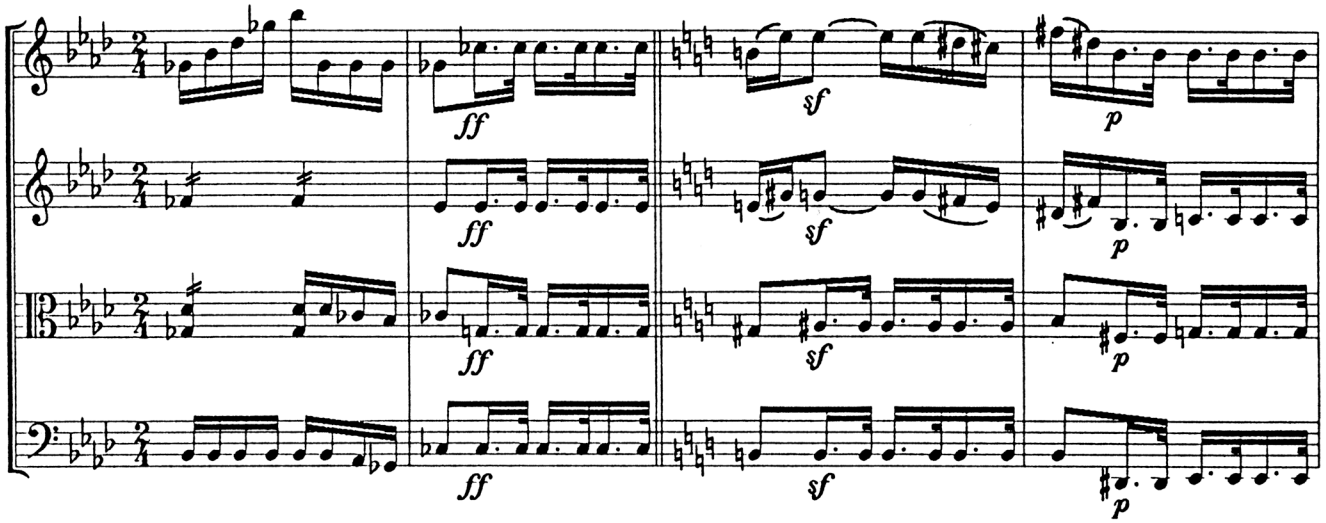
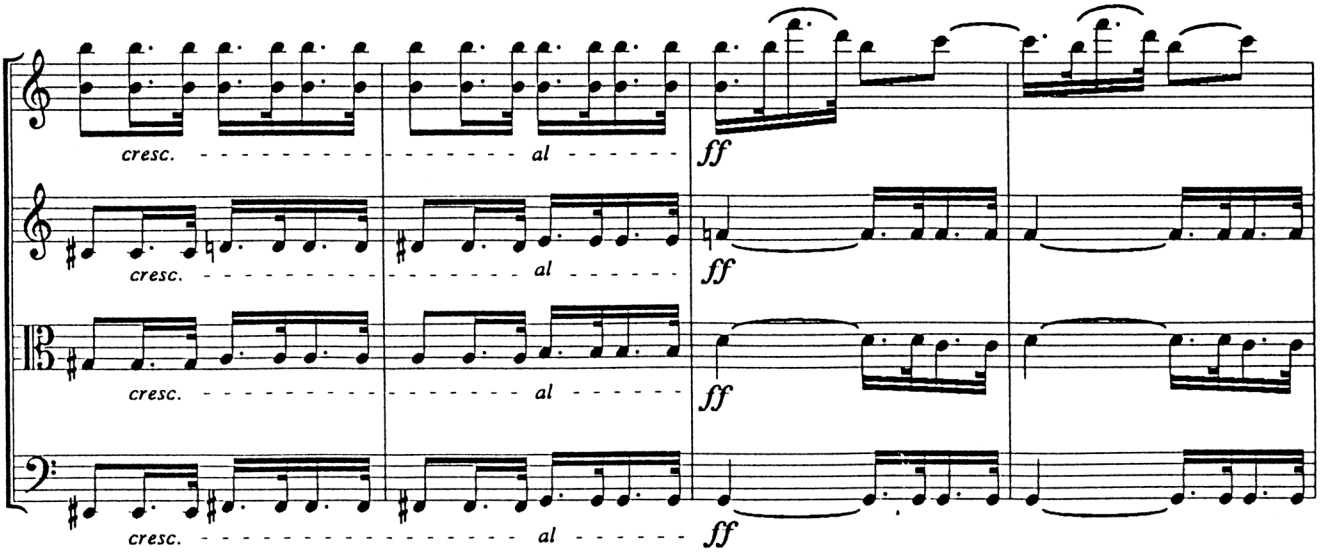
Assignment 30.1

Name: _____

An excerpt from a string quartet is given below (continued on the next page). Provide a complete harmonic analysis.

Felix Mendelssohn, String Quartet No. 6 in F minor, Op. 80, Mvt. II, mm. 69-83 (19th c.)





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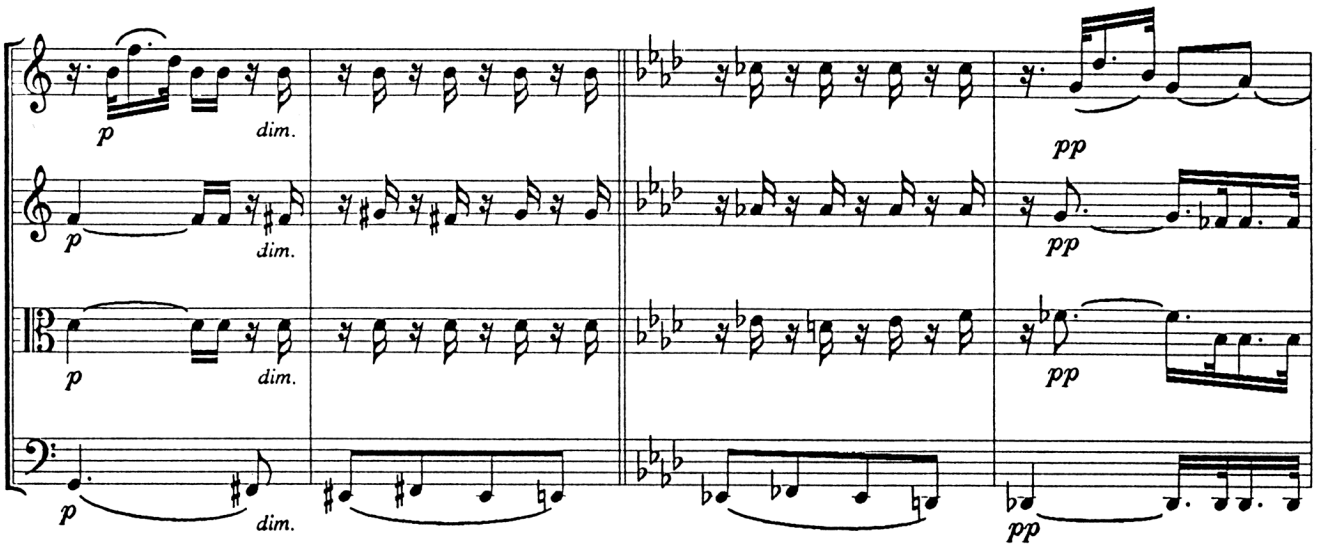

