Assignment 19.1

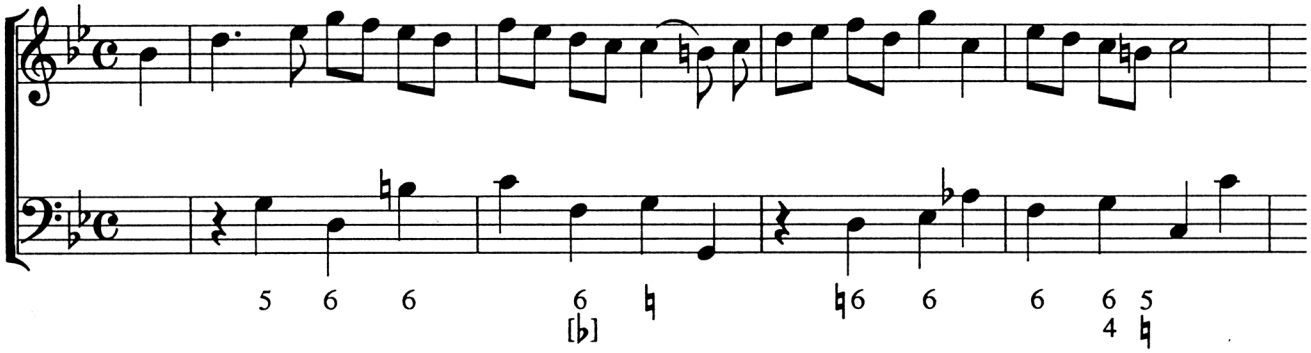
Name: _____

Analyze the soprano melody in each of the three musical excerpts given below, as follows:

1. Bracket and label all melodic figures. These can include the full vocabulary of instrumental and vocal figures that you have learned.
2. When accented dissonance occurs on any metric (quarter-note) beat, label the dissonance above the soprano using the following abbreviations: Suspension (SUS); Retardation (RET); Rhythmic Displacement (RD); and Appoggiatura (APP).
3. You do not need to provide harmonic analysis. However, use the figured bass to identify the chords; this will help you identify and label accented dissonances in the soprano.

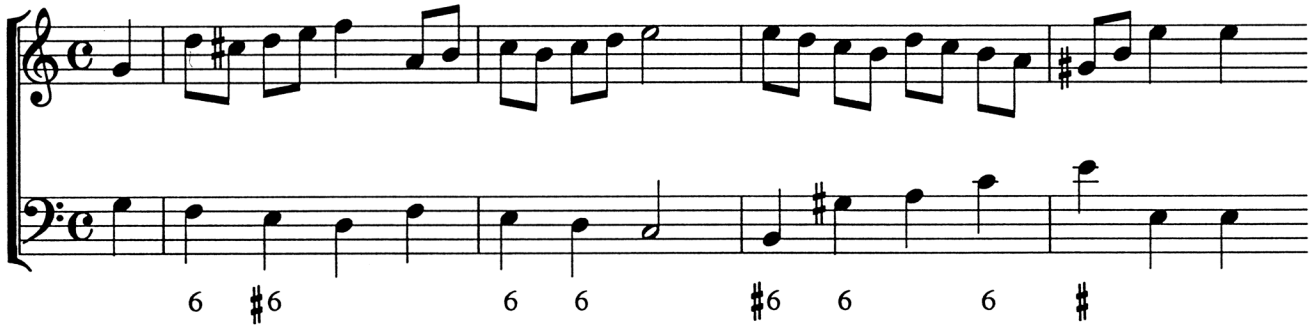
T. Arne, "Though to a desert isle confin'd," *Alfred* (18th c.)

(a)



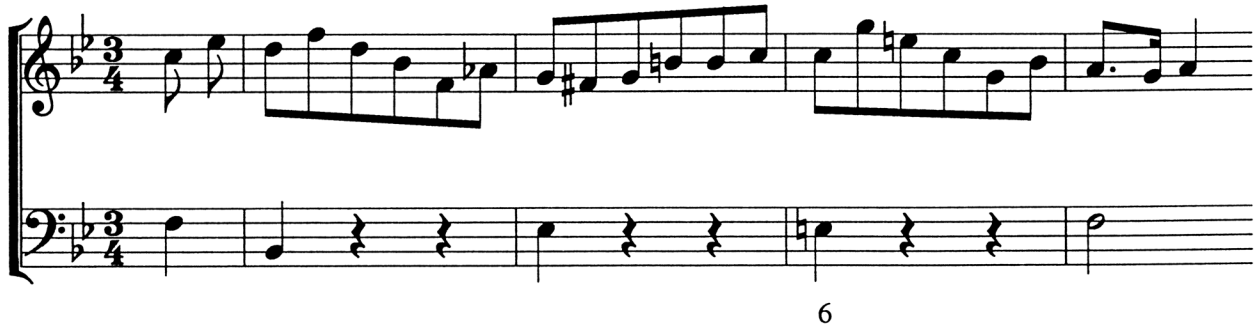
T. Arne, "If those who live in shepherd's bower," *Alfred* (18th c.)

(b)



T. Arne, "Genius of Britannia's isle," *Alfred* (18th c.)

(c)



