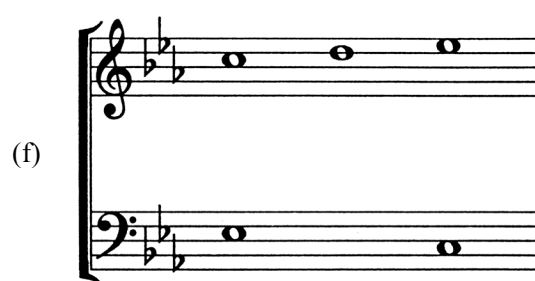
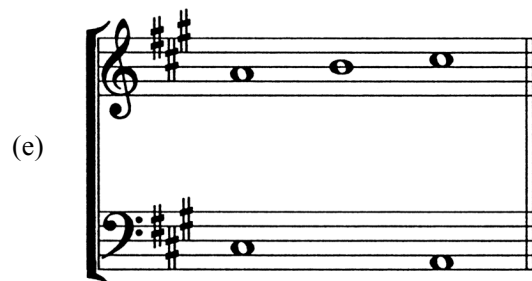
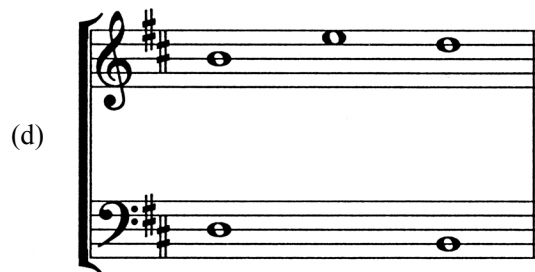
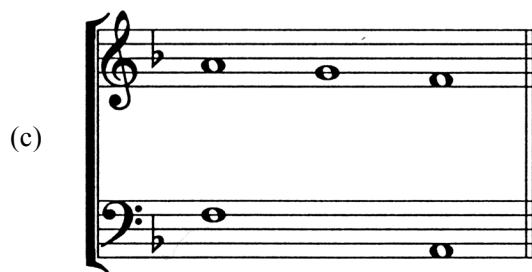
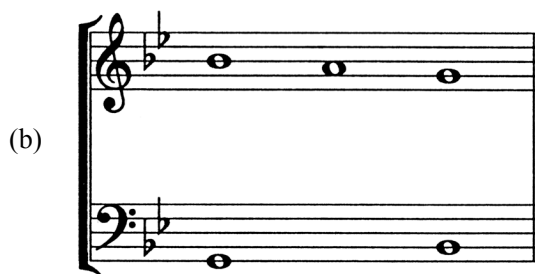
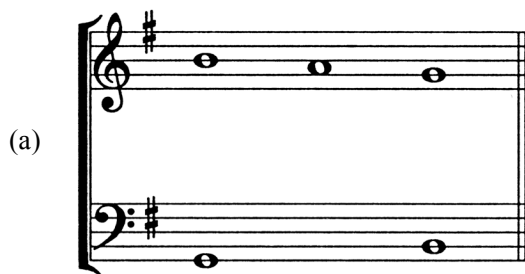


Fragments from six soprano lines are given below. For each fragment:

1. Name the key (major or minor), under the bass clef. The tonic chord is outlined by the initial and final soprano pitches, and also by the bass pitches.
2. Harmonize the fragment as a tonic-dominant prolongation, in four voices.
3. Provide figured bass and harmonic analysis (prolongation brackets and Roman numerals).
4. Use a different dominant-function chord in each fragment. However, do not use root-position V^7 , which is primarily employed at the final cadence, rather than in tonic-dominant prolongations.



Fragments from four soprano lines are given below. For each fragment:

1. Name the key (major or minor), under the bass clef. The initial bass pitch and figured bass indicate the tonic chord.
2. Above each soprano fragment, indicate the scale degree of each note.
3. Harmonize each fragment as a tonic-dominant prolongation employing the deceptive resolution.
4. Provide figured bass and harmonic analysis (prolongation brackets and Roman numerals), including the symbol **D** for the deceptive resolution.

