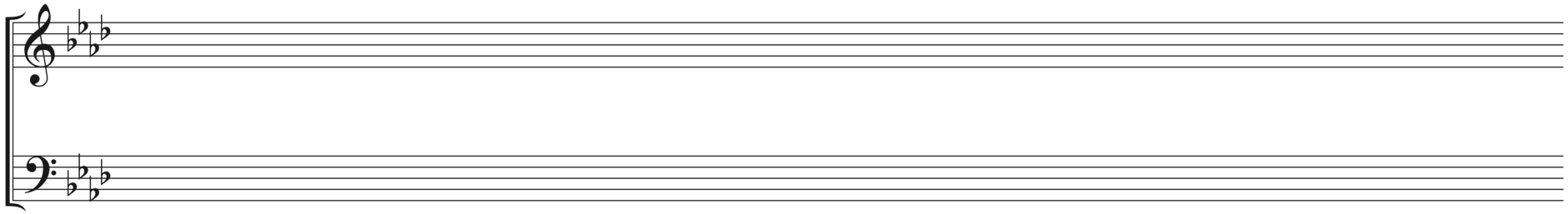
Assignment 24.7

Name: _____

Both augmented 6th and common-tone °7 chords can be found within the phrase, and within prolongations. This assignment contains a partial outer-voice framework that involves prolongations of primary and secondary keys, and does not end with a cadence.

1. On the upper grand staff: provide a complete harmonic analysis, including tonicization arrows and prolongation brackets as needed.
2. On the lower grand staff: complete a four-voice setting, including two augmented 6th chords, and three common-tone °7 chords embellishing the dominant, interpolated on weak beats where appropriate.
3. Provide a complete harmonic analysis of your final setting.





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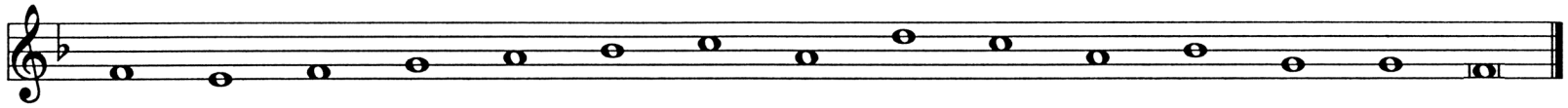
Assignment 24.8