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Assignment 19.2

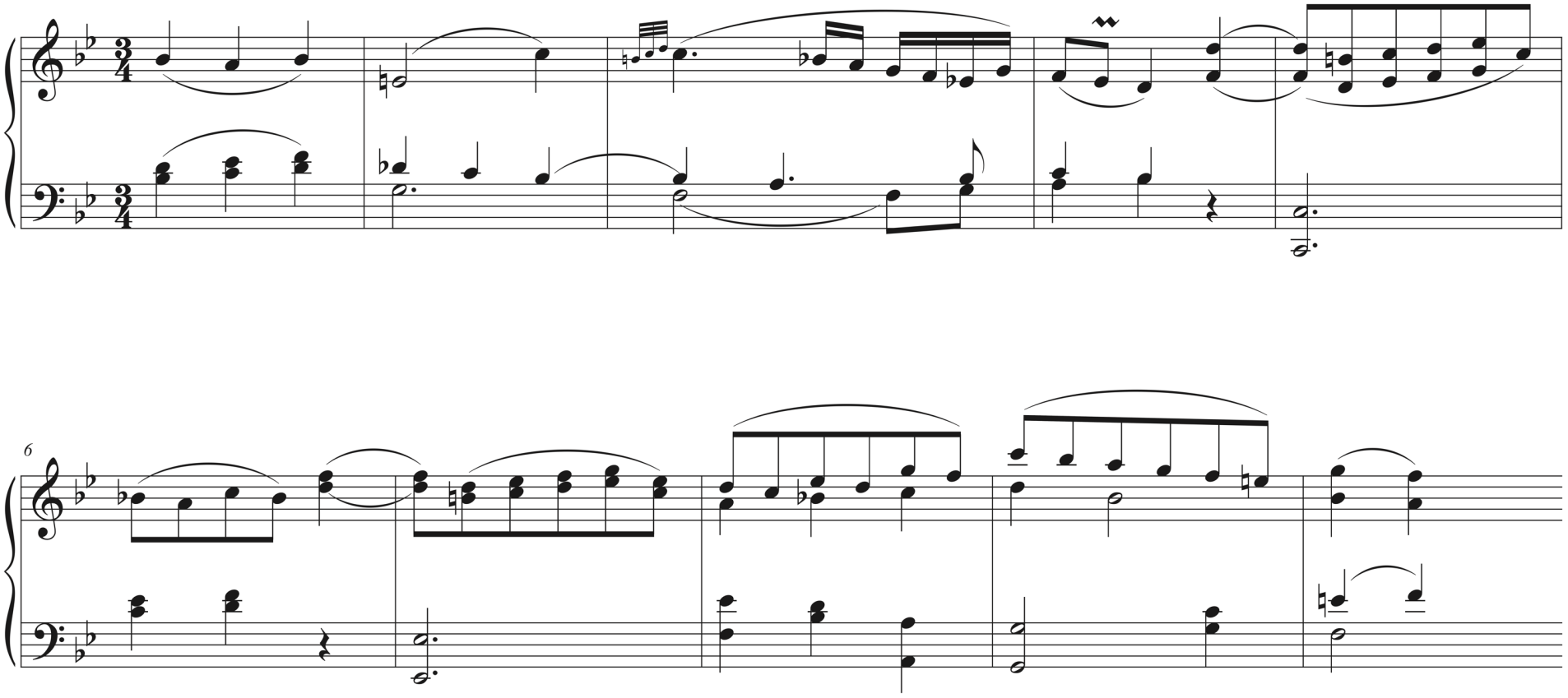
Name: _____

An excerpt from the second movement of a piano sonata is given below.

1. Provide figured bass and harmonic analysis of this passage.
2. When accented dissonance occurs on any metric beat, identify the dissonance above the soprano using the following abbreviations: Suspension (SUS); Retardation (RET); Rhythmic Displacement (RD); and Appoggiatura (APP). Disregard the ornaments in your analysis.
3. Note that while most of the accented dissonances are in the soprano melody, there are also a few dissonances in the inner voices. Label those dissonances in the same way, again written above the soprano voice. It is possible to have more than one accented dissonance at the same moment.

W. A. Mozart, Piano Sonata in F major, K. 533, second movement (18th c.)

Andante



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Assignment 19.3

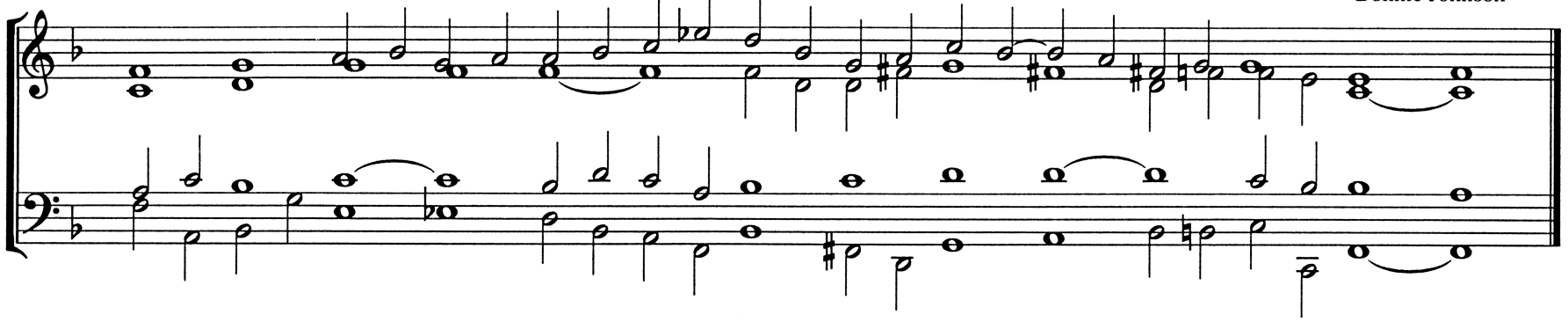
Name: _____

Two decorated homophonies are given below. For each homophony:

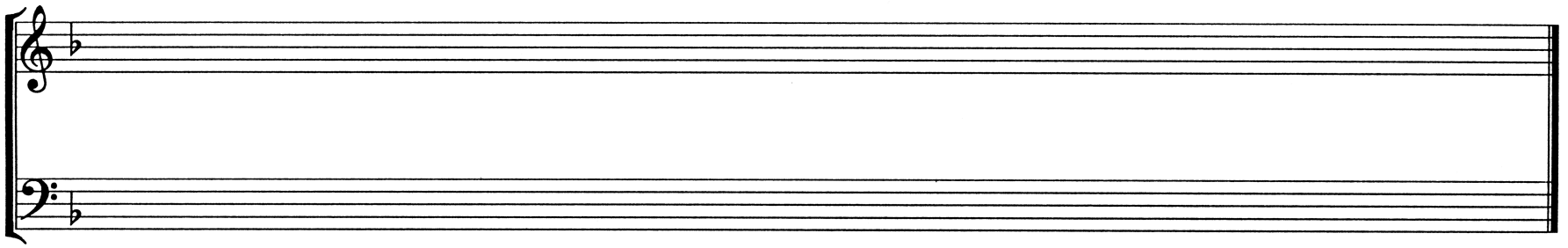
1. Provide a complete analysis of each homophony, including analysis of accented dissonances in all voices.
2. Reduce each setting to its note-against-note harmonization by deleting all weak-beat decorations and accented dissonances.
3. Provide a complete analysis of the reduction.