(a)

Fragment (a) shows a soprano line with three notes: G4, A4, and B4. The bass line has a single note: F#3. The key signature has two sharps (F# and C#). The figured bass is 6.

(b)

Fragment (b) shows a soprano line with three notes: G4, A4, and B4. The bass line has a single note: F3. The key signature has one flat (Bb). The figured bass is 6.

(c)

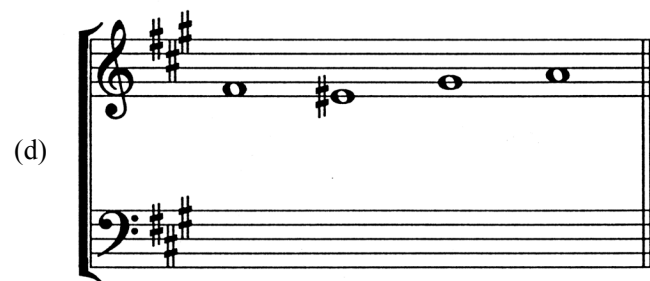
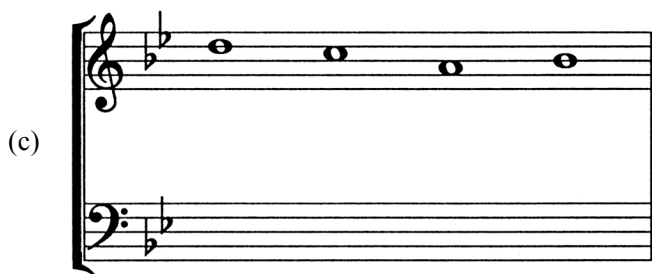
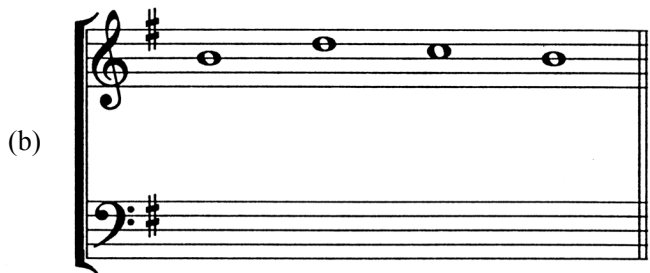
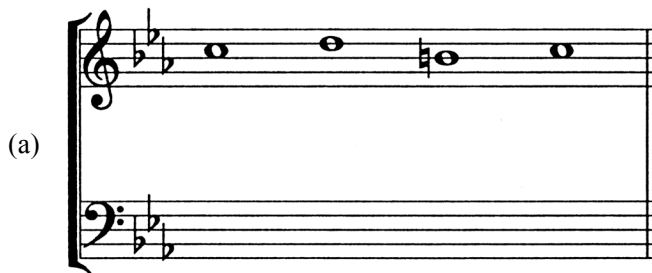
Fragment (c) shows a soprano line with three notes: G4, A4, and B4. The bass line has a single note: F3. The key signature has one flat (Bb). The figured bass is 6.

(d)

Fragment (d) shows a soprano line with three notes: G4, A4, and B4. The bass line has a single note: F3. The key signature has one flat (Bb). The figured bass is 6.

Fragments from four soprano lines are given below. Two are in major keys, and two are in minor keys. For each fragment:

1. Name the key, under the bass clef.
2. Above each fragment, indicate the scale degree of each note.
3. Harmonize each fragment as a tonic-dominant prolongation, employing a two-beat dominant extension.
4. Provide figured bass and harmonic analysis (prolongation brackets and Roman numerals).



Two opening soprano-bass frameworks are given below. Each framework is harmonized using overlapped tonic prolongations. For each framework:

1. Name the key.
2. Provide figured bass and harmonic analysis (prolongation brackets and Roman numerals). The given bass and soprano pitches indicate where the tonic prolongations occur, and which chords are used in each prolongation.
3. Add the inner voices to each framework.

