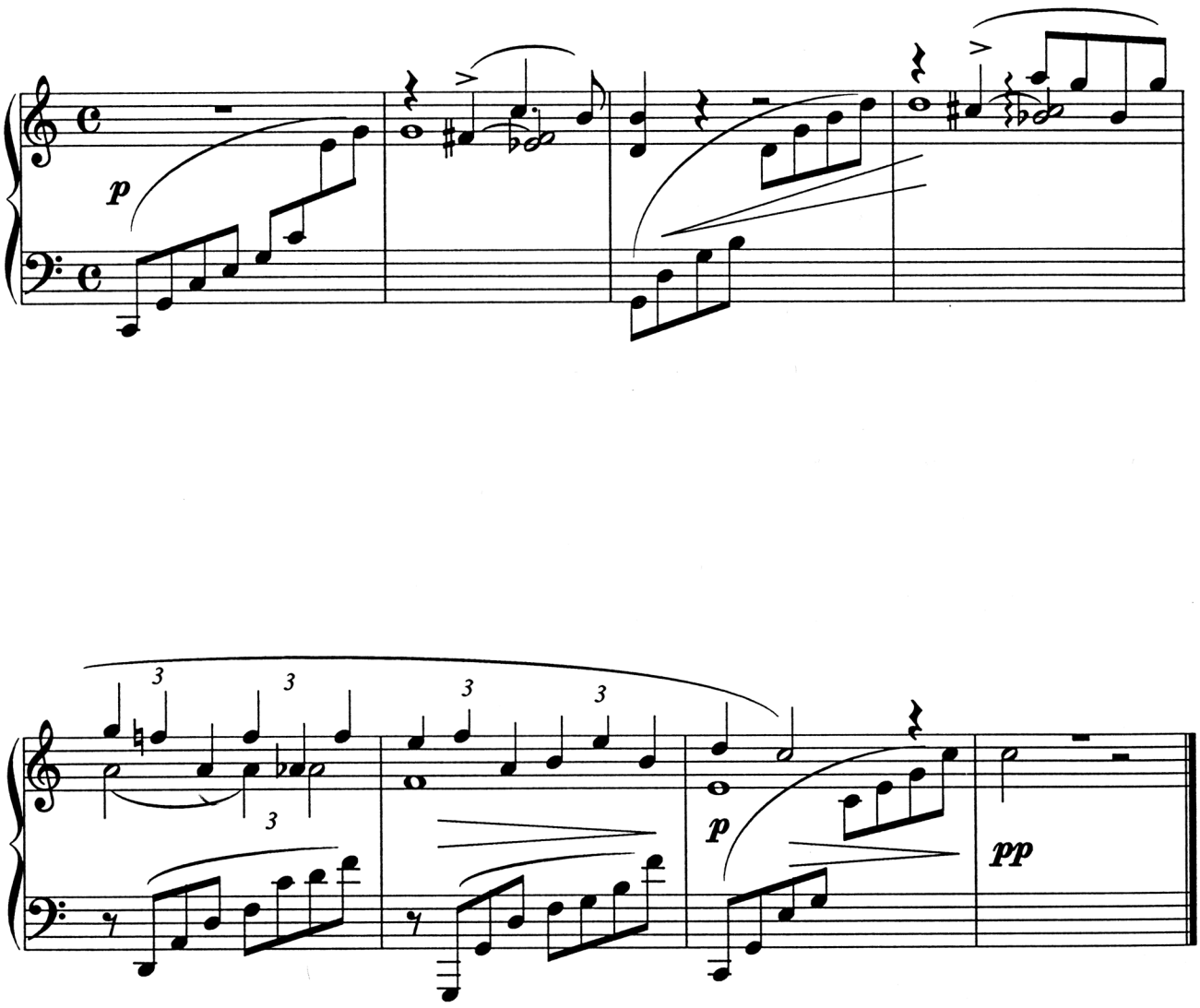
Assignment 23.1

Name: _____

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.)



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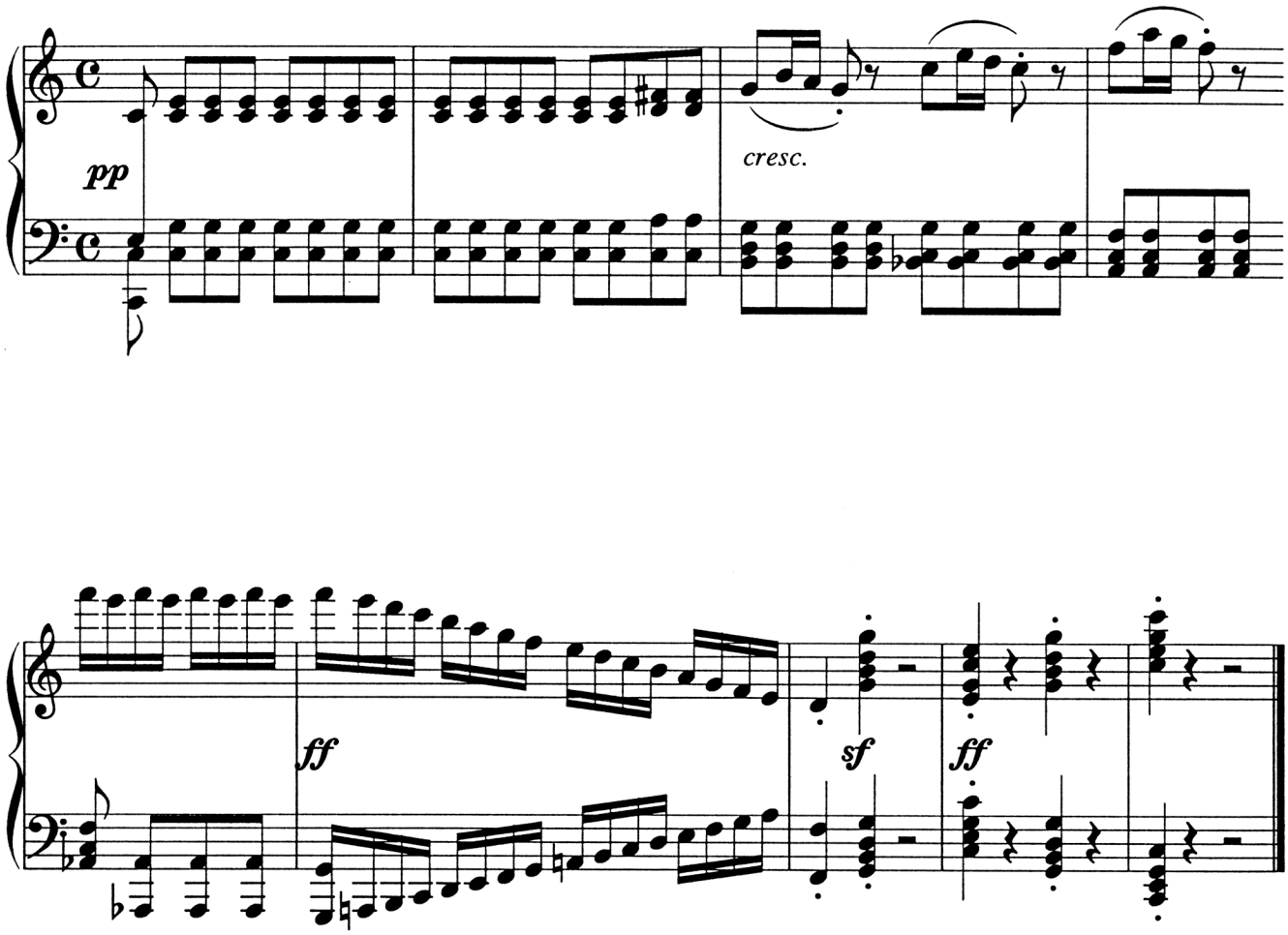
(b) L. v. Beethoven, Sonata in C major, Op. 53, movement I, mm. 295–302 (19th c.)