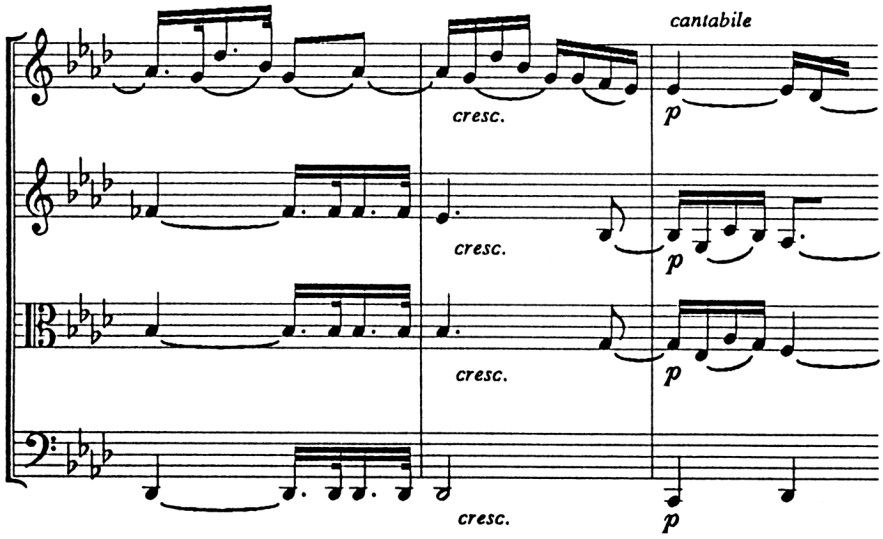

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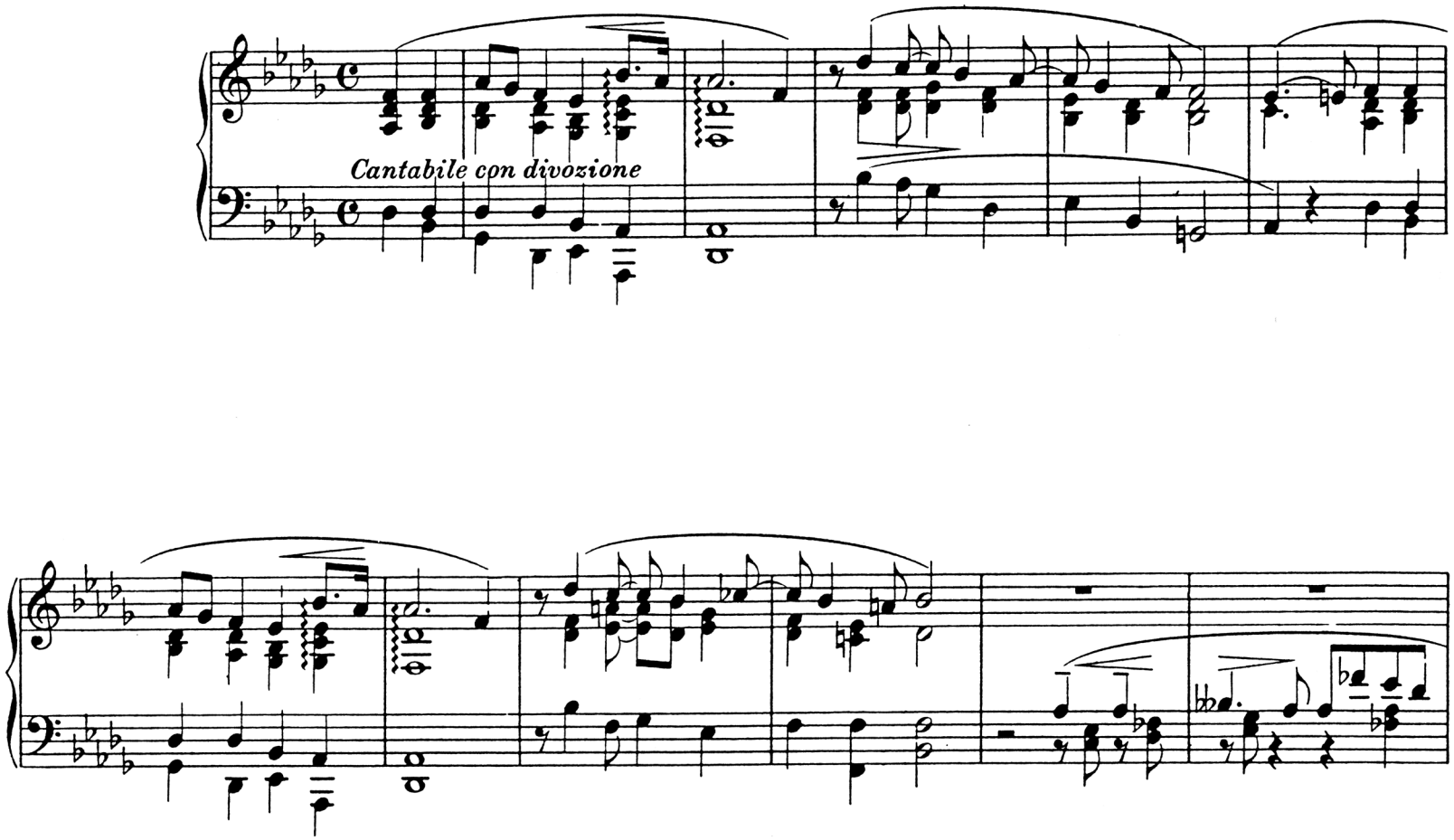
Assignment 30.2

Name: _____

Provide a complete harmonic analysis of the piano piece given below (continued on the following pages).