(a)

Bonnie Johnson



Reduction:



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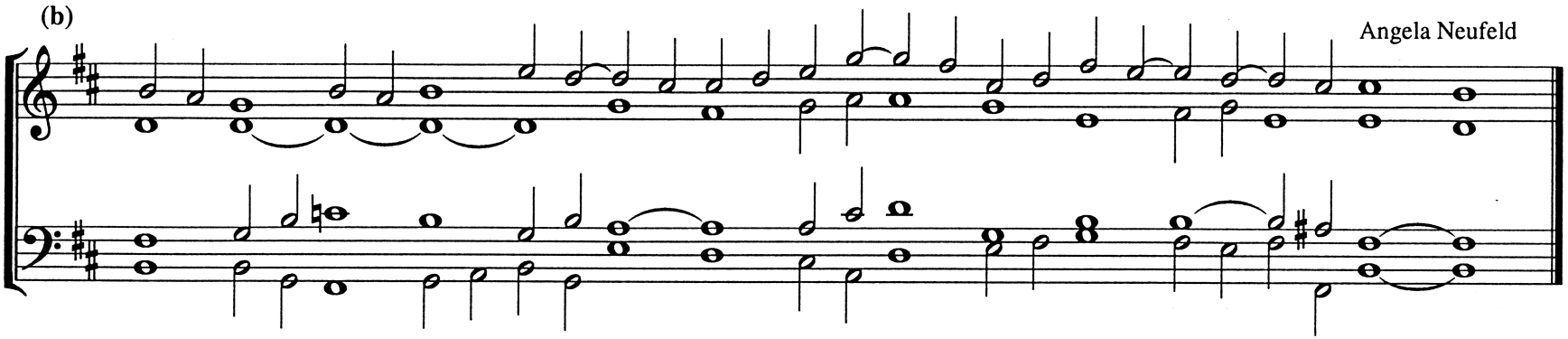
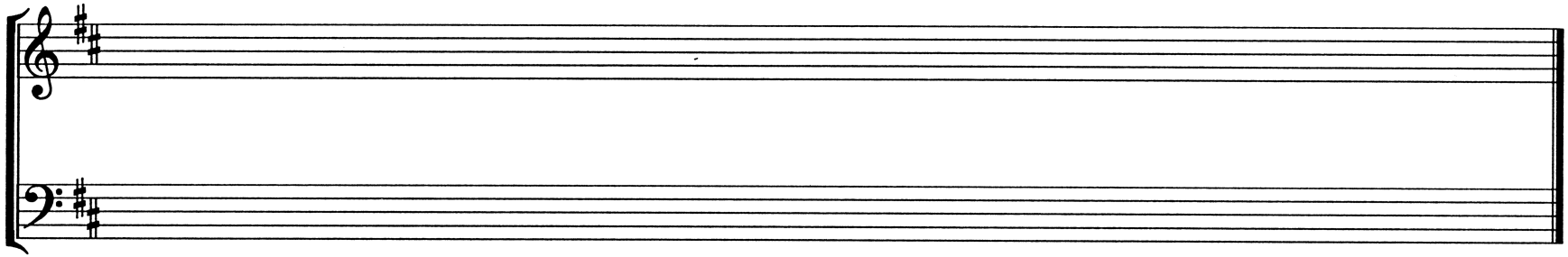
(b)



Reduction:



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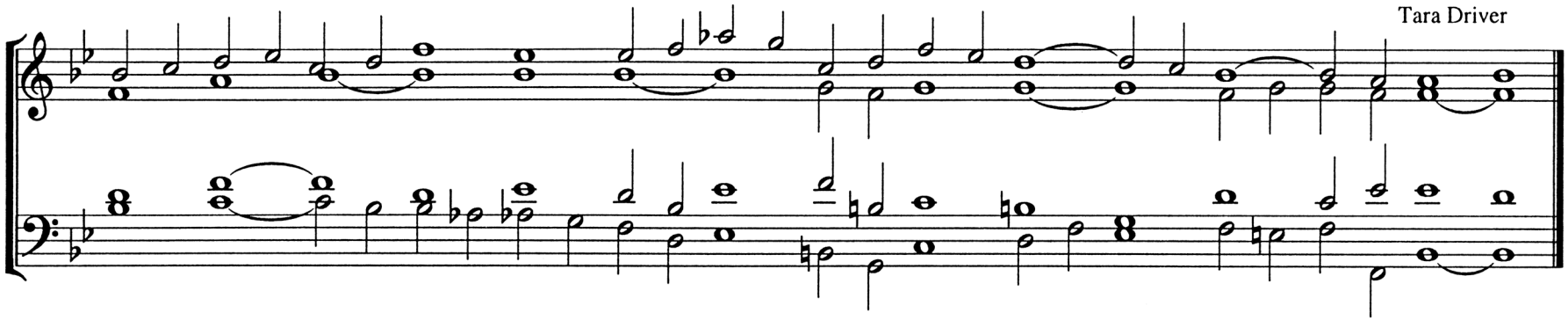
Assignment 19.4

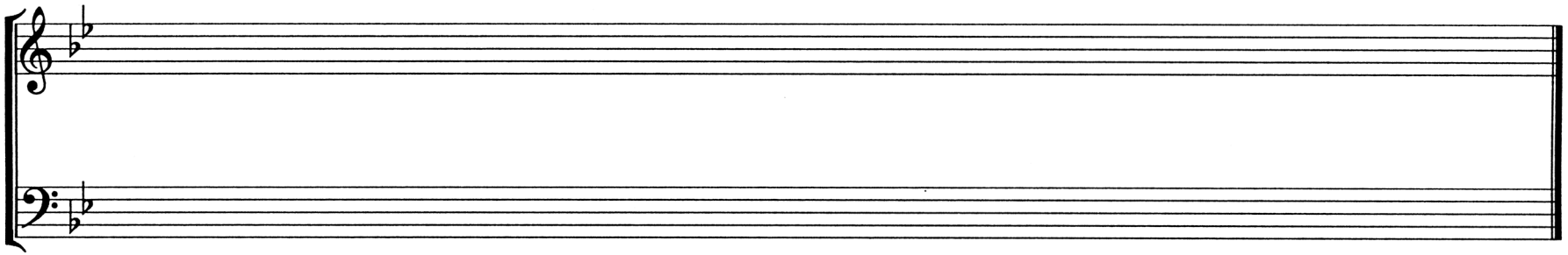
Name: _____

A decorated homophony is given below.