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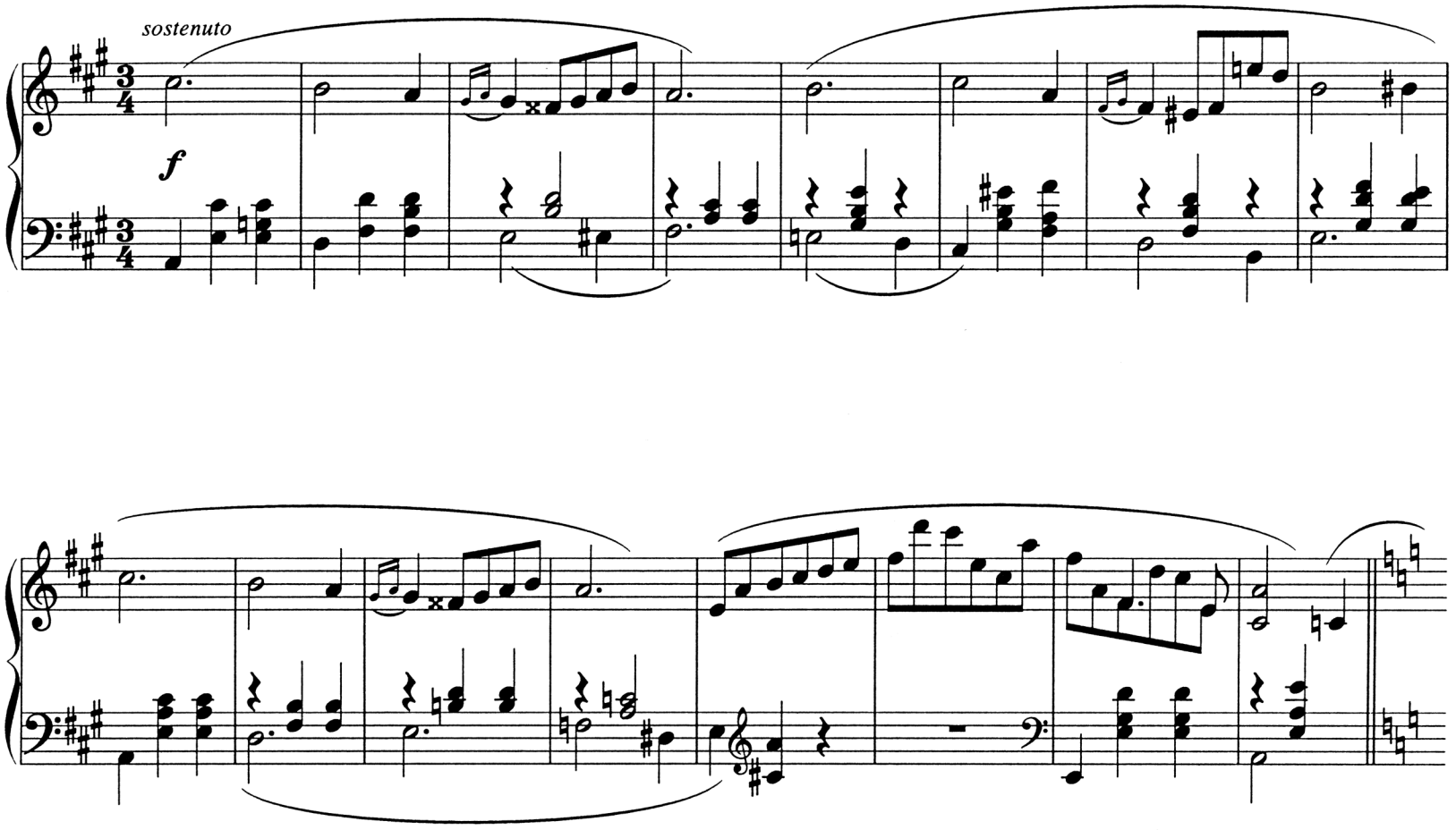
Assignment 23.2

Name: _____

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.)



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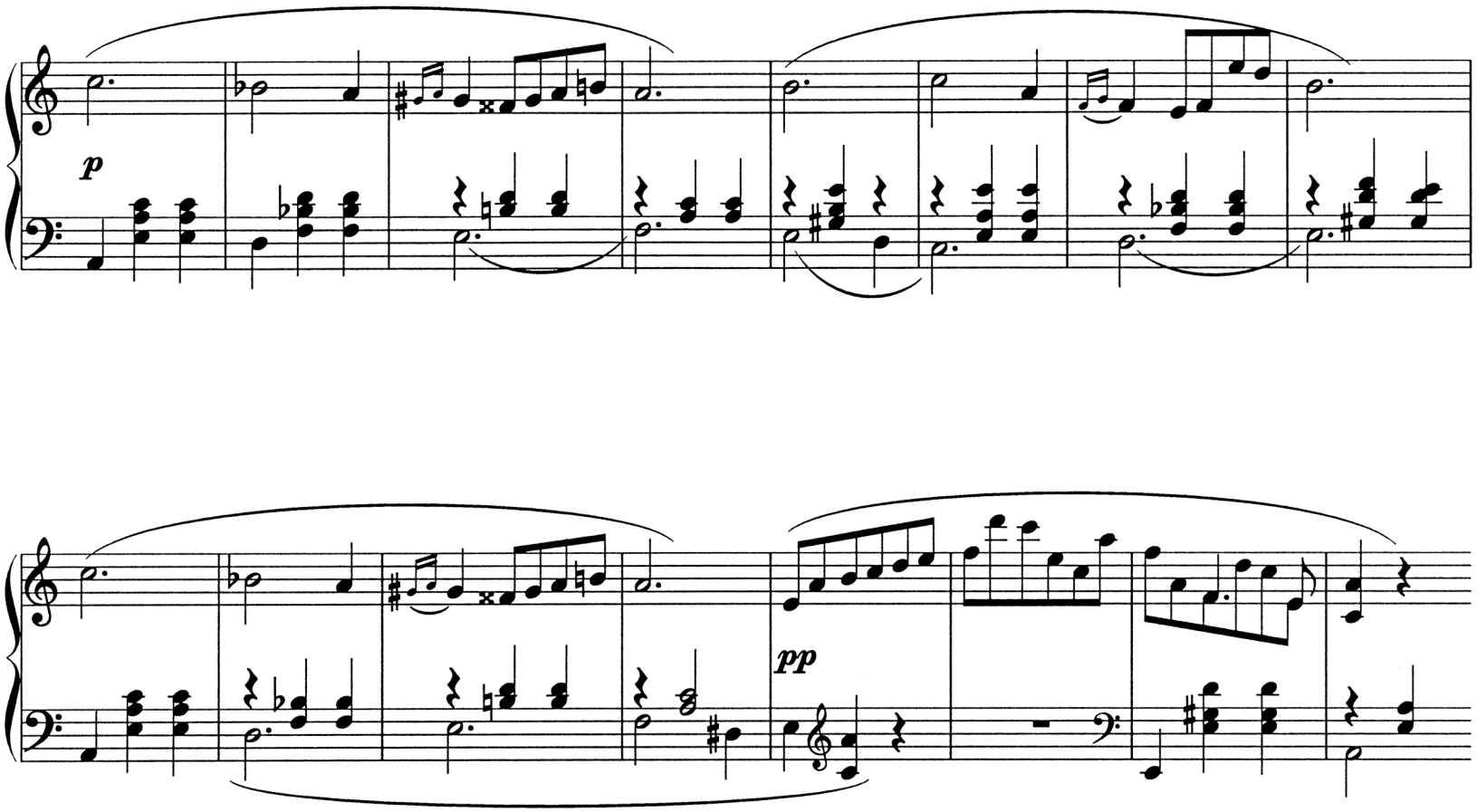