F. Liszt, *Consolations*, No. 4 in D-flat major (19th c.)

Quasi Adagio



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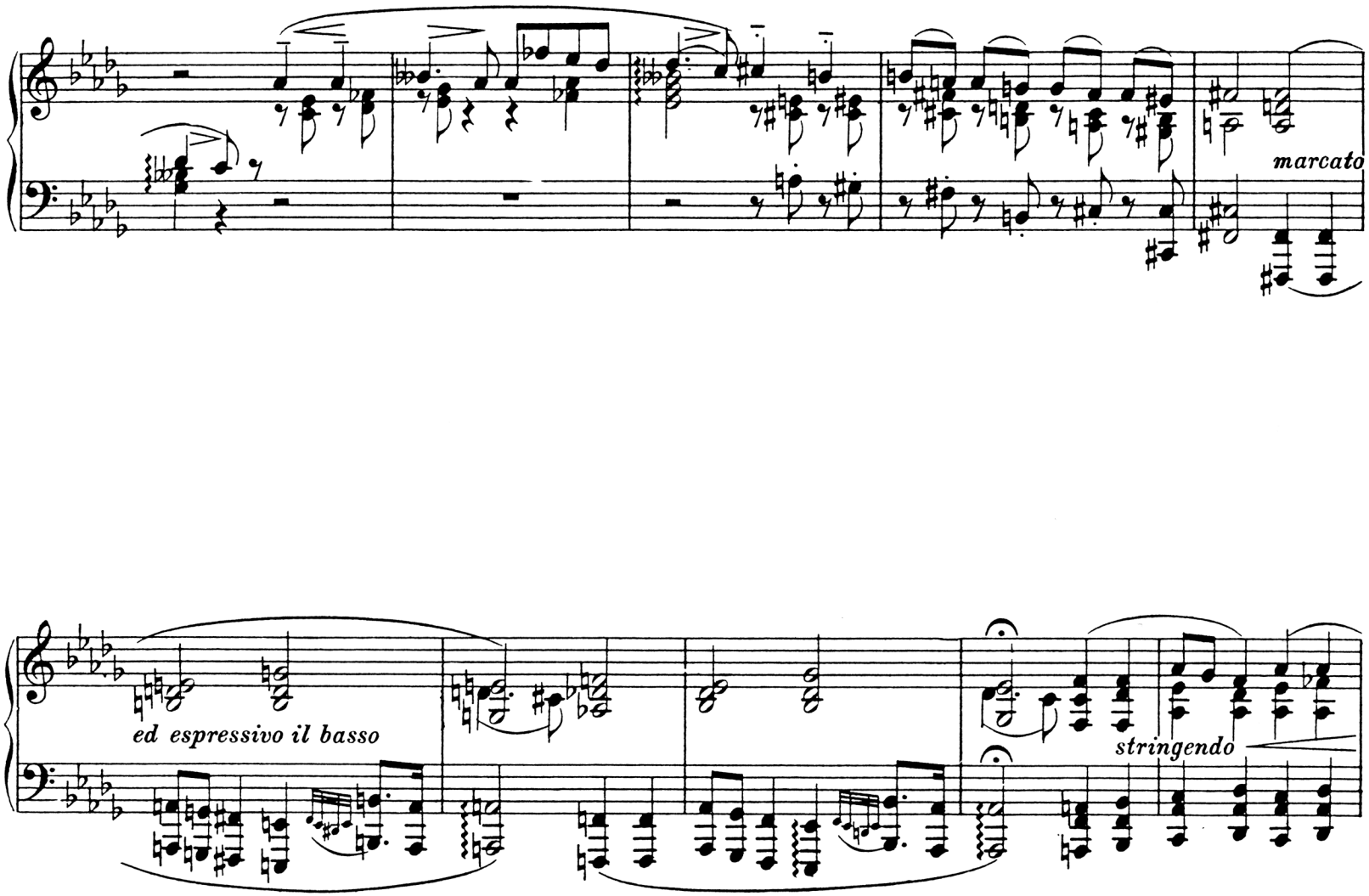

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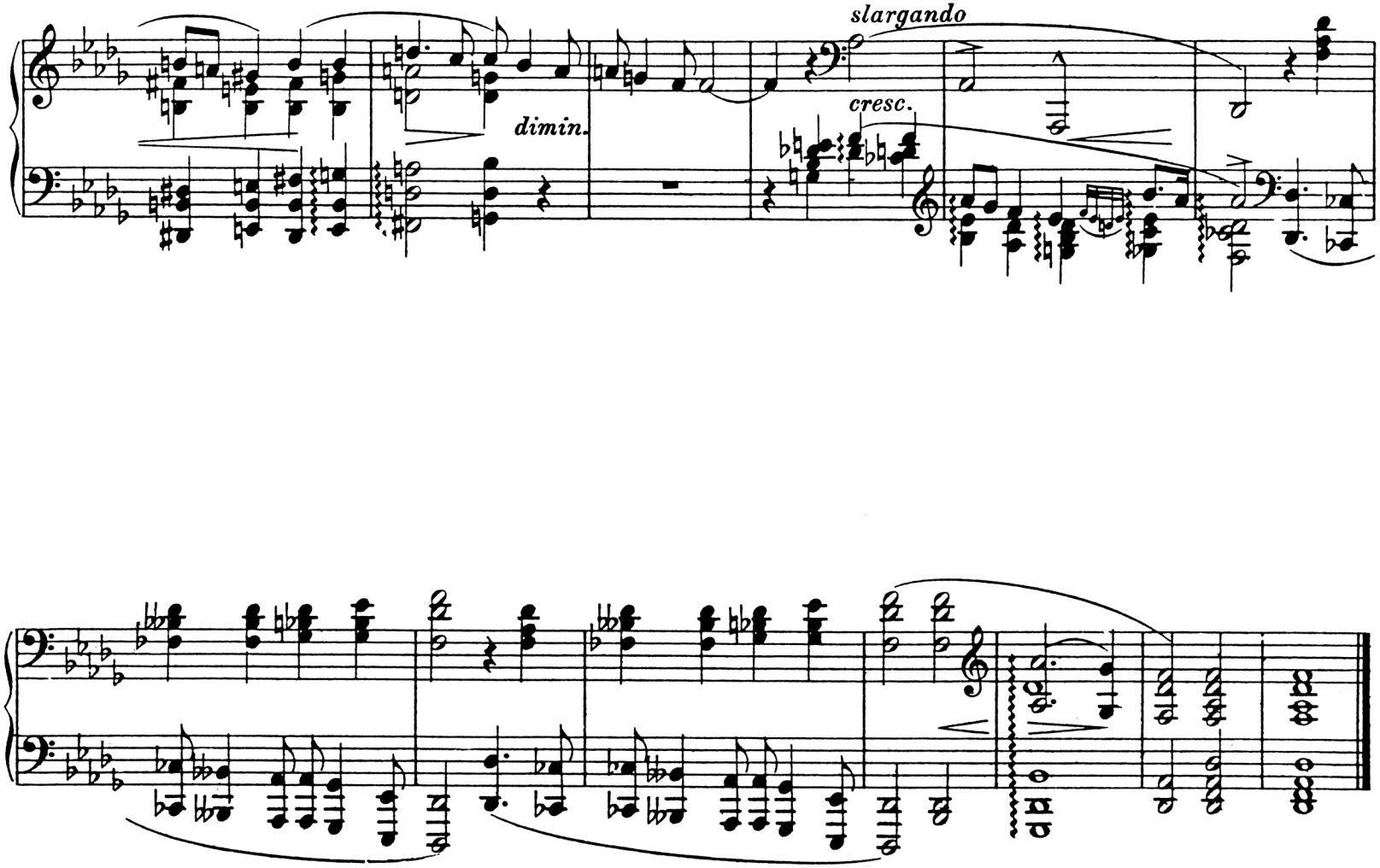