1. Provide a complete analysis of this setting, including analysis of accented dissonances in all voices.
2. On the grand staff following: reduce the setting to its note-against-note outer-voice framework (soprano and bass), with figured bass. All weak-beat decorations and accented dissonances should be removed from the reduction.
3. On the next page: recopy the reduced outer-voice framework.
4. Create a new decorated setting: first, elaborate the soprano; then the bass; and finally add the inner voices.
5. Provide a complete analysis of your new decorated setting.



Outer-voice framework:



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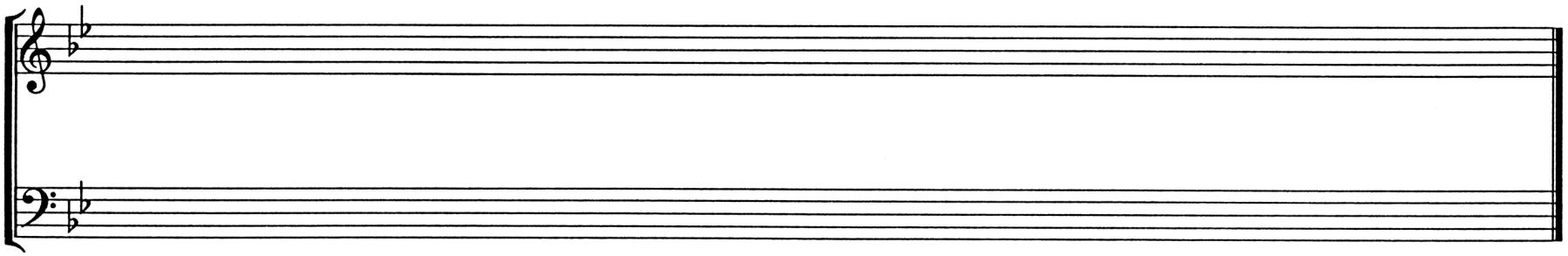
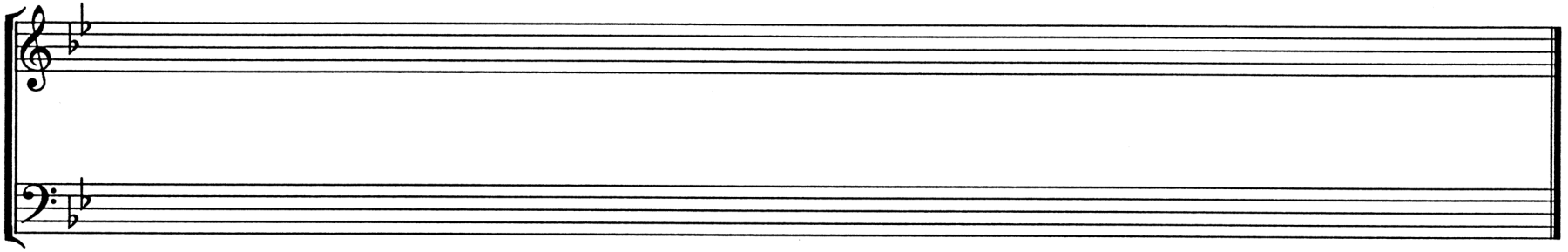
Outer-voice framework



Decorated setting



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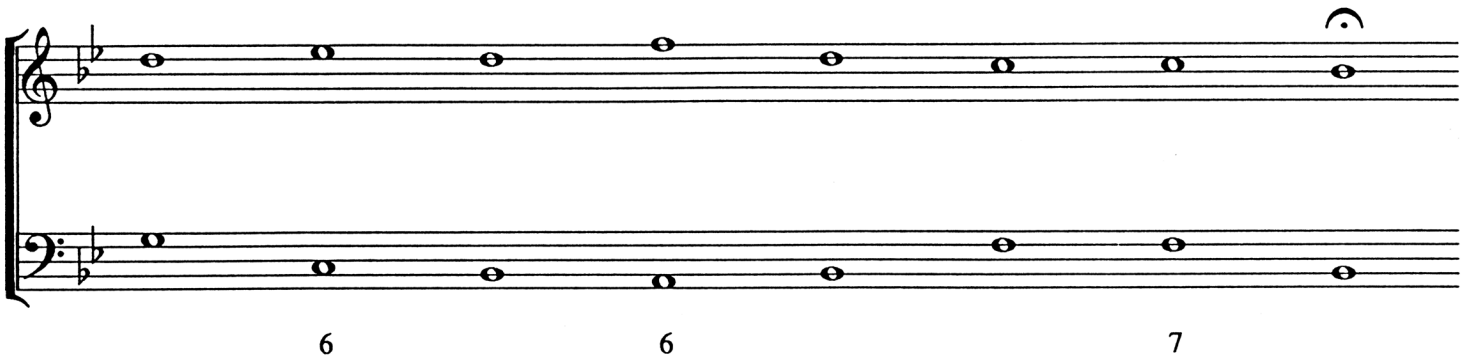
Assignment 19.5

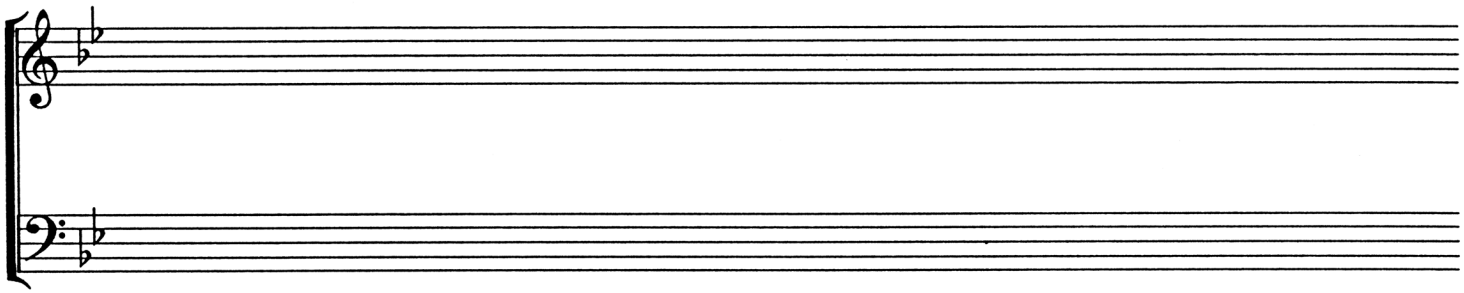
Name: _____

The soprano-bass framework of a chorale period is given below (continuing on the next page).