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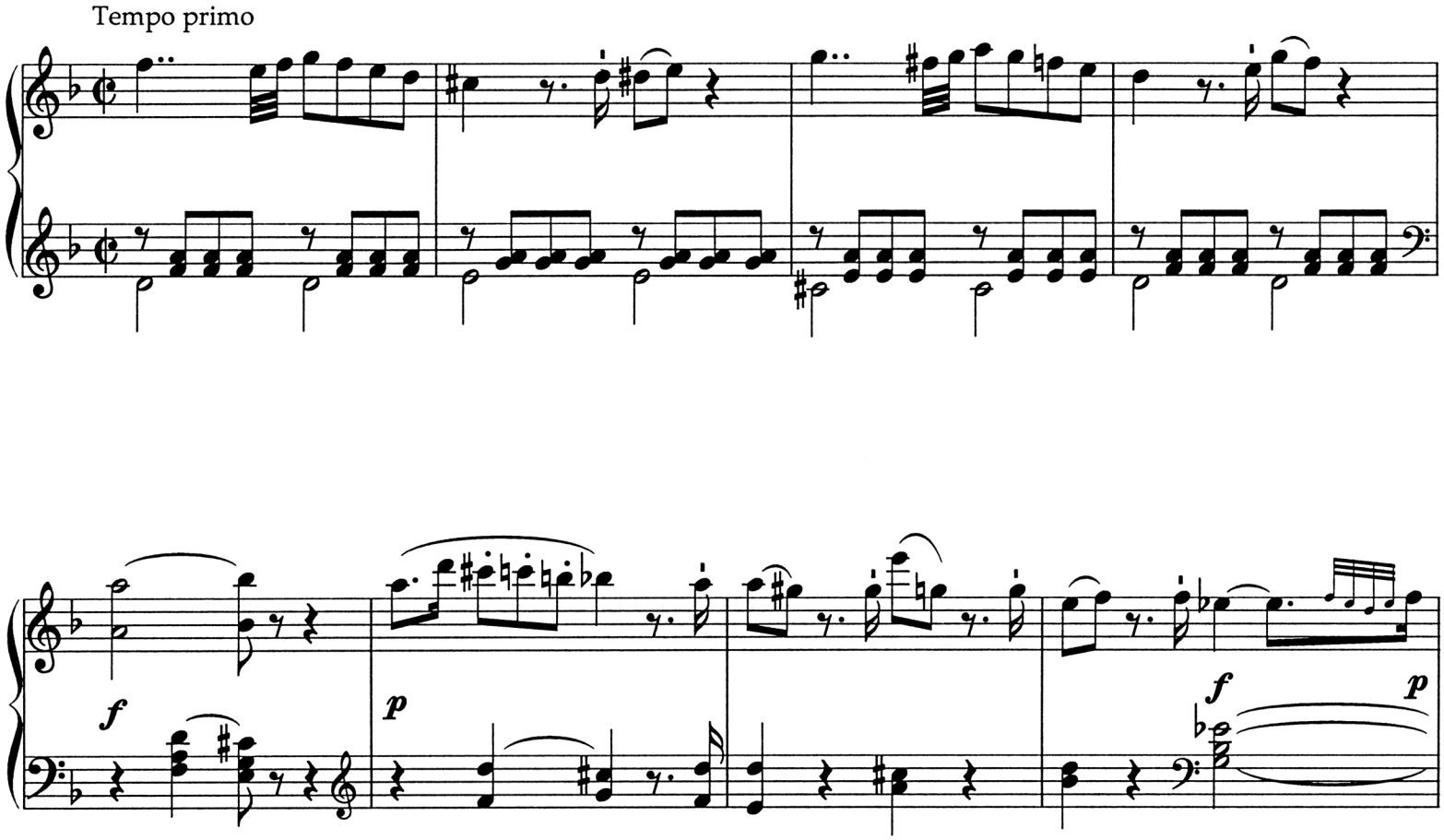
Assignment 23.3

Name: _____

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.)