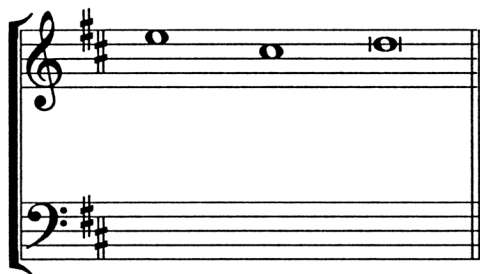
(a)

(b)

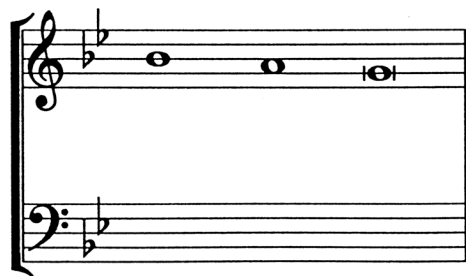
Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence, employing V, V⁷, and cadential $\frac{6}{4}$ chords.
4. Provide figured bass and harmonic analysis. Remember that prolongation brackets are not used at cadences.

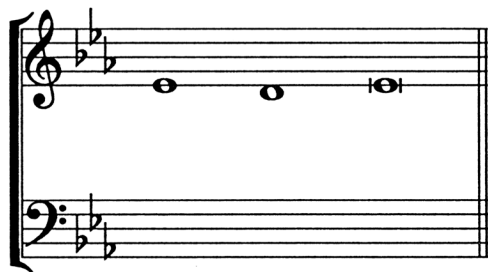
(a)



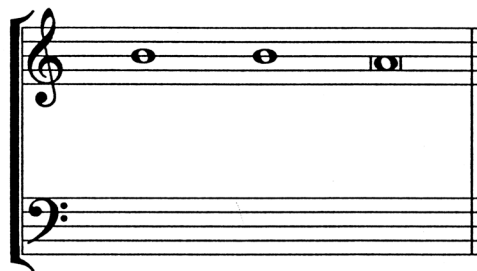
(b)



(c)



(d)



Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence, employing V, V⁷, and cadential $\frac{6}{4}$ chords.
4. Provide figured bass and harmonic analysis. Remember that prolongation brackets are not used at cadences.

(a)

(b)

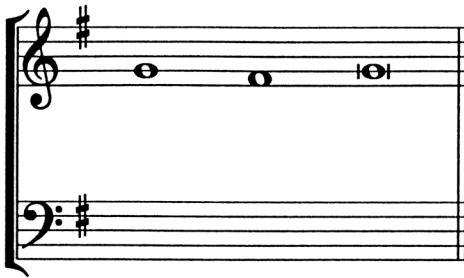
(c)

(d)

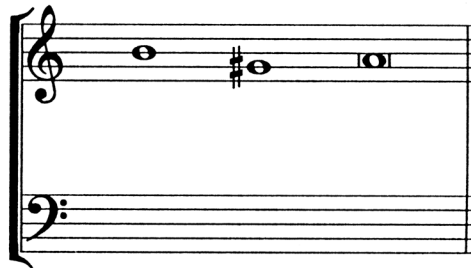
Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence, employing a pre-dominant chord. Use a different pre-dominant chord in each cadence.
4. Provide figured bass and harmonic analysis. Remember that prolongation brackets are not used at cadences.

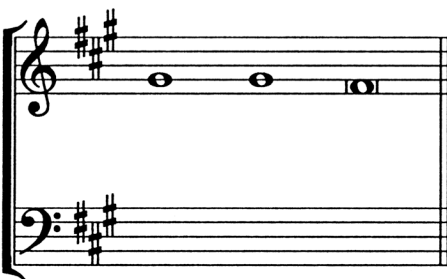
(a)



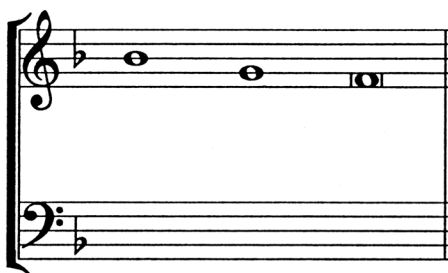
(b)



(c)



(d)



Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence, employing a pre-dominant chord. Use a different pre-dominant chord in each cadence.
4. Provide figured bass and harmonic analysis. Remember that prolongation brackets are not used at cadences.