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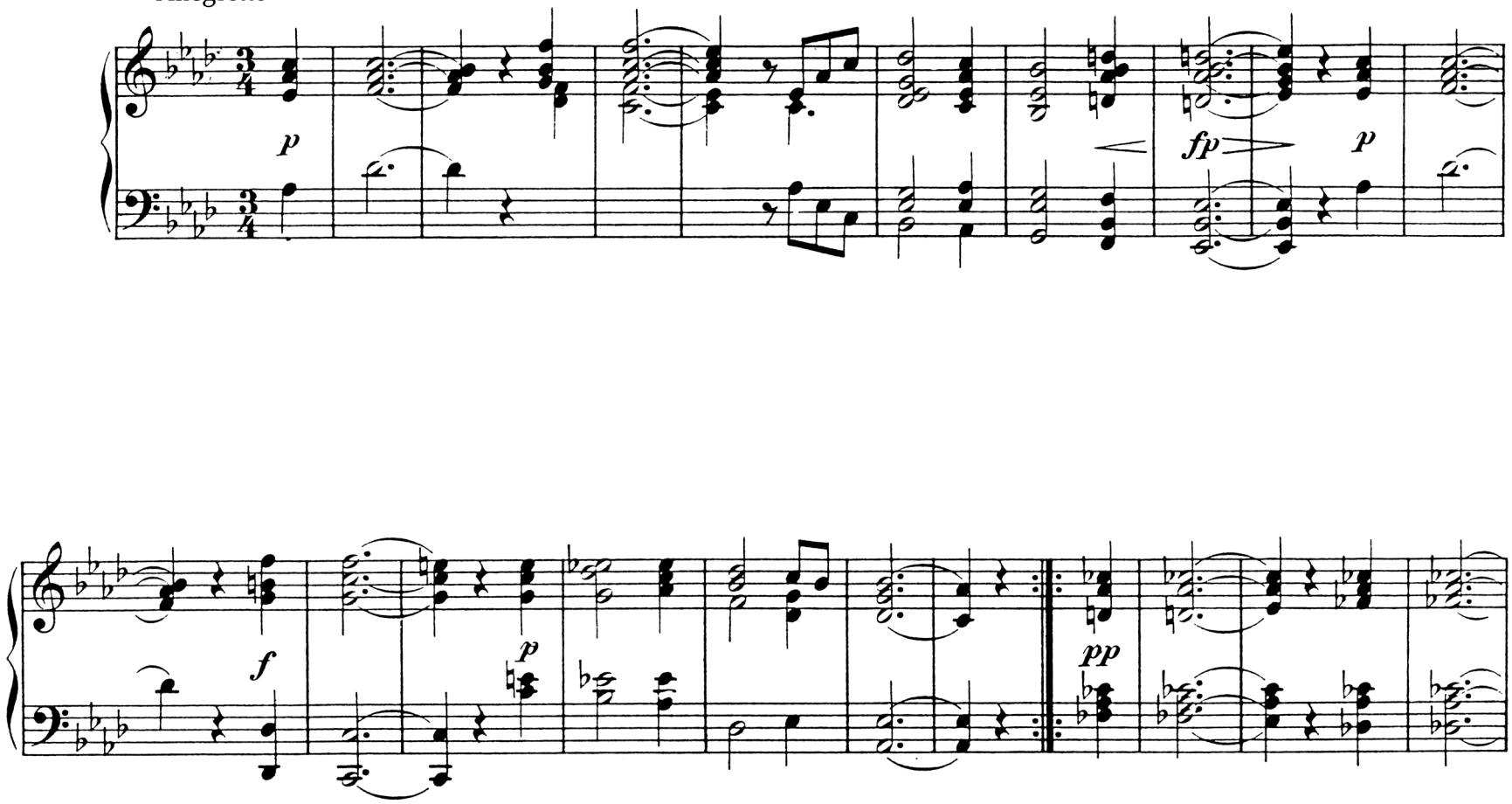
Assignment 30.3

Name: _____

An excerpt from a piano piece is given below (continued on the following pages). Provide a complete harmonic analysis.

F. Schubert, *6 Momens musicals,* Op. 94, No. 6, D. 780 (19th c.)

Allegretto



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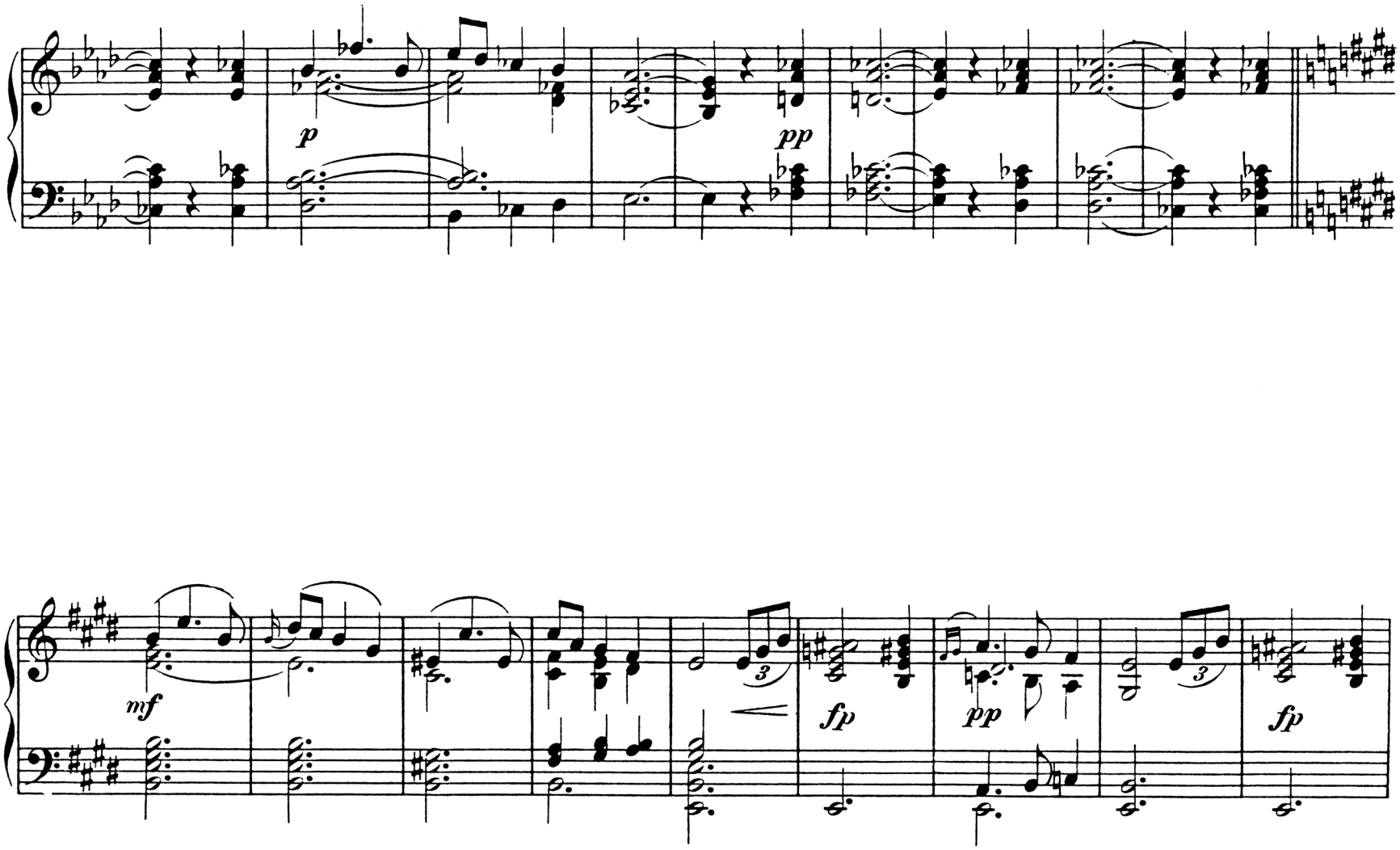

