

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)

5 6 6 6 [b] b 6 6 6 6 5 4 b

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

(b)

6 #6 6 6 #6 6 6 #

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

(c)

6

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

Two decorated homophones 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:

Reduction:

(continued on next page)

(b)

Angela Neufeld

Reduction:

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.

Tara Driver

Outer-voice framework:

(continued on next page)

Outer-voice framework

A musical staff system consisting of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Both staves are empty, with only the clefs and key signature indicated.

Decorated setting

A musical staff system consisting of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). Both staves are empty, with only the clefs and key signature indicated.

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

Measures 6 and 7 of a musical exercise. The score is written for piano (p) and consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). Measure 6 contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (B2, D3, F3). Measure 7 contains a whole note chord in the treble staff (F4, A4, C5) and a whole note chord in the bass staff (B2, D3, F3). The exercise ends with a double bar line and a repeat sign.

Two empty musical staves, a treble staff and a bass staff, for a piano exercise. The key signature is one flat (B-flat). The staves are empty, with only the clefs and key signature visible.

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.)

(continued on next page)

Assignment 19.6 (continued)

Musical score for Assignment 19.6 (continued). The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of eighth notes, starting on G4 and ascending to G5. The bass staff contains a figured bass line with the following figures: 6, 6, 5, 6, 6, 4b6, 4, 2, 6, 6, 5, 7. The melody ends with a whole note G5. The figured bass line ends with a whole note G2.

Empty musical staves for Assignment 19.6 (continued). The score consists of two staves: a treble staff and a bass staff. Both staves are empty, with only the clefs and key signature (one flat) visible.

Handwritten musical score for Assignment 19.7 (continued). The score is written on two staves, Treble and Bass clef, with a key signature of one flat (Bb). The melody is written in the Treble clef, and the bass line is written in the Bass clef. The melody consists of a series of eighth notes, with some notes beamed together. The bass line consists of a series of eighth notes, with some notes beamed together. The score is divided into two measures by a double bar line. The first measure contains the first six notes of the melody and the first six notes of the bass line. The second measure contains the remaining notes of the melody and the remaining notes of the bass line. The notes are as follows:

Measure	Melody (Treble)	Bass Line (Bass)
1	G4, A4, Bb4, C5, Bb4, A4	G3, F3, E3, D3, C3, B2
2	G4, A4, Bb4, C5, Bb4, A4	G3, F3, E3, D3, C3, B2

Two empty musical staves, Treble and Bass clef, with a key signature of one flat (Bb). The staves are blank, with no notes or markings.

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

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 first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef and contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3, C3. The system concludes with a double bar line.

The completed setting

[illegible]