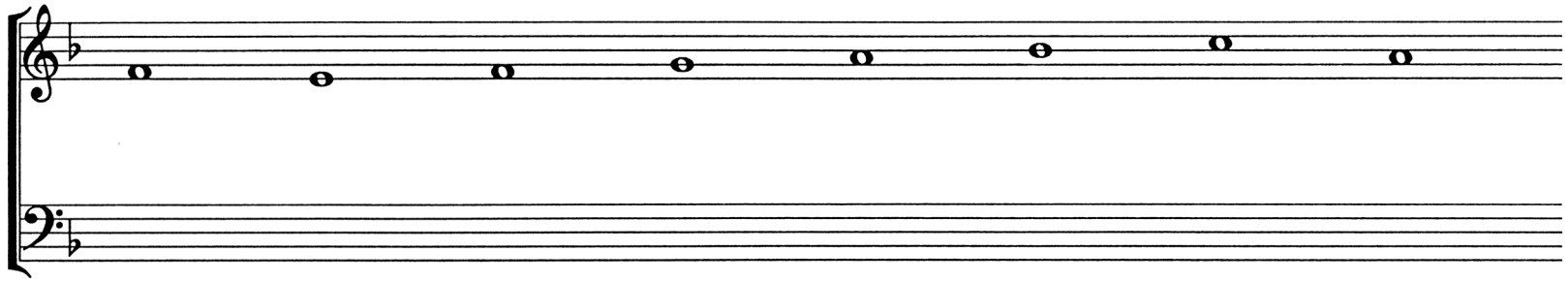
Name: _____

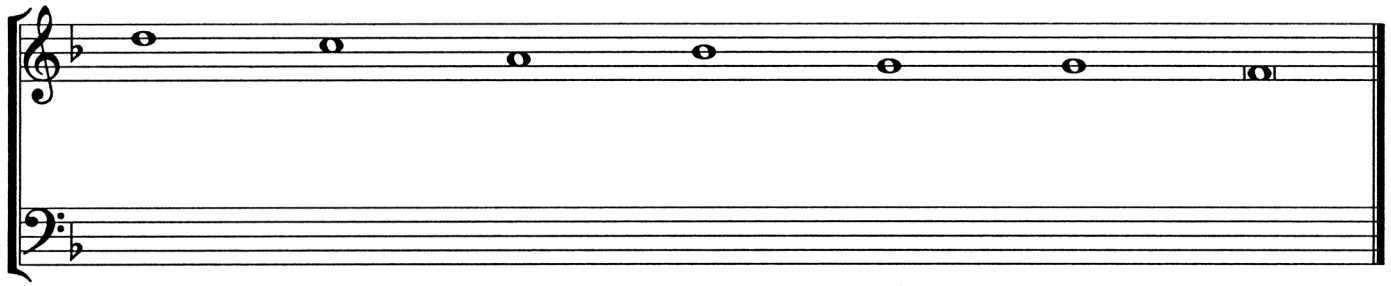
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6^{th} and common-tone °7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with a plagal extension, and provide a complete analysis of your music.



Outer-voice framework





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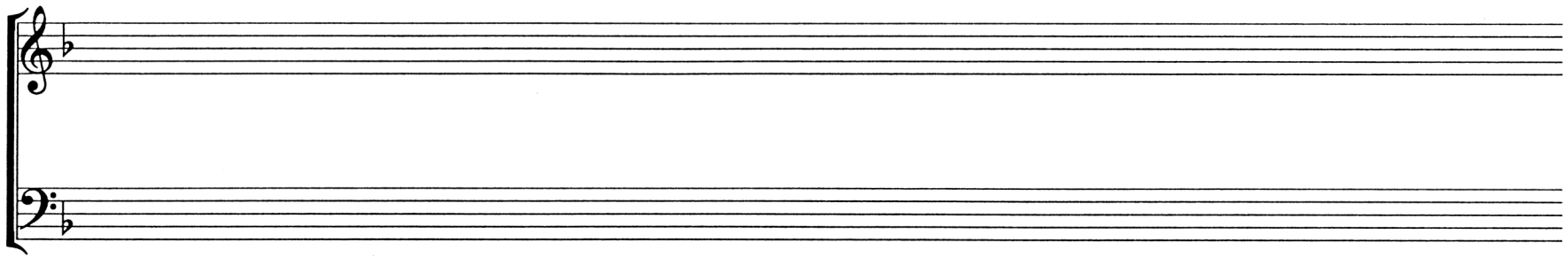
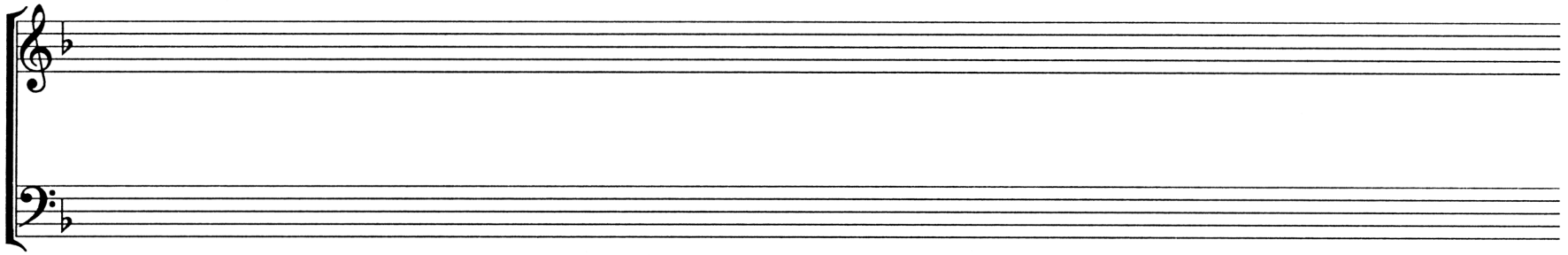
Decorated homophony