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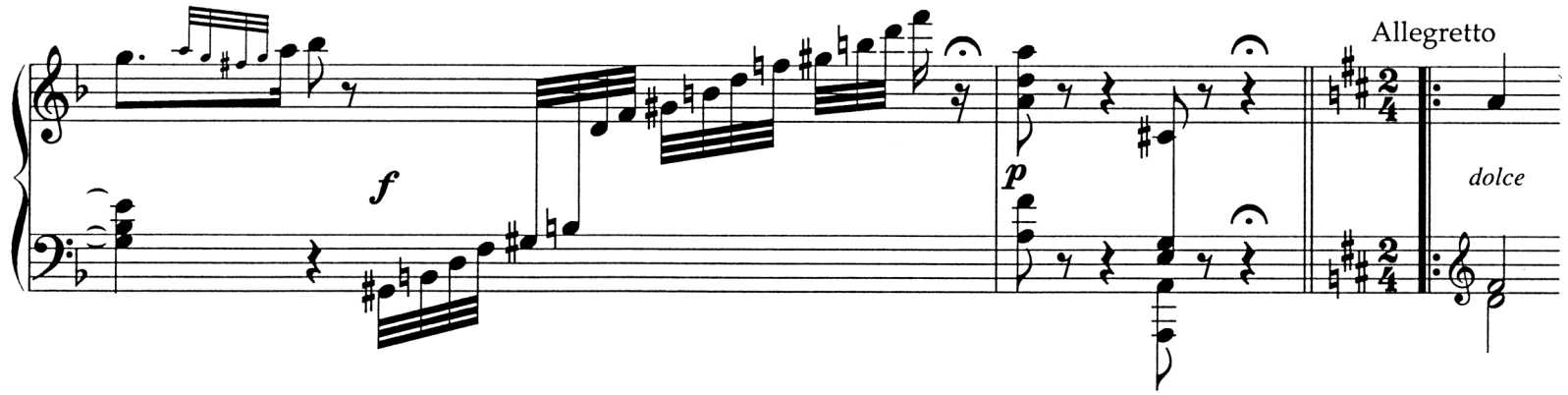
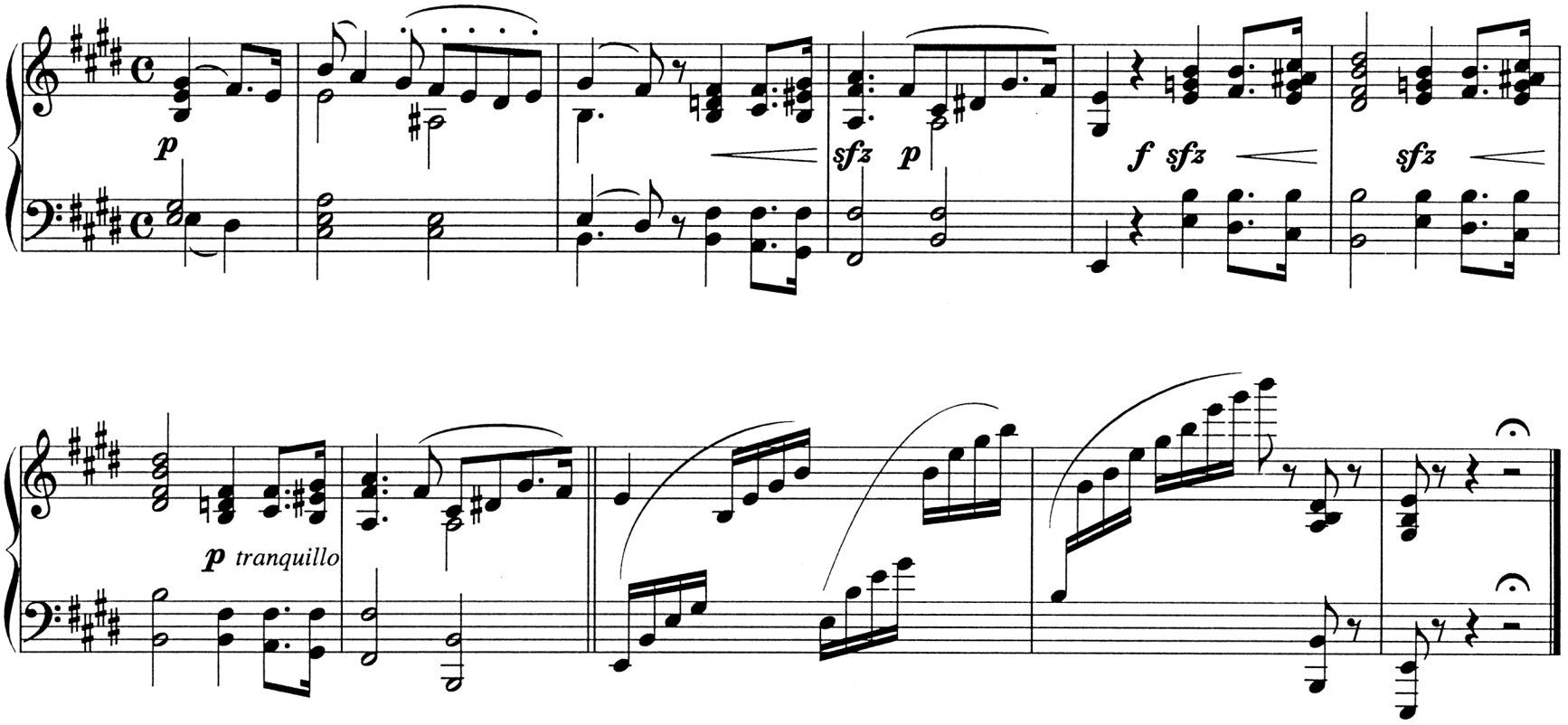


(b) F. Mendelssohn, Songs without Words, Op. 30, No. 3, mm. 17–27 (19th c.)



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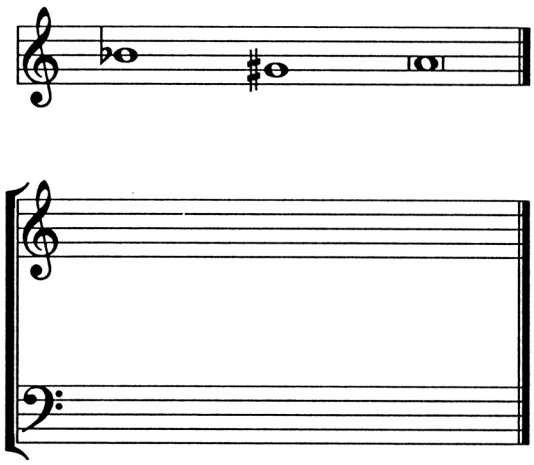
Assignment 23.4

Name: _____

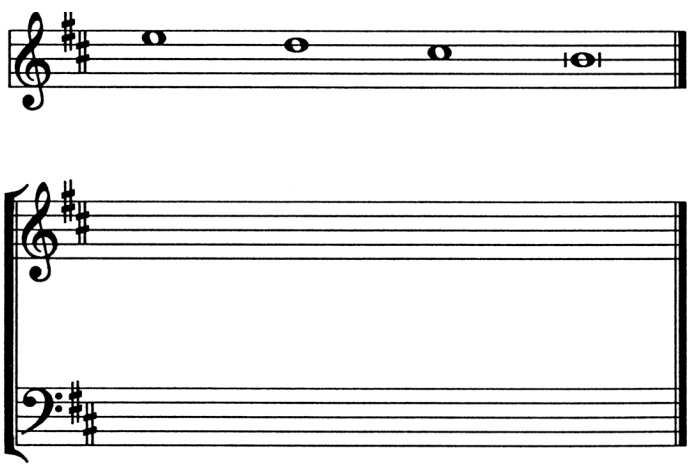
Four soprano cadences are given below.

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.

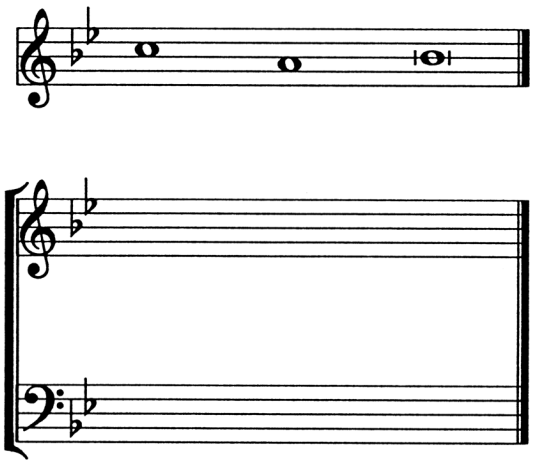
(a)



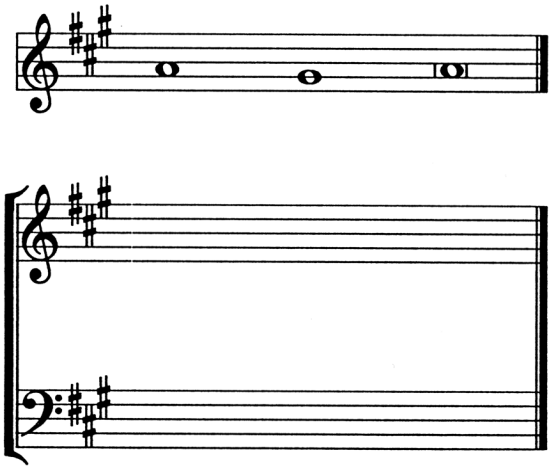
(b)



(c)



(d)