1. Provide harmonic analysis of the framework.
2. On the great staff following: create a decorated setting by first elaborating the soprano. Complete your decorated setting with elaboration in the bass, and the addition of inner voices.
3. Provide a complete analysis of your music, including analysis of accented dissonances.

"Erhalt uns, Herr, bei deinem Wort," from a setting by J. S. Bach





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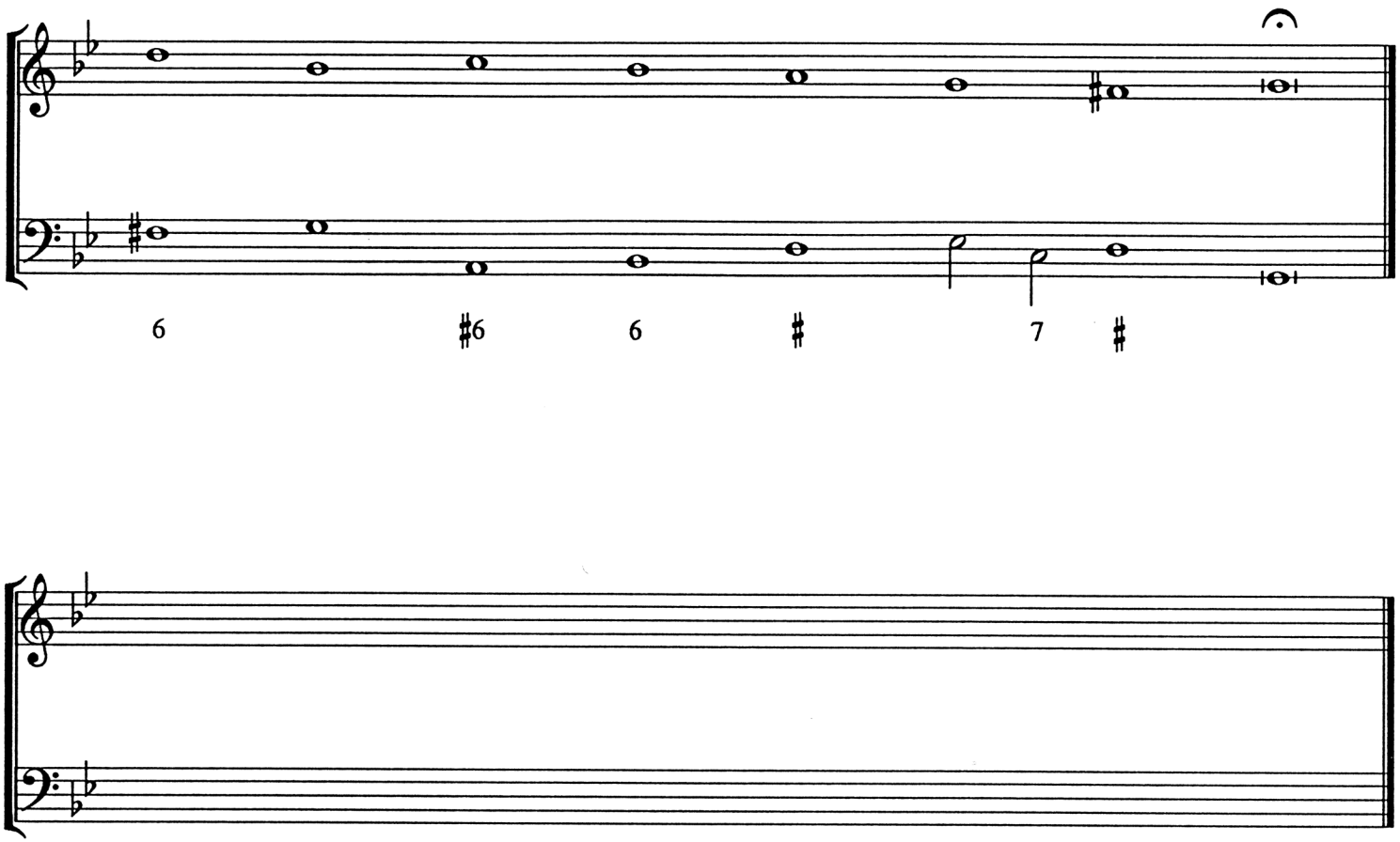
Assignment 19.5 (continued)



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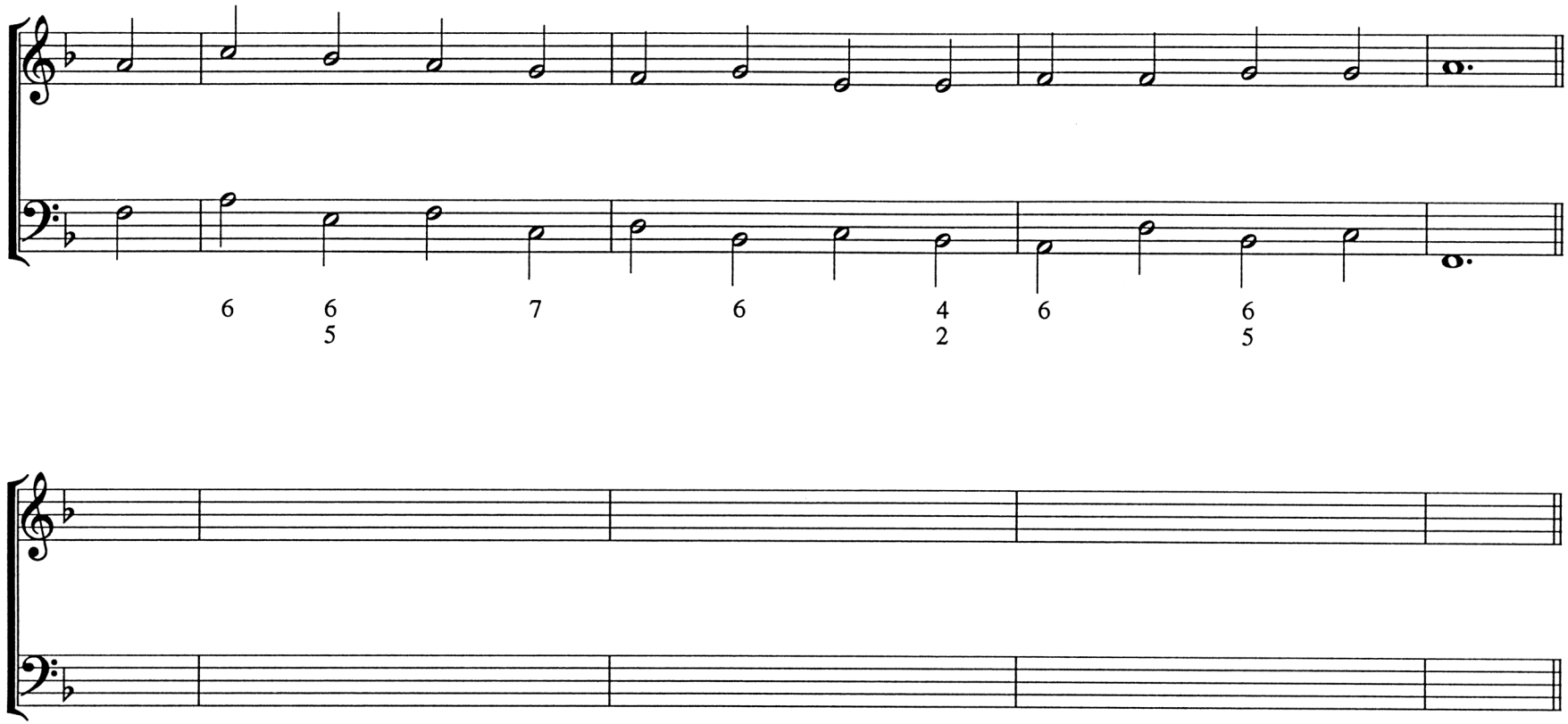
Assignment 19.6