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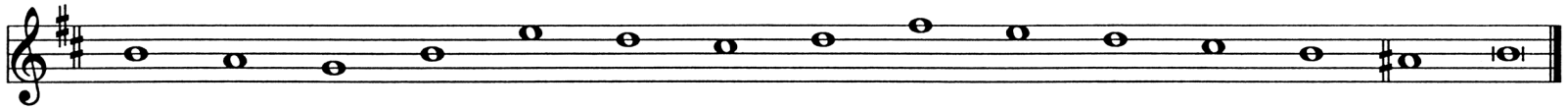
Assignment 24.9

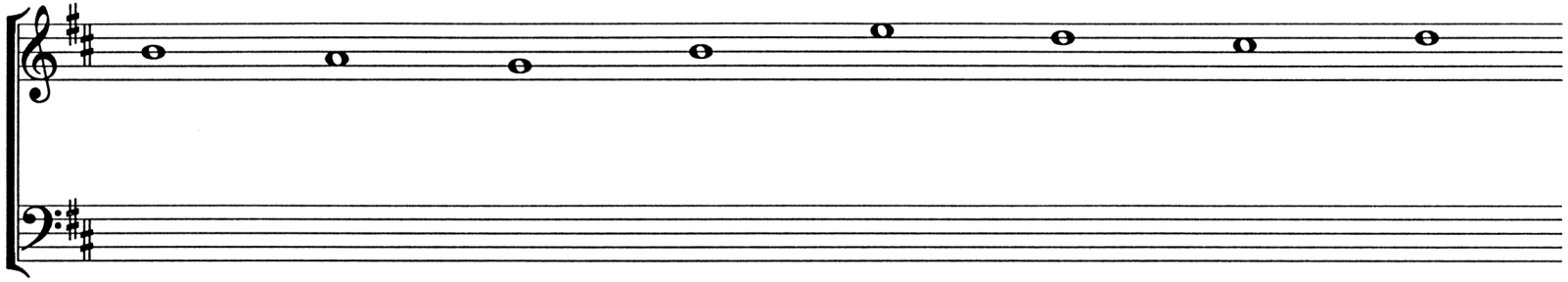
Name: _____

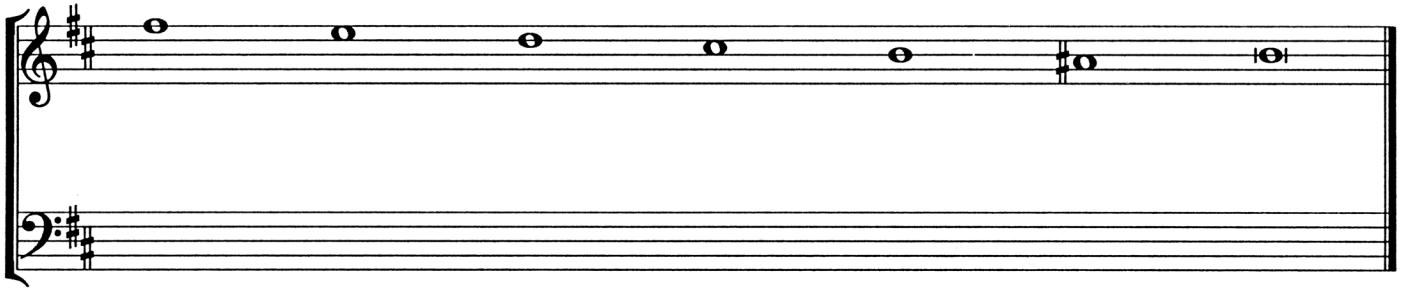
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6th and common-tone °7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with an elaborated cadence, and provide a complete analysis of your music.