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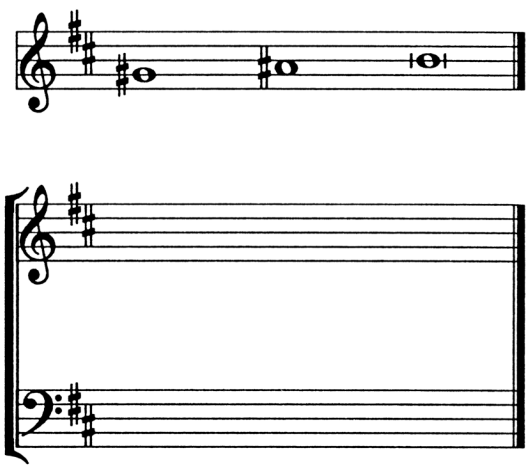
Assignment 23.5

Name: _____

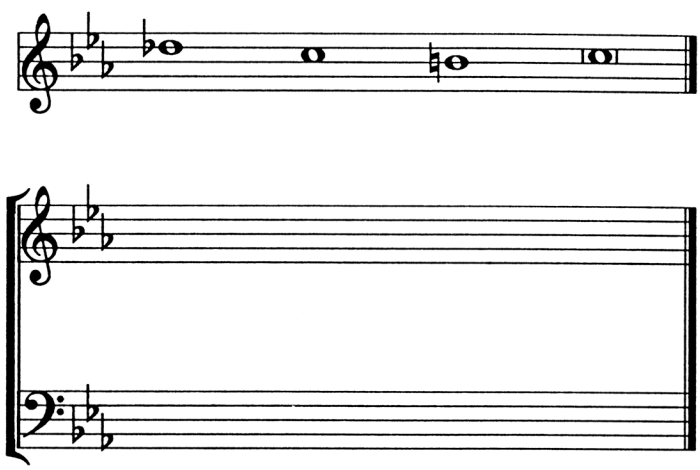
Four soprano cadences are given below.

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.

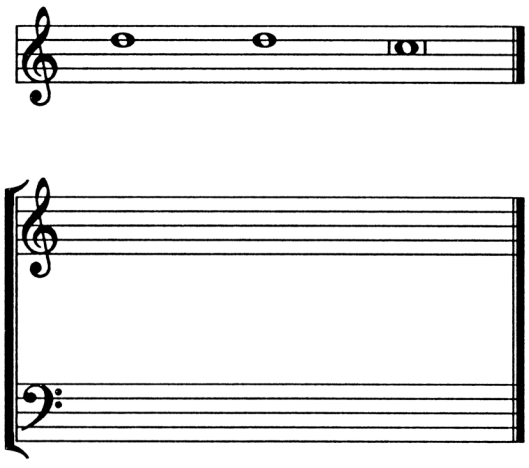
(a)



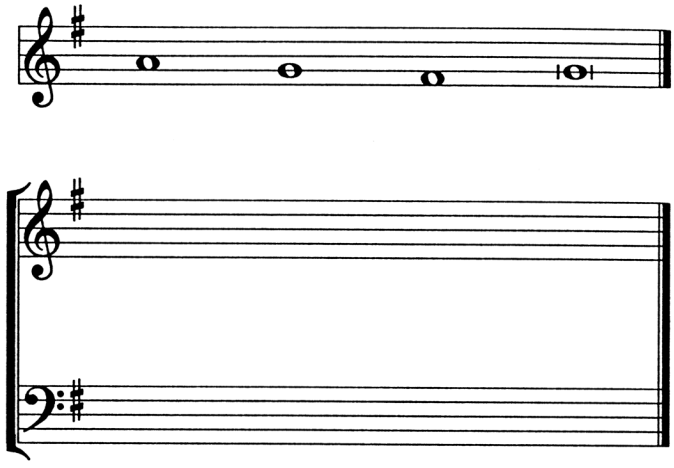
(b)



(c)



(d)



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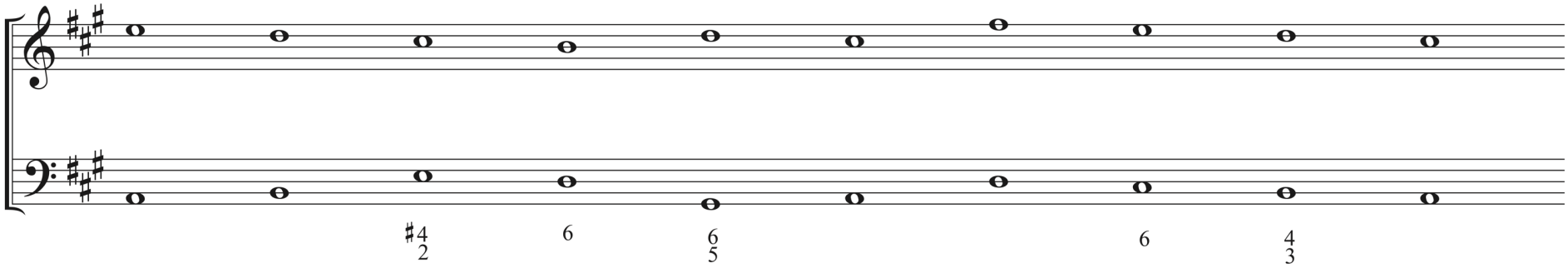
Assignment 23.6

Name: _____

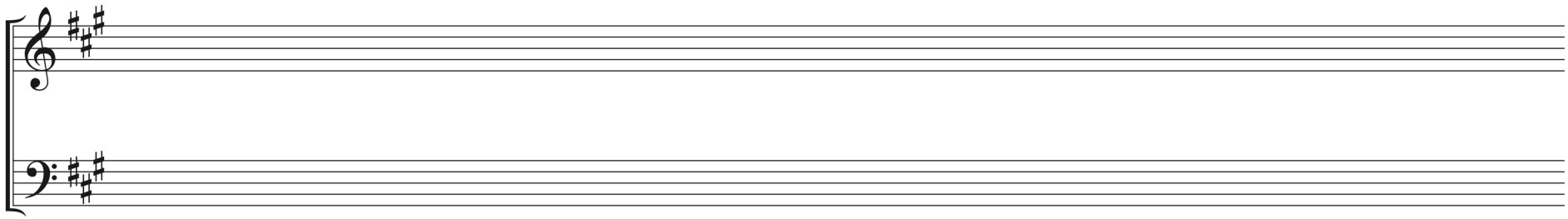
While primary mixture is regularly featured in cadences, it is also often found within the phrase, and within prolongations. This assignment contains two partial outer-voice frameworks that involve prolongations of primary and secondary keys; they do not end with a cadence. For each partial framework:

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:



