

Two excerpts from piano pieces are given below. For each excerpt:

1. Name the key, and provide a complete harmonic analysis, including labels for accented dissonances.
2. Indicate instances of primary mixture with “PM” between the staves.

(a) E. Grieg, Lyric Pieces, Op. 38, No. 3, mm. 41–48 (19th c.)



(continued on next page)

Assignment 23.1 (continued)

(b) L. v. Beethoven, Sonata in C major, Op. 53, movement I, mm. 295–302 (19th c.)

The image displays two systems of musical notation for a piano sonata. The first system, measures 295–302, is in C major and common time. The right hand features a melody of eighth notes, starting with a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) marking. The left hand provides a steady accompaniment of eighth notes. The second system, measures 303–308, continues the piece. The right hand has a more complex, flowing melody, while the left hand maintains a rhythmic accompaniment. Dynamics include *ff* (fortissimo), *sf* (sforzando), and *ff* again. The piece concludes with a final chord in the right hand.

A passage from Chopin's Waltz in A minor is given below (continued on the next page). The same theme is stated first in A major, and then in A minor.

1. Provide a complete harmonic analysis of the passage.
2. Indicate instances of primary mixture with "PM" between the staves.

F. Chopin, Waltz in A minor, Op. 34, No. 2, mm. 53-84 (19th c.)

(continued on next page)

Measures 1-4 of a piano score. The music is in 4/4 time. The key signature has one flat (B-flat). The first measure (measure 1) starts with a piano (*p*) dynamic. The melody in the right hand begins on a whole note G4, followed by a half note F#4, and then a quarter note E4. The left hand provides a harmonic accompaniment with chords. A slur covers measures 1 and 2. A fermata is placed over the final note of measure 4.

Measures 5-8 of a piano score. The melody in the right hand continues from measure 4. A slur covers measures 5 and 6. A fermata is placed over the final note of measure 8. The dynamic *pp* (pianissimo) is marked in measure 7. The left hand continues with harmonic accompaniment.

Two excerpts from piano pieces are given below. For each excerpt:

1. Name the key, and provide a complete harmonic analysis, including labels for accented dissonances.
2. Indicate instances of primary mixture with “PM” between the staves.

(a) W. A. Mozart, Fantasy in D minor, K. 397, mm. 45–55 (18th c.)

Tempo primo

(continued on next page)

Allegretto

f

dolce

(b) F. Mendelssohn, Songs without Words, Op. 30, No. 3, mm. 17–27 (19th c.)

p

sfz

f sfz

sfz

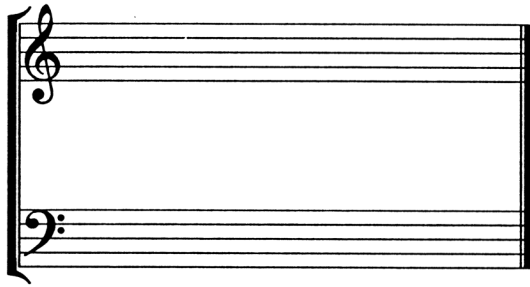
p tranquillo

sfz

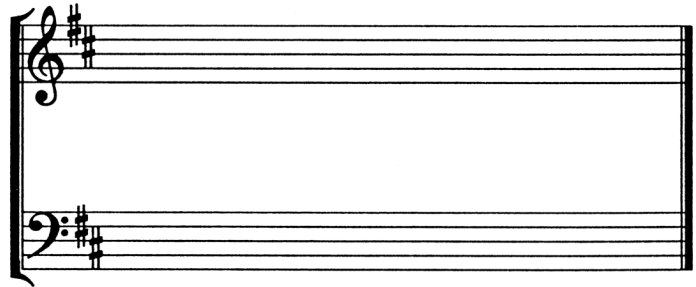
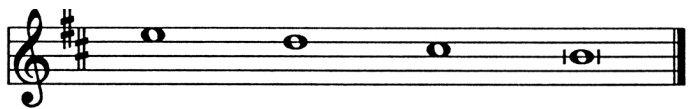
Four soprano cadences are given below.

1. Name the key. Harmonize each cadence in a decorated four-part texture, introducing primary mixture into each harmonization.
2. Provide a complete analysis of each cadence. Indicate instances of primary mixture with “PM” between the staves.