Name: _____

The soprano-bass framework of a hymn setting is given below (continuing on the next page).

1. Provide an analysis of the framework.
2. On the great staff following: create a decorated setting by first elaborating the soprano. Complete your decorated setting with elaboration in the bass, and the addition of inner voices.
3. Provide a complete analysis of your decorated setting.

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



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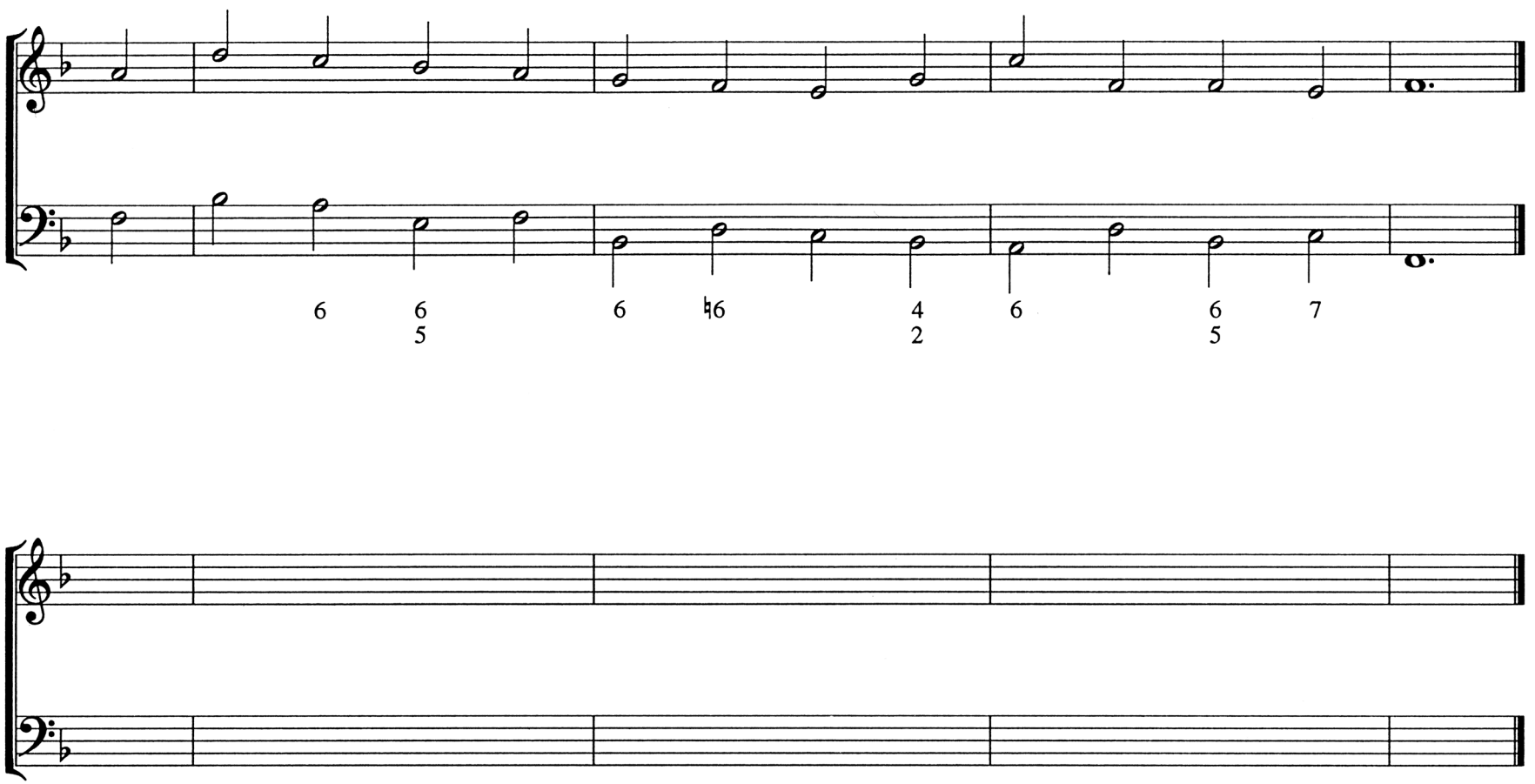
Assignment 19.6 (continued)