Outer-voice framework





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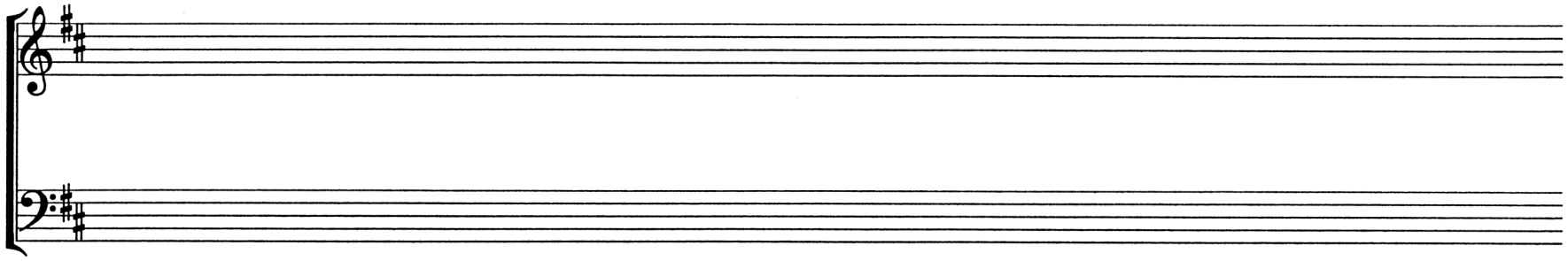
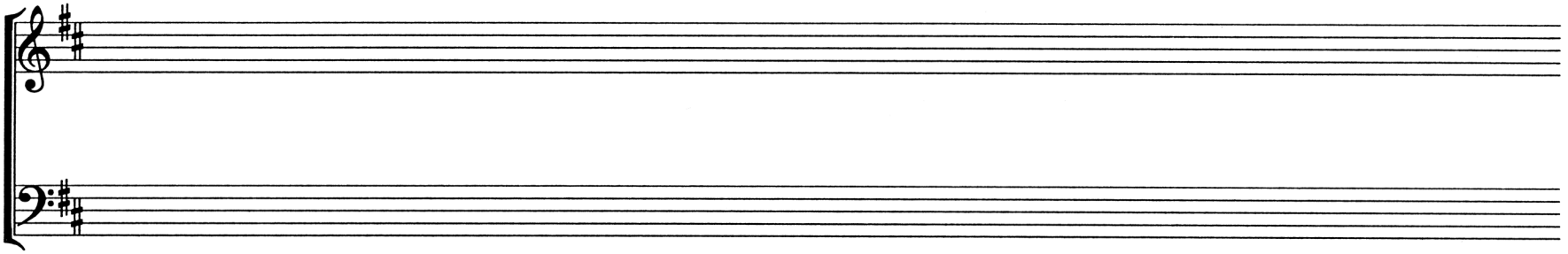
Decorated homophony





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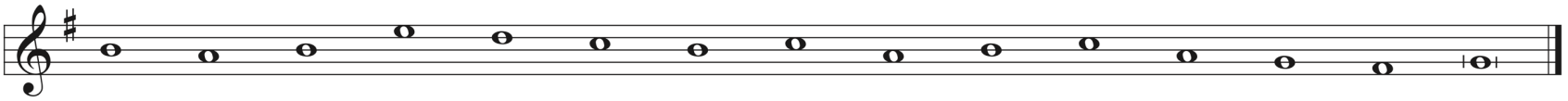
Assignment 24.10