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



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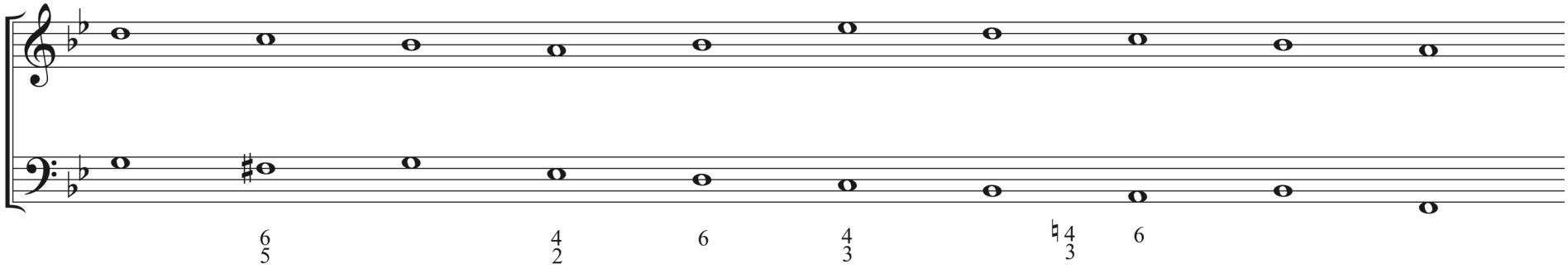
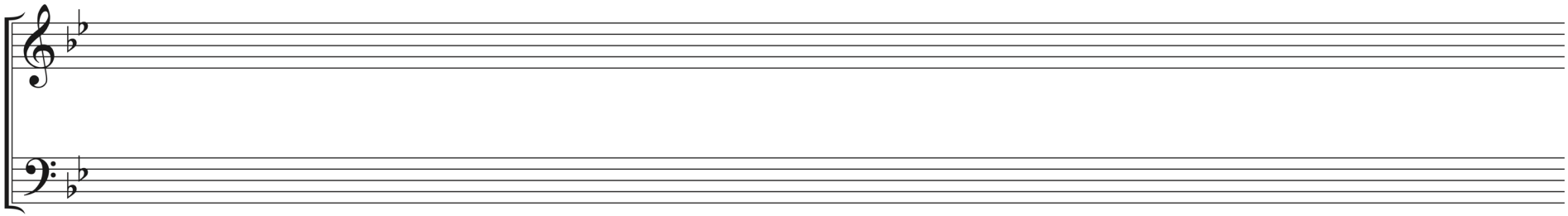
(b) Provide harmonic analysis:



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



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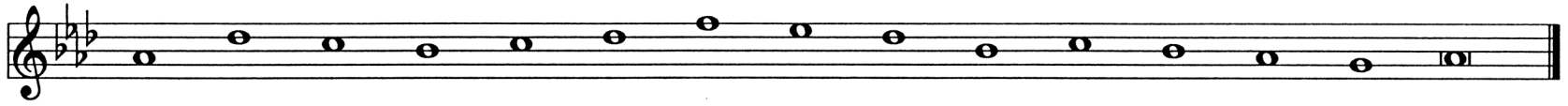
Assignment 23.7

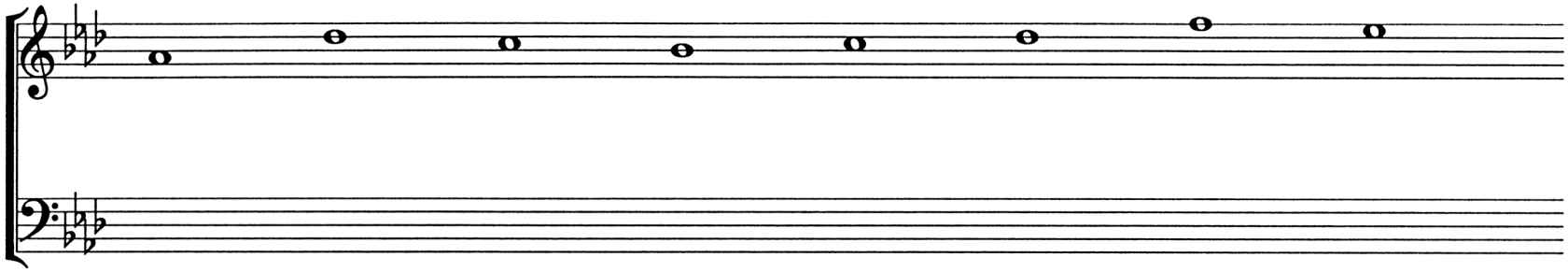
Name: _____

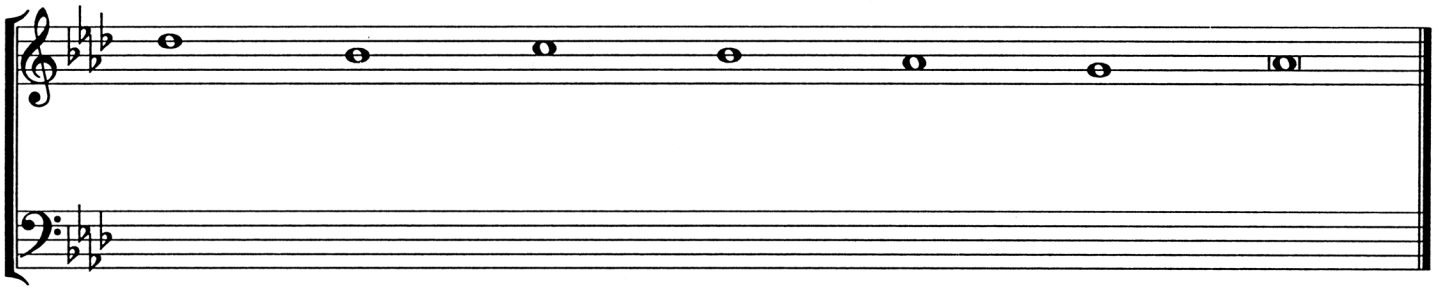
A soprano cantus is given below.

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.



Outer-voice framework





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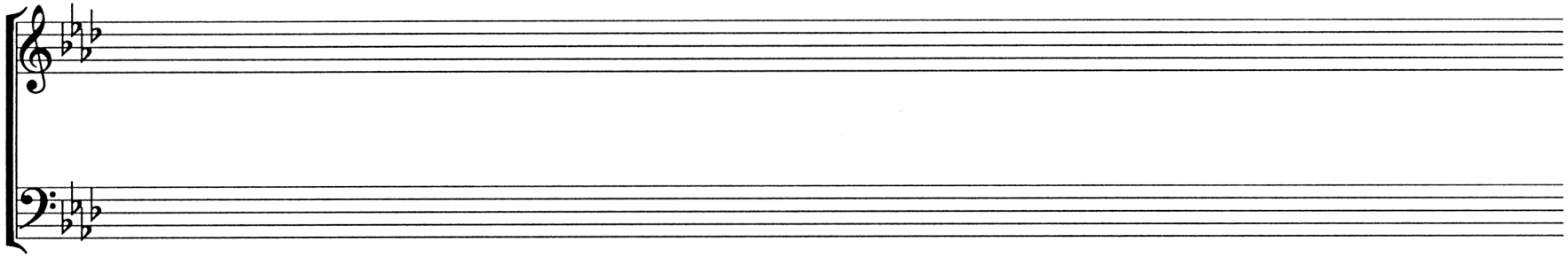
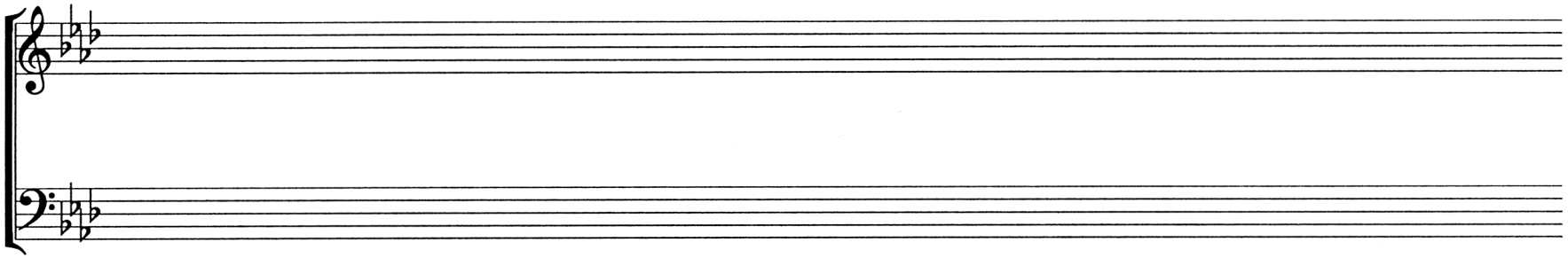
Decorated homophony