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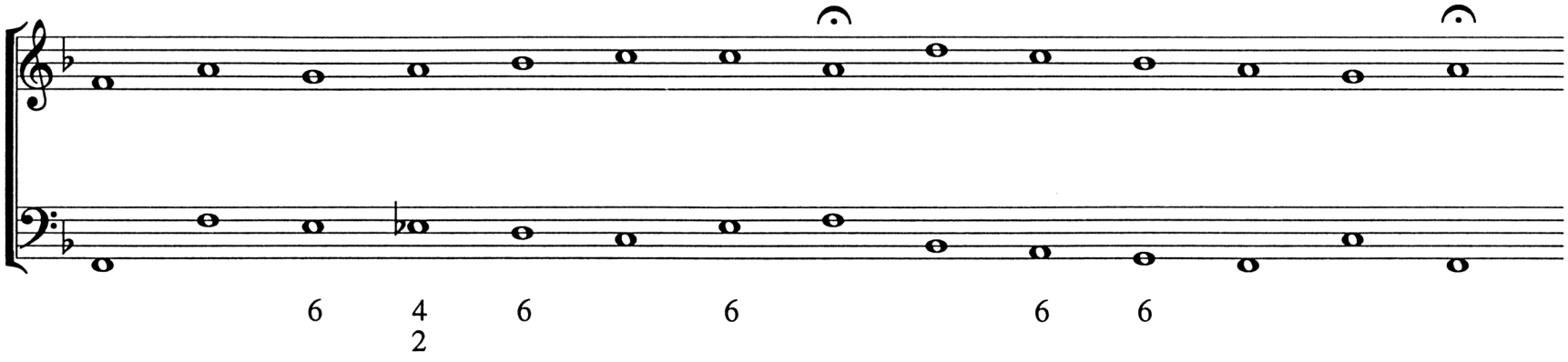
Assignment 19.7

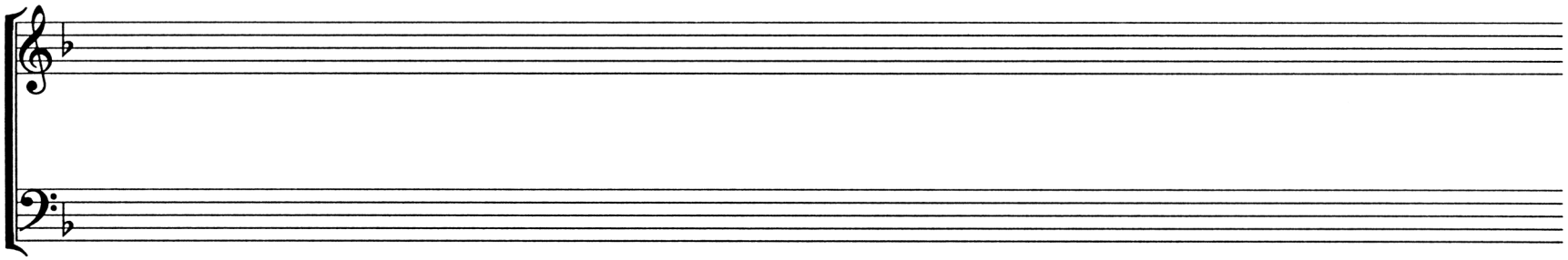
Name: _____

The soprano-bass framework of a chorale setting is given below (continuing on the next page).

1. Provide an analysis of the framework.
2. On the great staff following, create a decorated setting by first elaborating the soprano. Complete your decorated setting with elaboration in the bass, and the addition of inner voices.
3. Provide a complete analysis of your music.

"Christus, der ist mein Leben," from a setting by J. S. Bach





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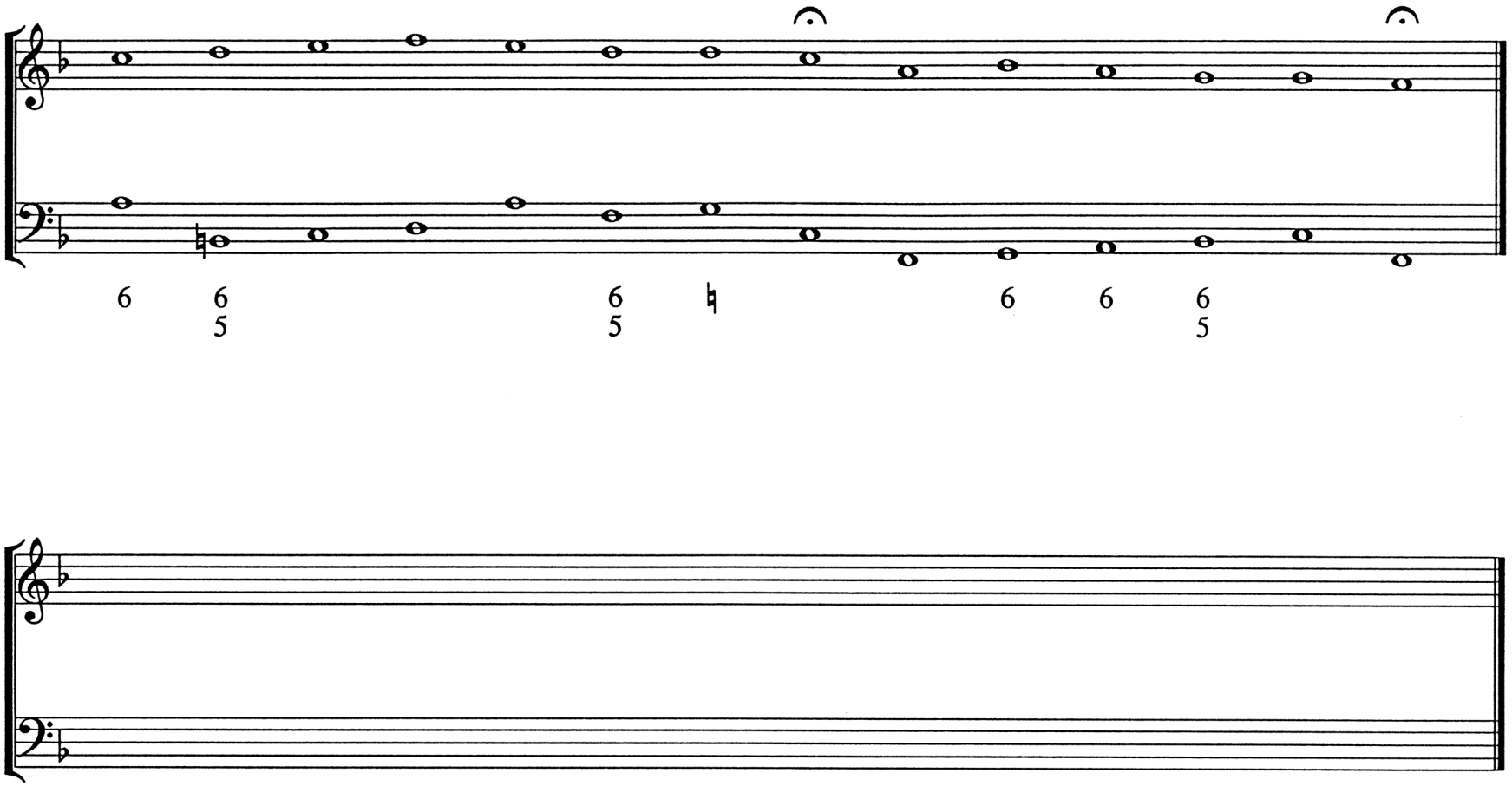
Assignment 19.7 (continued)