(a)

(b)

(c)

(d)

Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence. Use a pre-dominant chord in each cadence. Depending on the soprano pattern, either the pre-dominant or the dominant may be extended to two beats. The cadential $\frac{6}{4}$ chord can be used, in some cadences.
4. Provide figured bass and harmonic analysis.

(a)

(b)

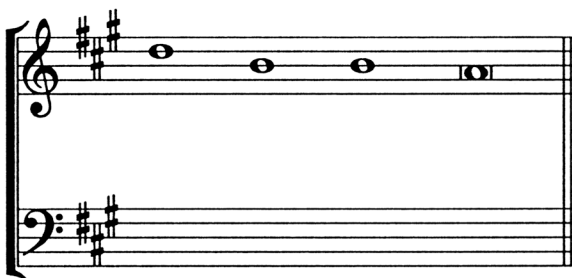
(c)

(d)

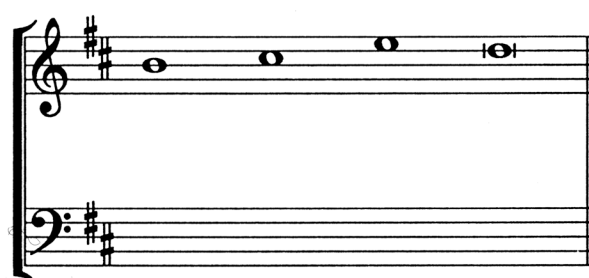
Four soprano cadences are given below. For each cadence:

1. Identify the key.
2. Above each soprano, label the scale degrees.
3. Harmonize the cadence. Use a pre-dominant chord in each cadence. Depending on the soprano pattern, either the pre-dominant or the dominant may be extended to two beats. The cadential $\frac{6}{4}$ chord can be used, in some cadences.
4. Provide figured bass and harmonic analysis.


(a)




(b)



(c)



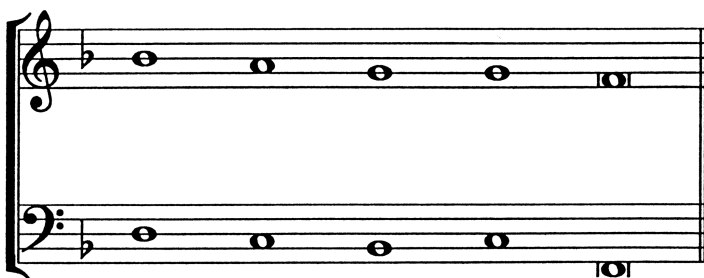
(d)




Two soprano-bass cadential frameworks are given below. For each framework:

1. Identify the key.
2. Provide figured bass and harmonic analysis.
3. Add inner voices.

(a)



(b)



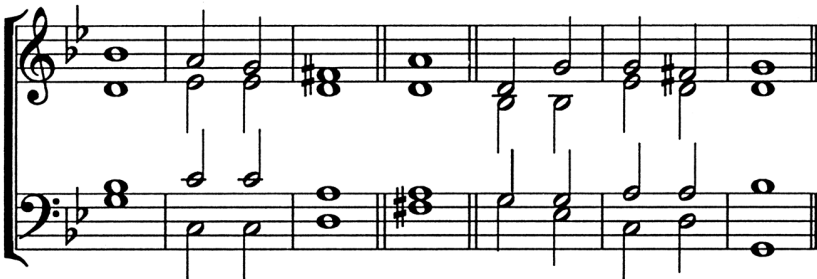
Two Anglican chants are given below. For each chant:

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

(Note: in each chant, the double bar lines reflect the phrases in the text, not in the music. The double bars do not interrupt the harmonic progressions, and so they will not affect the harmonic analysis.)