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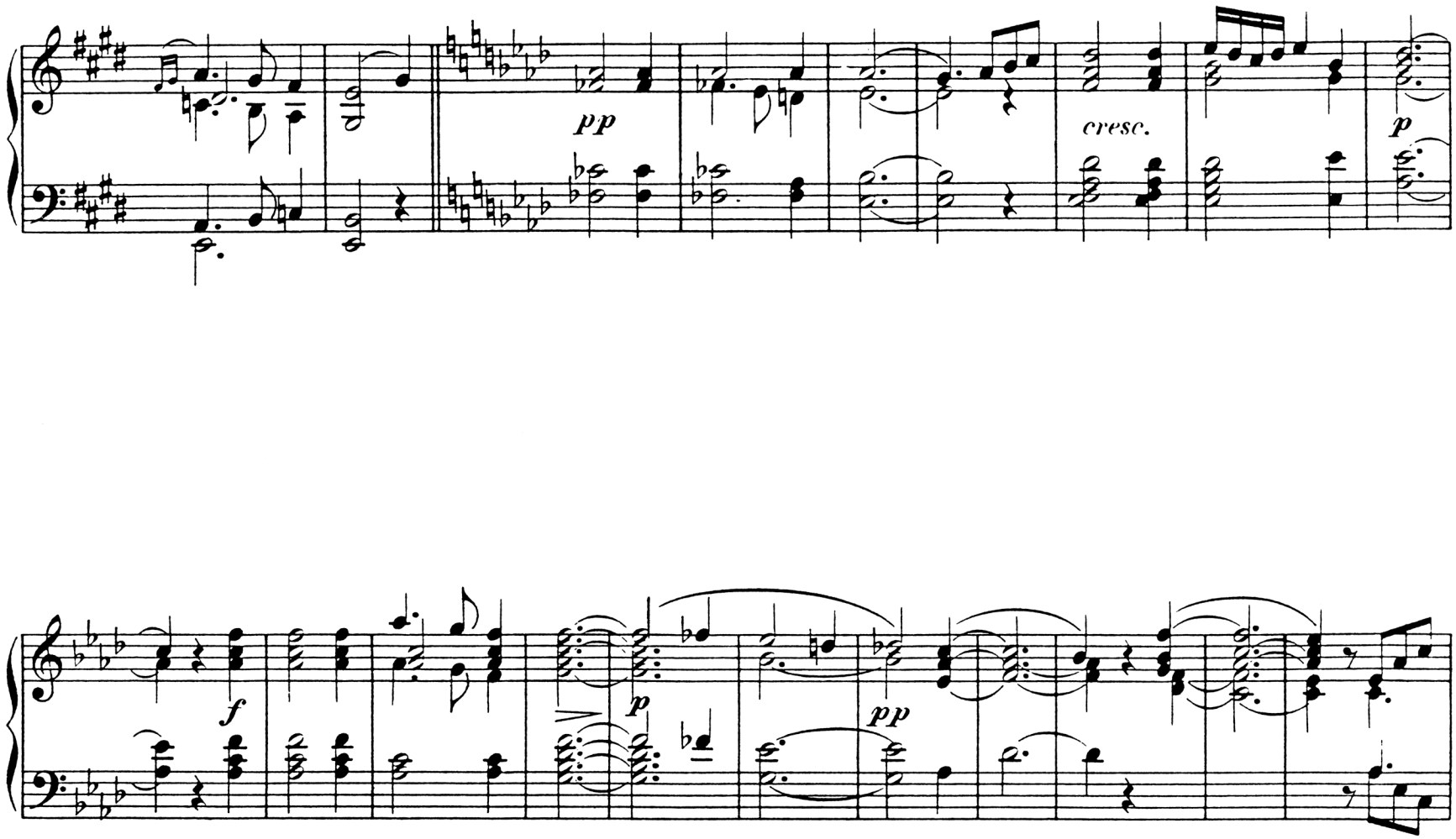