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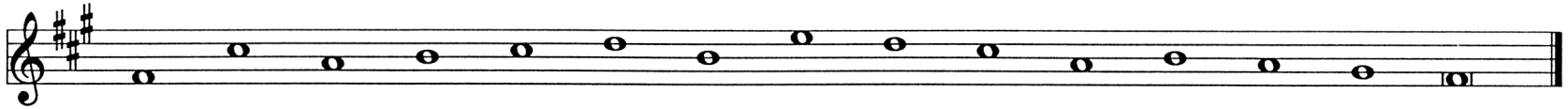
Assignment 23.8

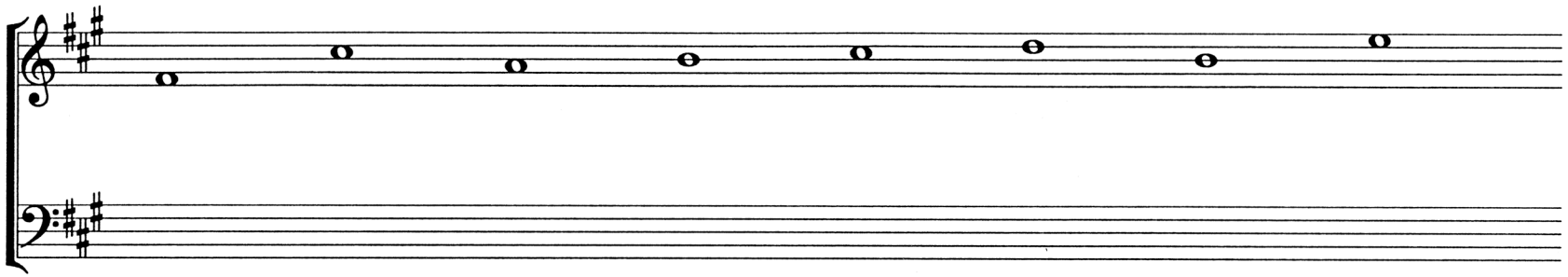
Name: _____

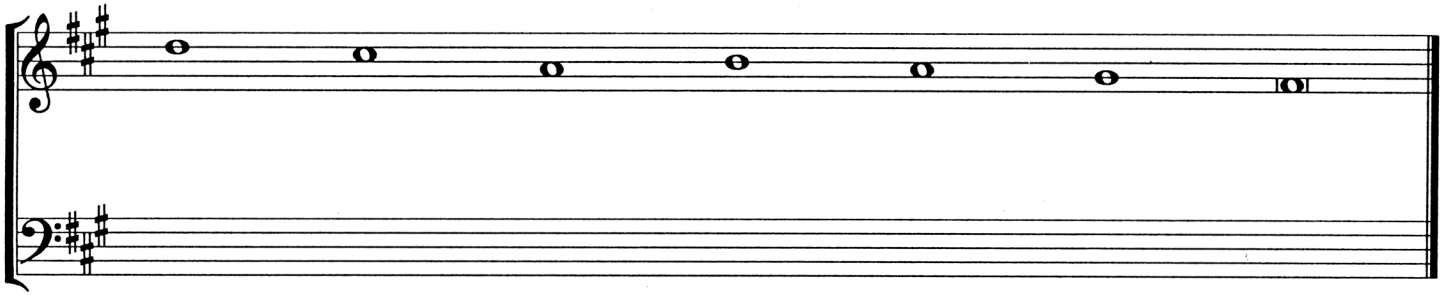
A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate. Include a Neapolitan 6^{th} 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.



Outer-voice framework





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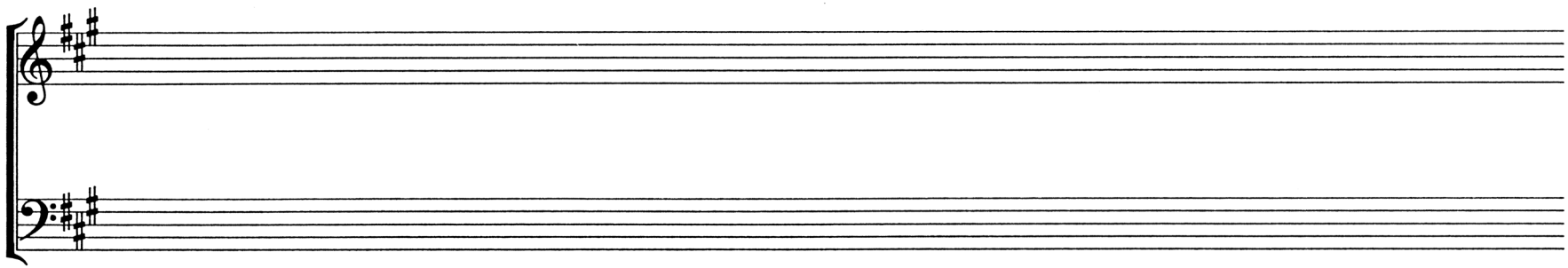
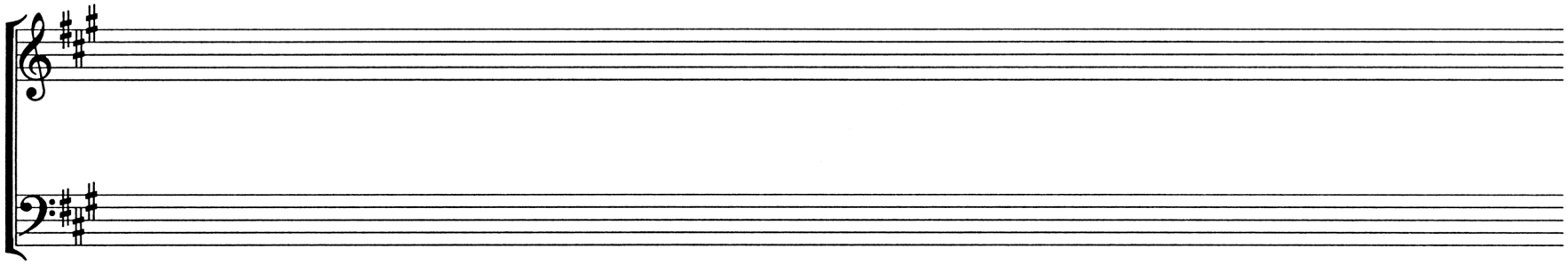
Decorated homophony