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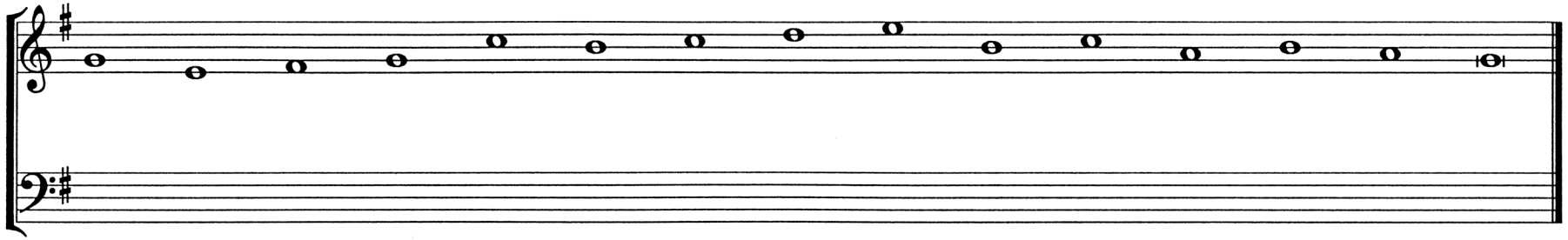
Assignment 19.8

Name: _____

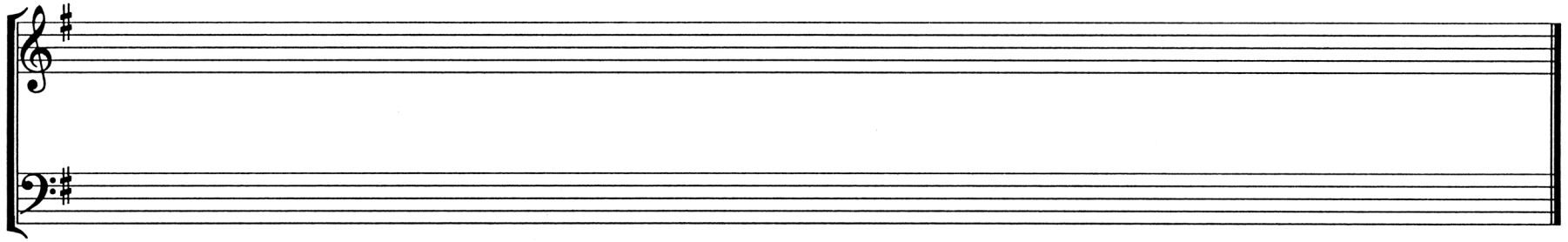
A soprano cantus is given below.

1. Complete an outer-voice framework (without decoration), and provide figured bass and harmonic analysis.
2. On the great staff following: create a decorated setting by first elaborating the soprano. Complete your decorated setting with elaboration in the bass, and the addition of inner voices.
3. Provide a complete analysis of your decorated setting.

The outer-voice framework



The completed setting



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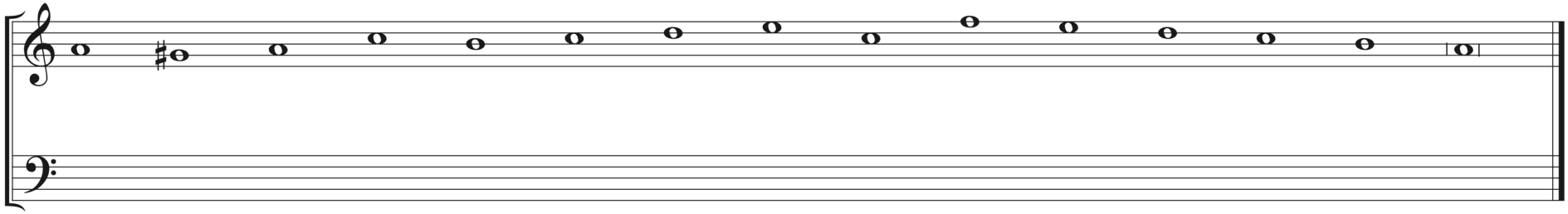
Assignment 19.9

Name: _____

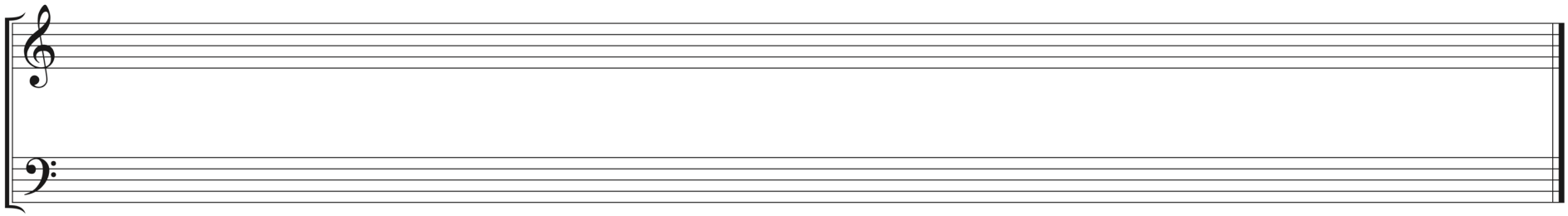
A soprano cantus is given below.

1. Complete an outer-voice framework (without decoration), and provide figured bass and harmonic analysis.
2. On the great staff following: create a decorated setting by first elaborating the soprano. Complete your decorated setting with elaboration in the bass, and the addition of inner voices.
3. Provide a complete analysis of your decorated setting.

The outer-voice framework



The completed setting



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