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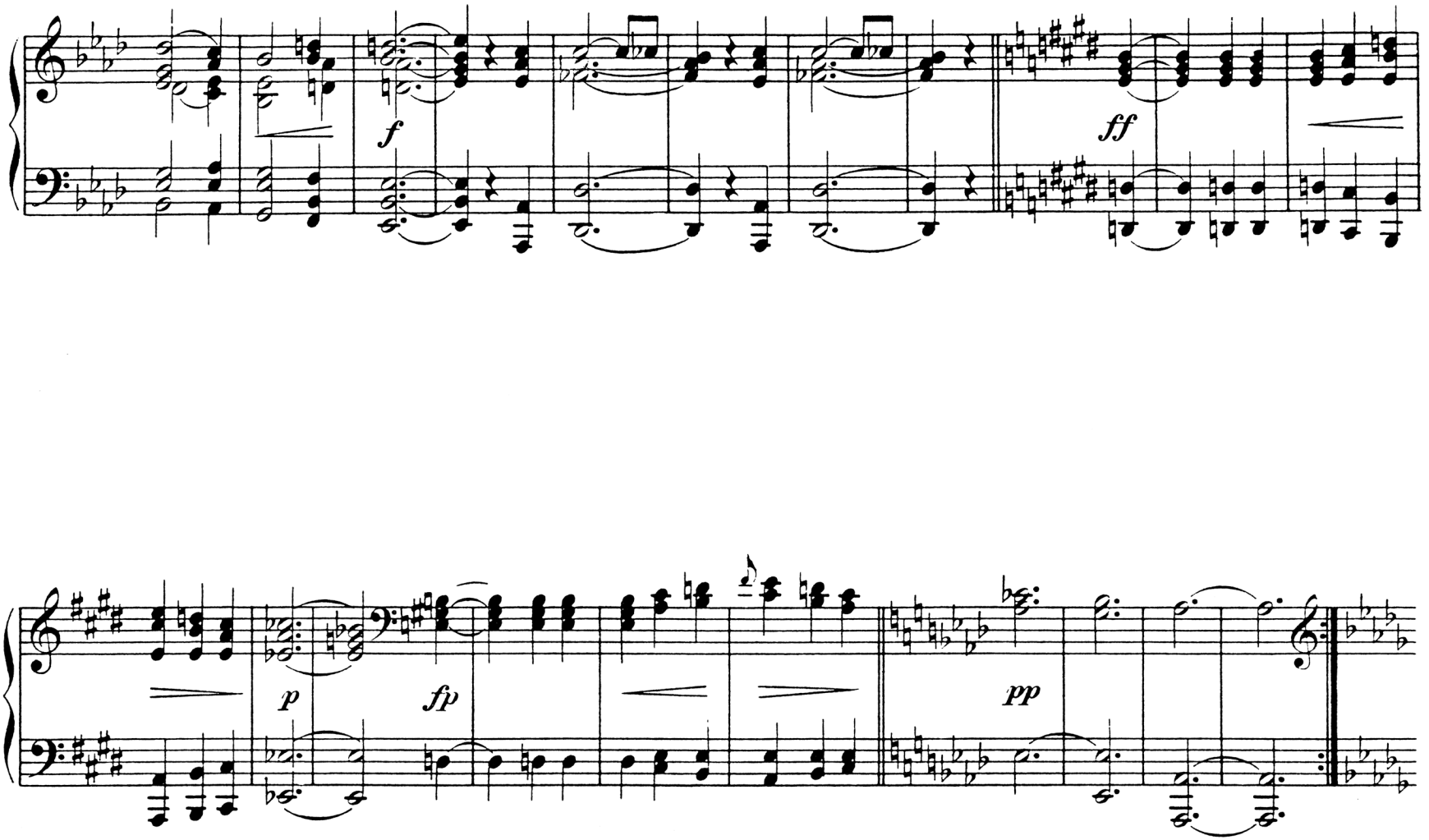

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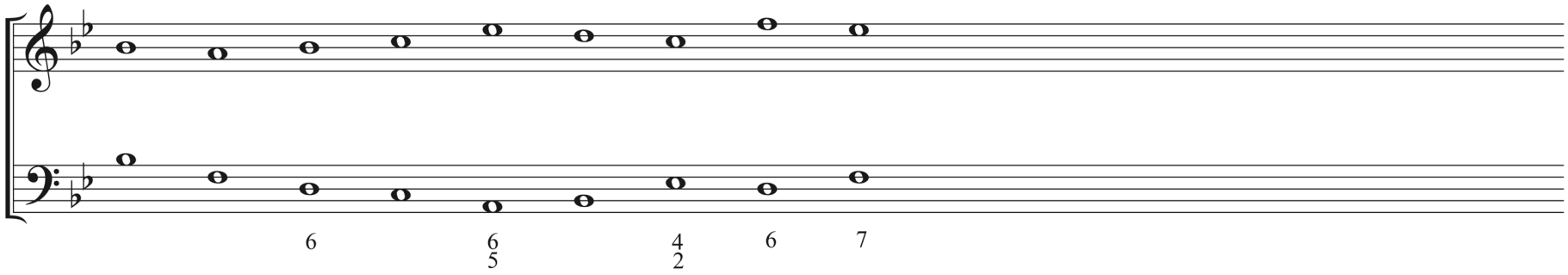
Assignment 30.4

Name: _____

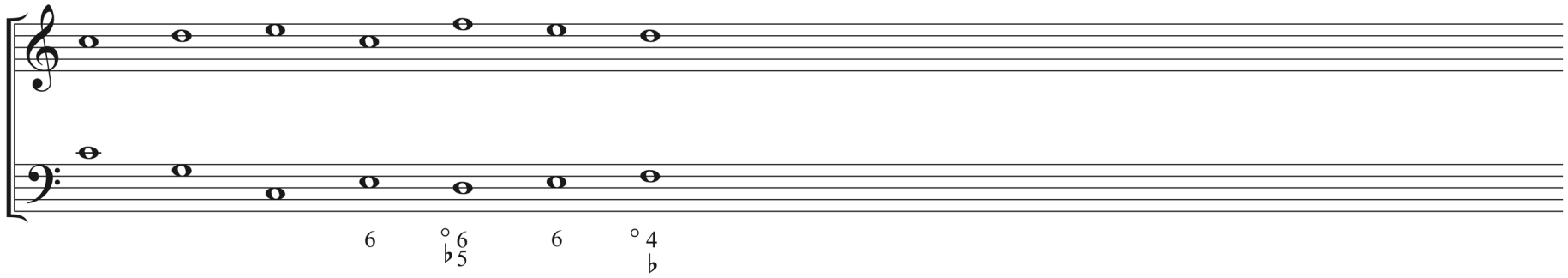
Two incomplete harmonic frameworks with figured bass are given below. For each framework:

1. Add the inner voices for the given chords.
2. Write the final chord a second time in an enharmonic spelling that indicates a new resolution in a different key (do not reposition any pitches). Note that the enharmonic re-spellings will not always occur in the outer voices.
3. Provide a characteristic resolution for the final chord and complete the harmonic framework with a prolongation and cadential close in the new key.
4. Complete the note-against note setting by filling in the inner voices. Include a figured bass.

(a)



(b)



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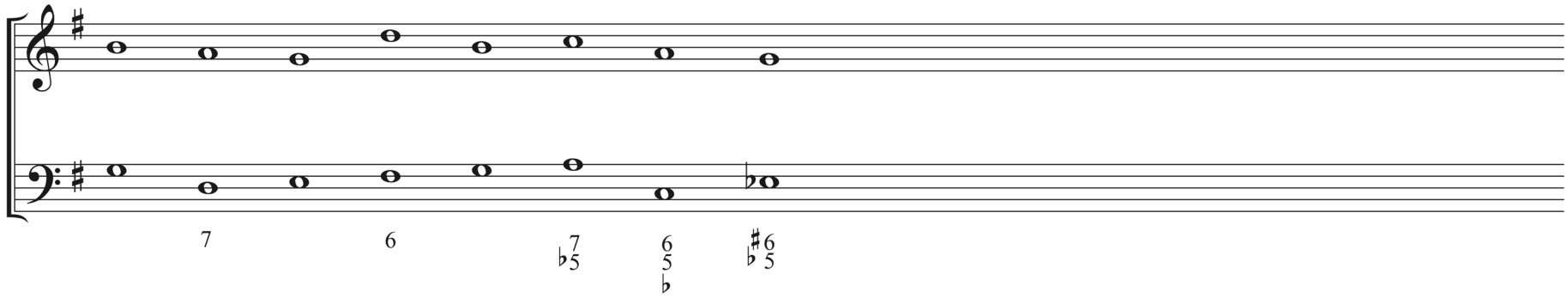
Assignment 30.5