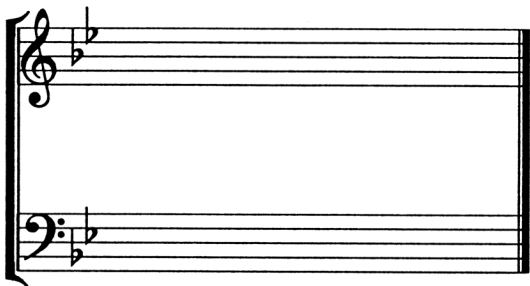
(a)



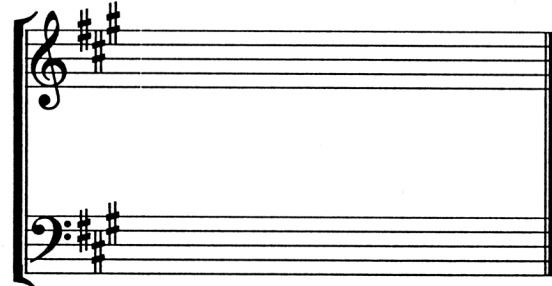
(b)



(c)



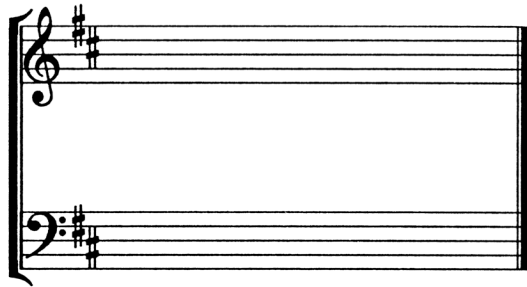
(d)



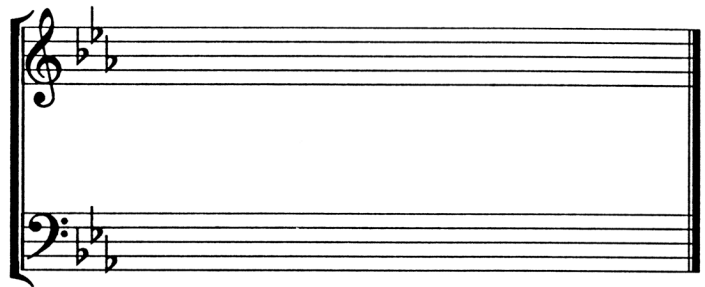
Four soprano cadences are given below.

1. Name the key. Harmonize each cadence in a decorated four-part texture, introducing primary mixture into each harmonization.
2. Provide a complete analysis of each cadence. Indicate instances of primary mixture with “PM” between the staves.

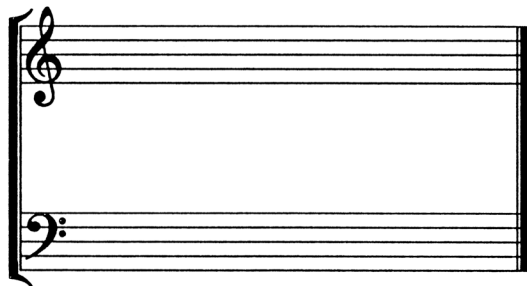
(a)



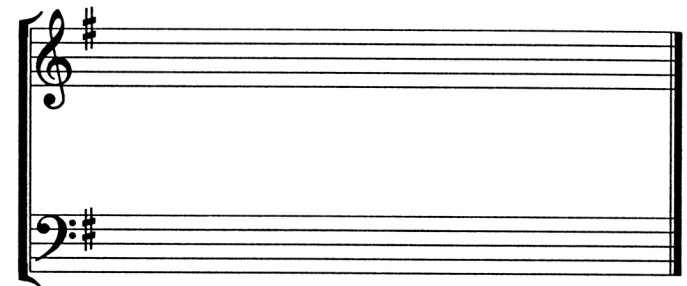
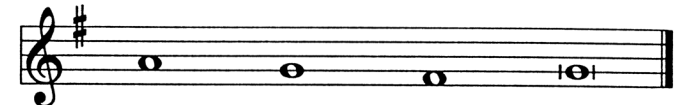
(b)



(c)



(d)