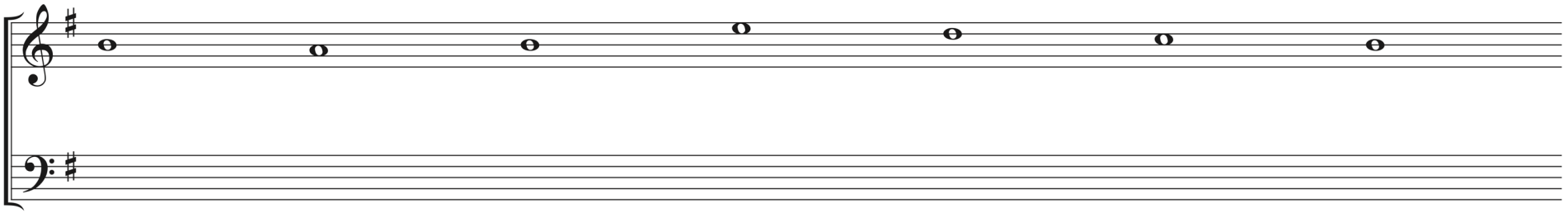
Name: _____

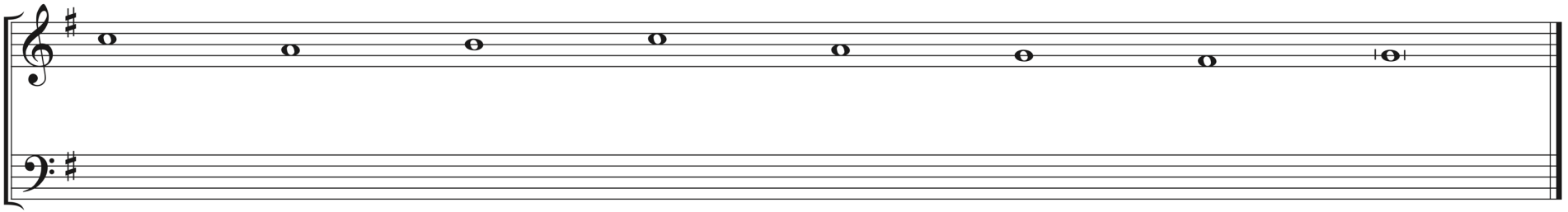
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6th and common-tone °7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with a plagal extension, and provide a complete analysis of your music.



Outer-voice framework





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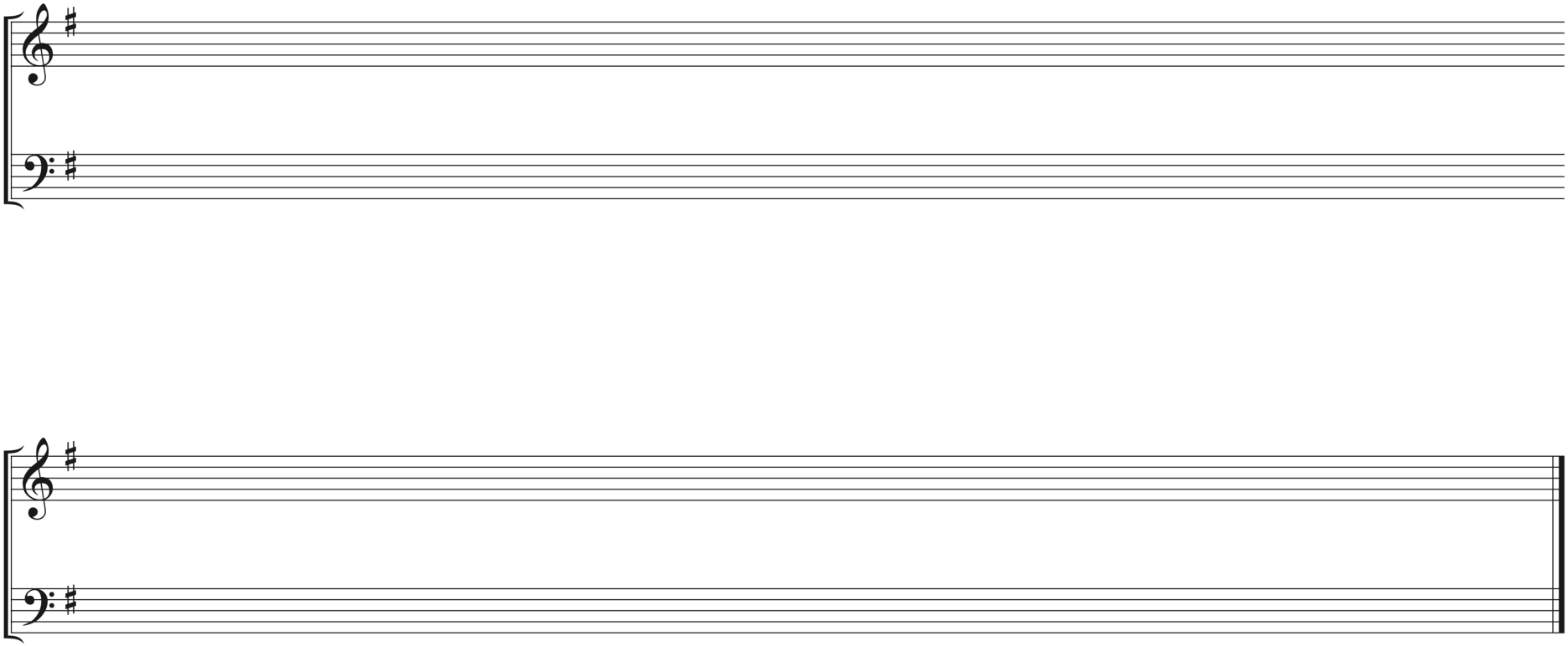
Decorated homophony