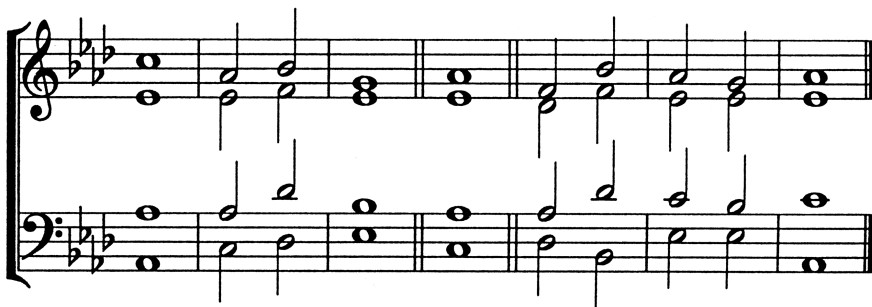
E. G. Monk, Chant in G (19th c.)

(a)



S. Arnold, Chant in A-flat (18th c.)

(b)



An Anglican chant is given below.

1. Identify the key of the chant.
2. Provide figured bass and harmonic analysis, including prolongation brackets and Roman numerals as needed.
3. After completing the harmonic analysis, answer the *Questions* below.

(Note: the double bar lines reflect the phrases in the text, not in the music. The double bars do not interrupt the harmonic progressions, and so they will not affect the harmonic analysis.)

W. Marsh, Chant in G (19th c.)

QUESTIONS

At one point, the music “breaks” one of the standard guidelines for chord spacing that we have studied.

- a) On the score, circle the place where the chord spacing breaks from the standard guideline.
- b) Which guideline has been broken? _____
- c) Explain why you think the composer uses non-standard chord spacing at that moment in the music.

A hymn tune setting is given below.

1. Identify the key of the hymn tune.
2. Provide figured bass and harmonic analysis, including prolongation brackets and Roman numerals as needed.

(Note: as in Assignments 12.9 and 12.10, the double bar lines reflect the phrases in the text, and do not interrupt the harmonic progressions.)

F. Barthélémon, "Ballerna" (18th c.)

A soprano-bass framework is given twice below.

1. On the first great staff: indicate the key of the framework. Label between the staves the outer-voice intervals as simple intervals (quantity only). Above the soprano, bracket the cadence, and identify the principal tones and melodic figures.
2. On the second great staff: add inner voices to complete the homophony. Provide figured bass and harmonic analysis. Except for the cadence, the framework involves overlapped tonic prolongations.

A soprano-bass framework is given twice below.

1. On the first great staff: indicate the key of the framework. Label between the staves the outer-voice intervals as simple intervals (quantity only). Above the soprano, bracket the cadence, and identify the principal tones and melodic figures.
2. On the second great staff: add inner voices to complete the homophony. Provide figured bass and harmonic analysis. Except for the cadence, the framework involves overlapped tonic prolongations.

A soprano melody is given below.

1. On the top staff (melody only): name the key of the melody, bracket the cadence, and label the principal tones and melodic figures.
2. On the first great staff: compose a bass line to the soprano. Label the intervals between the outer voices as simple intervals (quantity only). Then, using prolongation brackets, indicate the tonic prolongations below your bass line.
3. On the second great staff: renotate your bass line, and add inner voices to complete the homophony. Renotate the prolongation brackets, and provide figured bass and harmonic analysis.

[illegible]

Musical notation for the song "The Rose Tree". The notation is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat (B-flat). The melody is written on the top staff, and the bass line is written on the bottom staff. The melody consists of a series of eighth notes, starting on G4 and ending on G4. The bass line consists of a series of eighth notes, starting on B3 and ending on B3. The lyrics are written below the staves.

Musical notation for the song "The Rose Tree". The notation is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The melody is written on the top staff, and the bass line is written on the bottom staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final double bar line at the end.

A soprano melody is given below.

1. On the top staff (melody only): name the key of the melody, bracket the cadence, and label the principal tones and melodic figures.
2. On the first great staff: compose a bass line to the soprano. Label the intervals between the outer voices as simple intervals (quantity only). Then, using prolongation brackets, indicate the tonic prolongations below your bass line.
3. On the second great staff: renotate your bass line, and add inner voices to complete the homophony. Renotate the prolongation brackets, and provide figured bass and harmonic analysis.