While primary mixture is regularly featured in cadences, it is also often found within the phrase, and within prolongations. This assignment contains two partial outer-voice frameworks that involve prolongations of primary and secondary keys; they do not end with a cadence. For each partial framework:

1. On the upper grand staff: provide complete harmonic analysis, including tonicization arrows and prolongation brackets as needed.
2. On the lower grand staff: introduce primary mixture in each setting, as specified for each framework. In some cases, only a chromatic alteration will be needed. In other cases, you will need to insert the primary mixture chord into the prolongation, possibly shifting the dominant-function chord to the weak beat.
3. After you determine how to introduce the primary mixture chord, complete the setting in four voices. Some chords can be left undecorated. Provide a complete harmonic analysis of your final setting.

(a) Provide harmonic analysis:

#4 2 6 5 6 6 4 3

Introduce three cases of primary mixture, including one Neapolitan 6th chord.

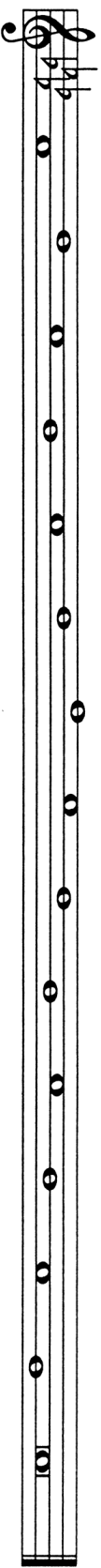
Assignment 23.6 (continued)

(b) Provide harmonic analysis:

Introduce three cases of primary mixture, including one Phrygian II chord. See Example 23.21 for an illustration of the non-cadential Phrygian II.

A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate, and provide an analysis of your completed outer-voice framework. Label cases of primary mixture with “PM” between the staves.
2. On the next page: complete a decorated homophony based on your framework, with half-note decoration distributed between all four voices. After the authentic cadence, provide a plagal cadence extension. Provide a complete analysis of your music.



Assignment 23.7 (continued)

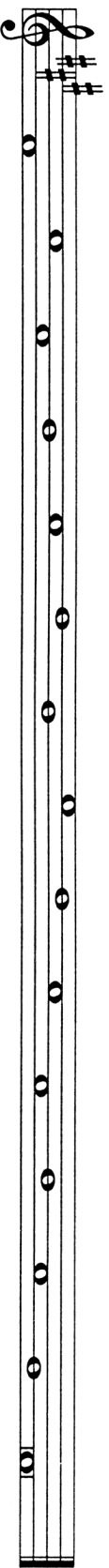
Decorated homophony

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The staves are empty, with no notes or rests written on them.

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The staves are empty, with no notes or rests written on them.

A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate. Include a Neapolitan 6th chord at the cadence. Provide an analysis of your completed outer-voice framework.
2. On the next page: complete a decorated homophony, including a decoration of the final tonic chord. Provide a complete analysis of your music.



Assignment 2.3.8 (continued)

Decorated homophony

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The staves are currently empty, with no notes or rests written on them.

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The staves are currently empty, with no notes or rests written on them.

A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate. Cantus pitches can be chromatically altered where necessary. Provide an analysis of your completed outer-voice framework.
2. On the next page: complete a decorated homophony, including a plagal close to emphasize the authentic cadence. Provide a complete analysis of your music.

Outer-voice framework

Assignment 23.9 (continued)

Decorated homophony

A musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both staves have a key signature of one sharp (F#). The staves are empty, with no notes or rests written on them.

A musical staff system consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both staves have a key signature of one sharp (F#). The staves are empty, with no notes or rests written on them.

A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate. Include a Neapolitan 6th chord at the cadence. Cantus pitches can be chromatically altered where necessary. Provide an analysis of your completed outer-voice framework.
2. On the next page: complete a decorated homophony, including a decoration of the final tonic chord. Provide a complete analysis of your music.

Outer-voice framework

The first system of the musical score consists of two staves. The top staff is in treble clef and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff is in bass clef and contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The key signature has one sharp (F#), and the time signature is 4/4.

Assignment 23.10 (continued)

Decorated homophony

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one flat (B-flat). The staves are empty, with no notes or rests written on them.

A musical staff system consisting of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves have a key signature of one flat (B-flat). The staves are empty, with no notes or rests written on them.