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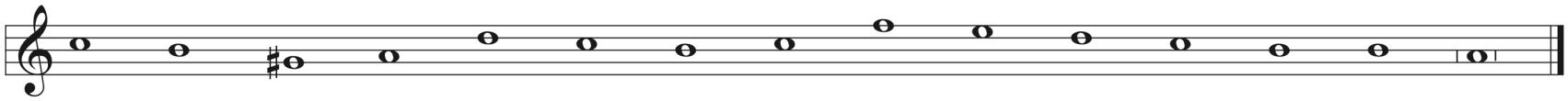
Assignment 24.11

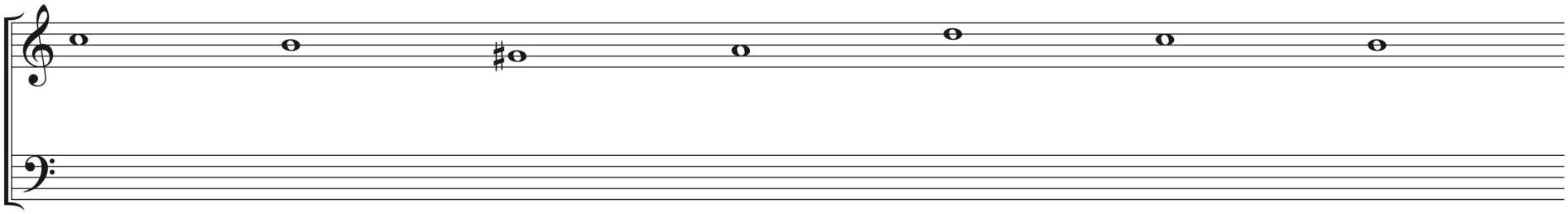
Name: _____

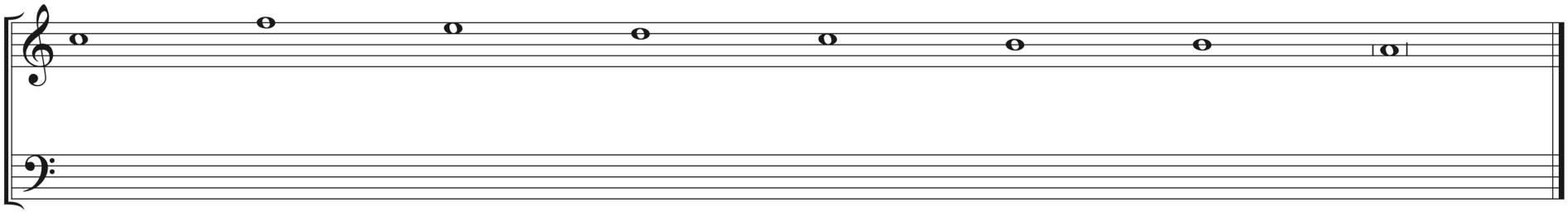
A soprano cantus is given below.