Name: _____

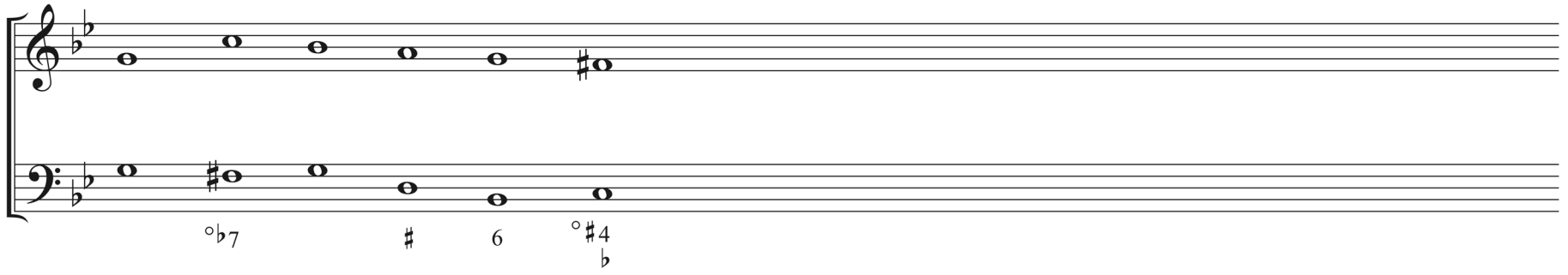
Two incomplete harmonic frameworks with figured bass are given below. For each framework:

1. Add the inner voices for the given chords.
2. Write the final chord a second time in an enharmonic spelling that indicates a new resolution in a different key (do not reposition any pitches). Note that the enharmonic re-spellings will not always occur in the outer voices.
3. Provide a characteristic resolution for the final chord and complete the harmonic framework with a prolongation and cadential close in the new key.
4. Complete the note-against note setting by filling in the inner voices. Include a figured bass.

(a)



(b)



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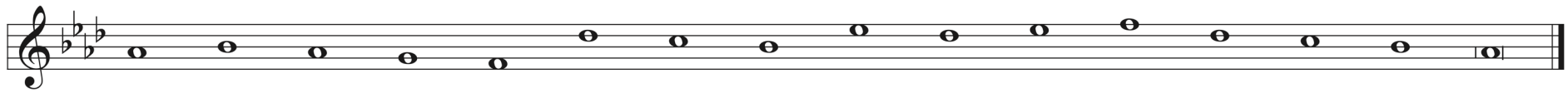
Assignment 30.6

Name: _____

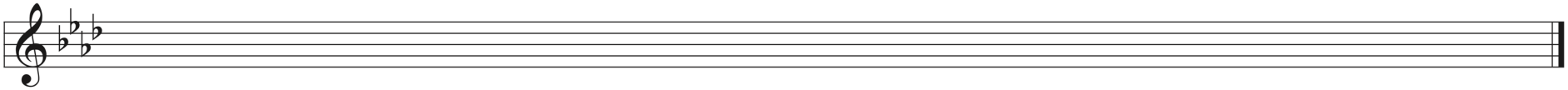
A soprano cantus is given below.

1. On the first staff: map a harmonic path, indicating where you can create a prolongation of diatonic IV or VI, or both.
2. On the second staff: transform the prolongations of IV or VI with primary mixture, making the necessary chromatic substitutions to the cantus.
3. On the third staff: re-spell the primary mixture prolongations enharmonically.
4. On the next page: compose a decorated setting of your enharmonically altered cantus, including a cadential extension. Change the key signature to express the enharmonic keys. Provide a complete harmonic analysis of your music.

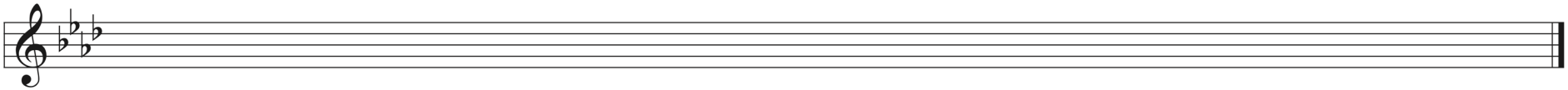
Harmonic path with prolongation(s) of diatonic IV or VI



Cantus with secondary keys transformed with primary mixture



Cantus with primary mixture prolongations spelled enharmonically



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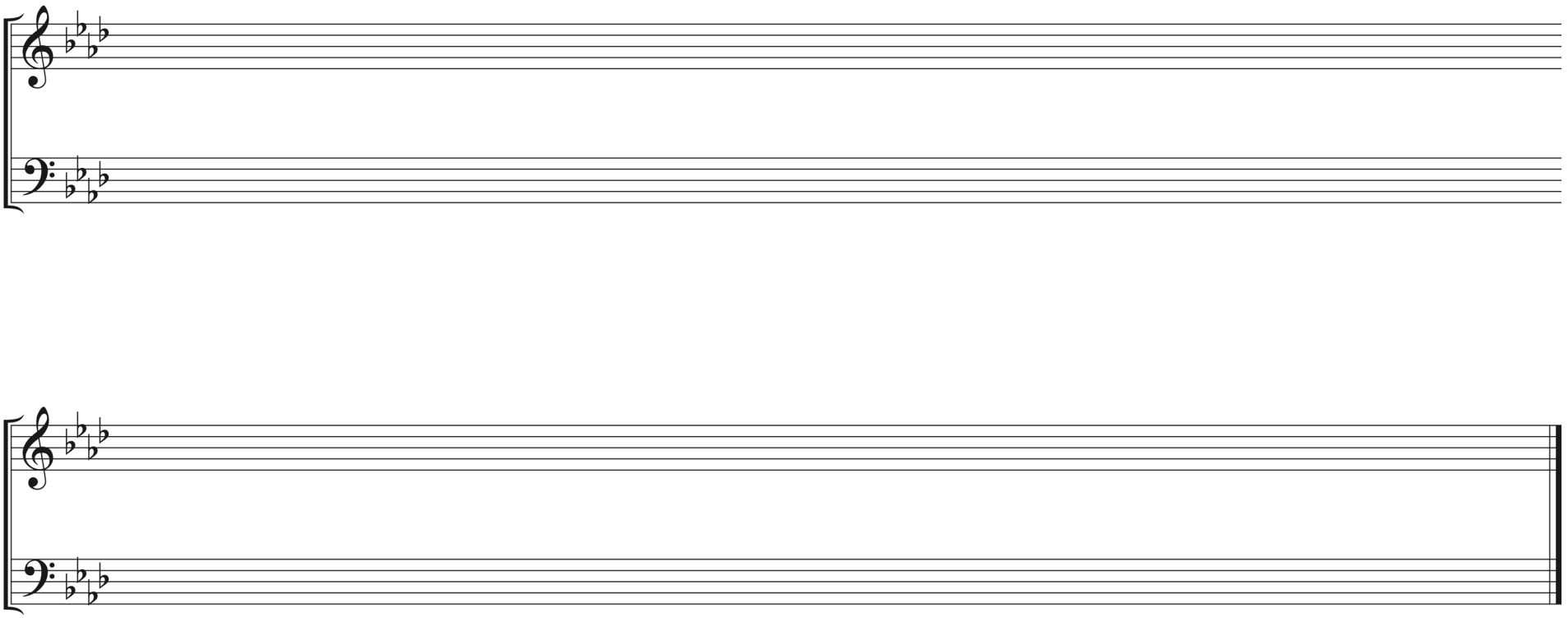
Decorated homophony with enharmonic key signature and cadential extension