1. On this page: compose an elaborated bass line. Where appropriate, introduce augmented 6th and common-tone °7 chords embellishing the dominant, plus one example of primary mixture. Provide an analysis of your outer-voice framework.
2. On the next page: complete a decorated homophony with an elaborated cadence, and provide a complete analysis of your music.



Outer-voice framework





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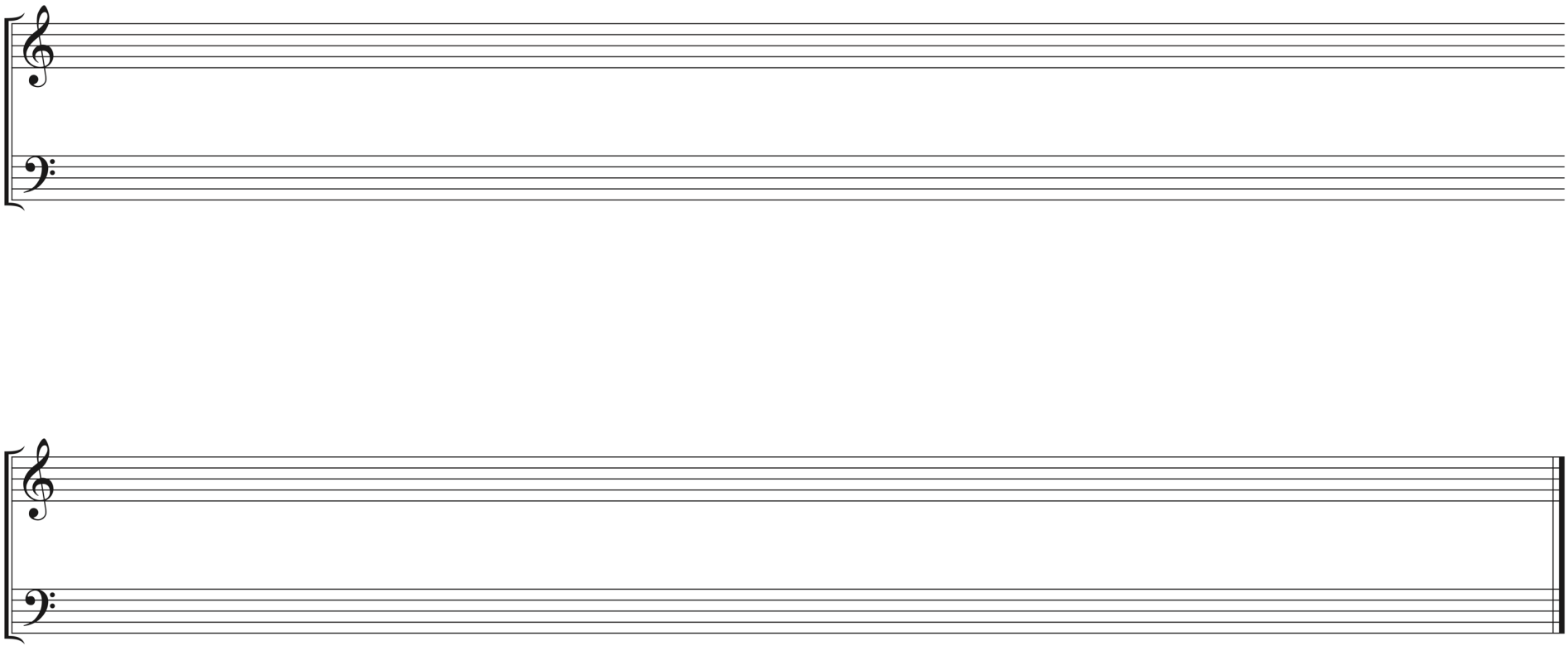
Decorated homophony



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