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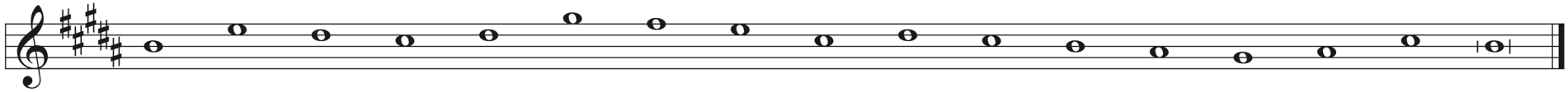
Assignment 30.7

Name: _____

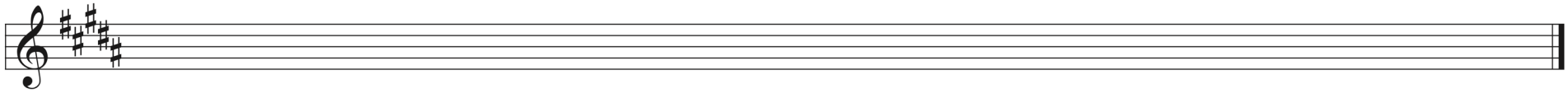
A soprano cantus is given below.

1. On the first staff: map a harmonic path, indicating where you can create a prolongation of diatonic III or VI, or both.
2. On the second staff: transform the prolongations of III or VI with secondary mixture, making the necessary chromatic substitutions to the cantus.
3. On the third staff: re-spell the secondary mixture prolongations enharmonically.
4. On the next page: compose a decorated setting of your enharmonically altered cantus, including a cadential extension. Change the key signature to express the enharmonic keys. Provide a complete harmonic analysis of your music.

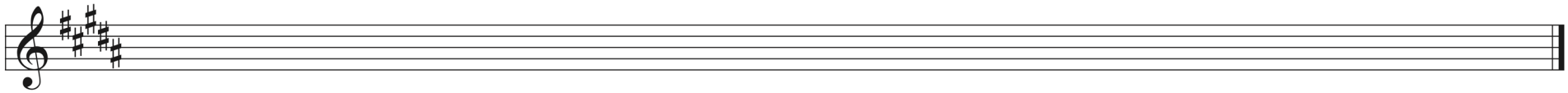
Harmonic path with prolongation(s) of diatonic III or VI



Cantus with secondary keys transformed with secondary mixture



Cantus with secondary mixture prolongations spelled enharmonically



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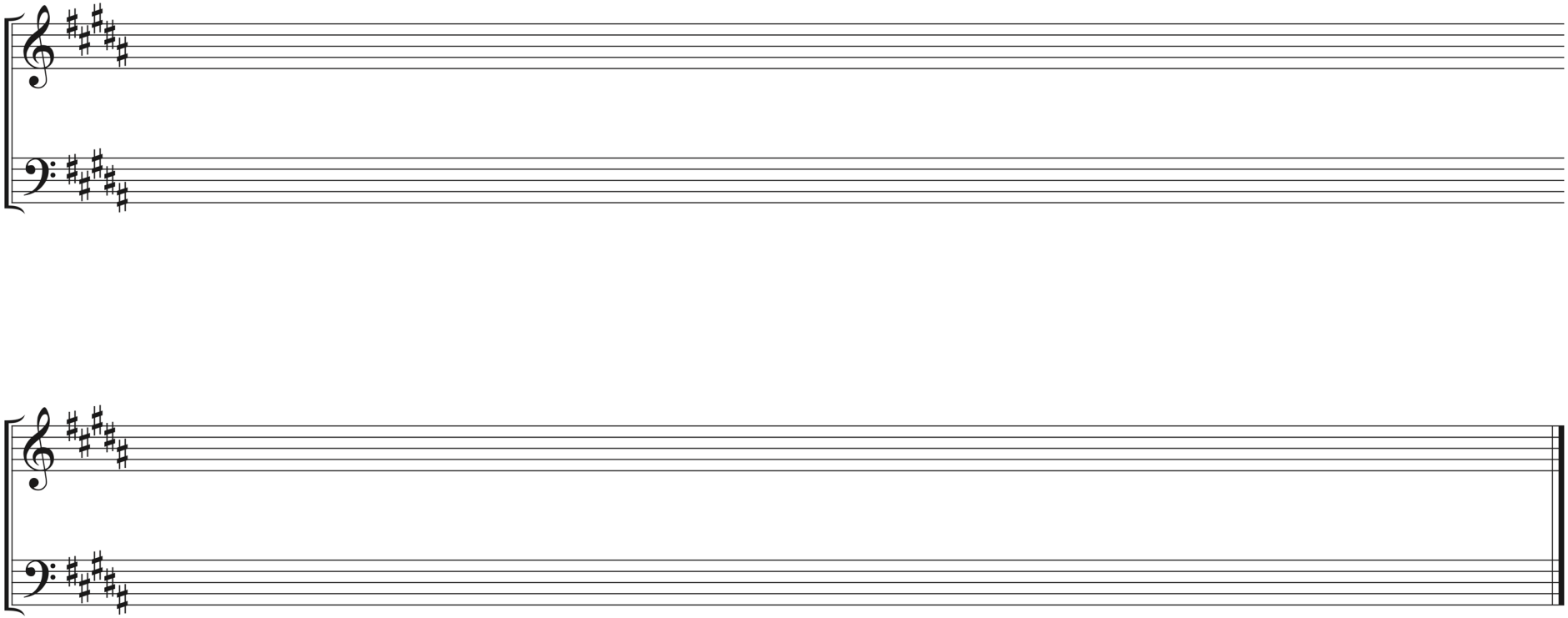
Decorated homophony with enharmonic key signature and cadential extension



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