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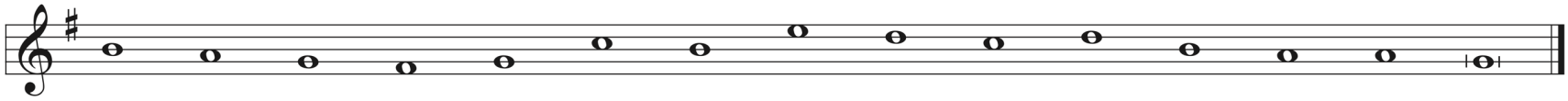
Assignment 23.9

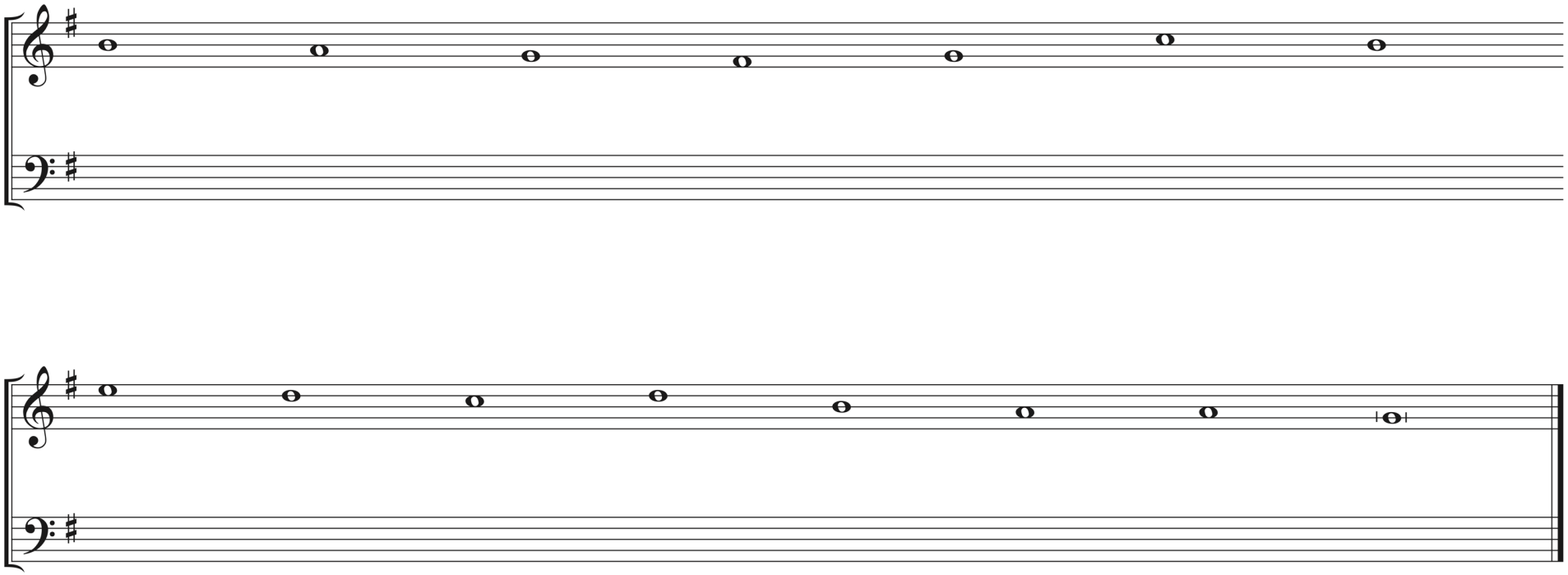
Name: _____

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



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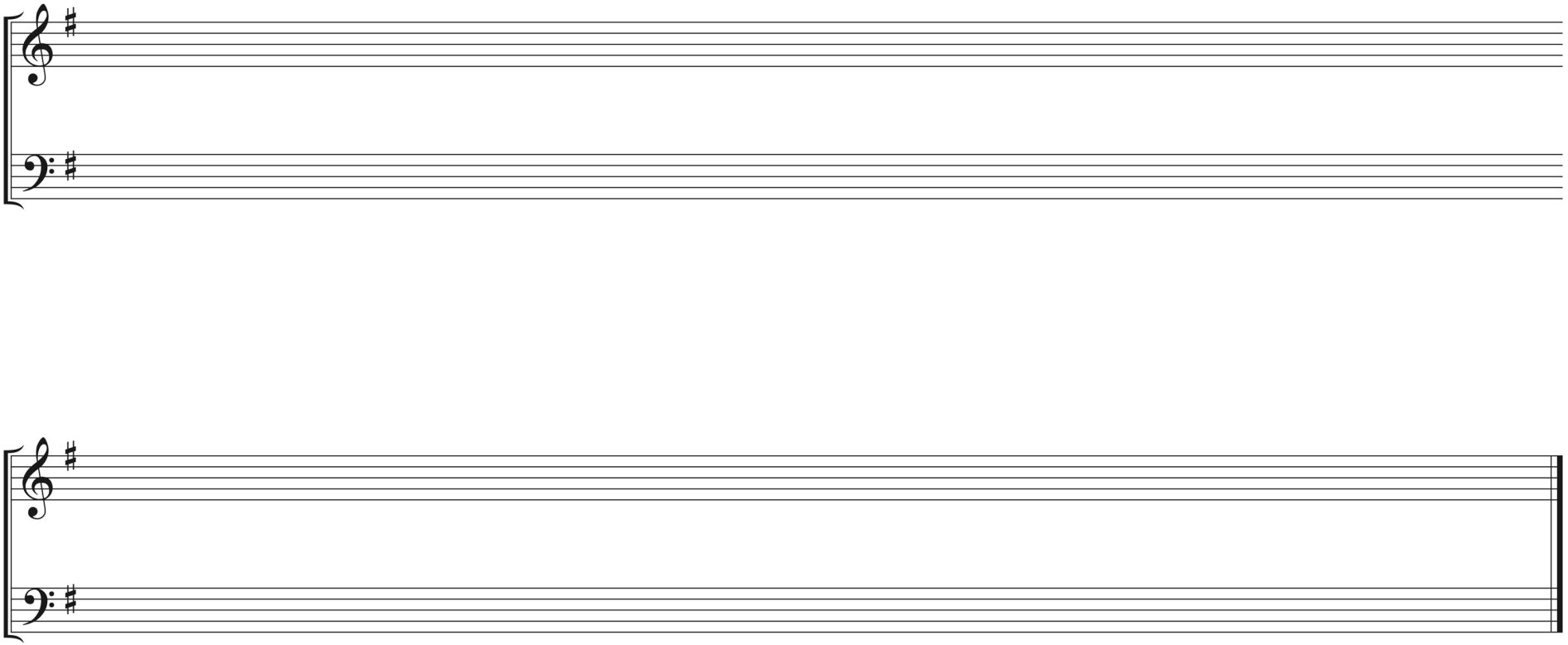
Decorated homophony



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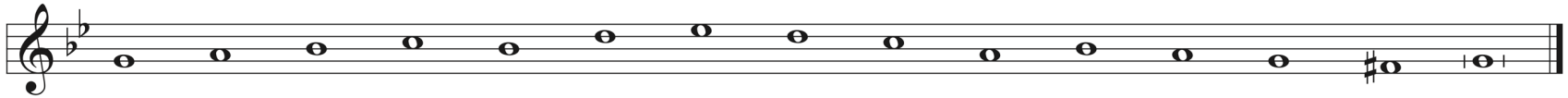
Assignment 23.10

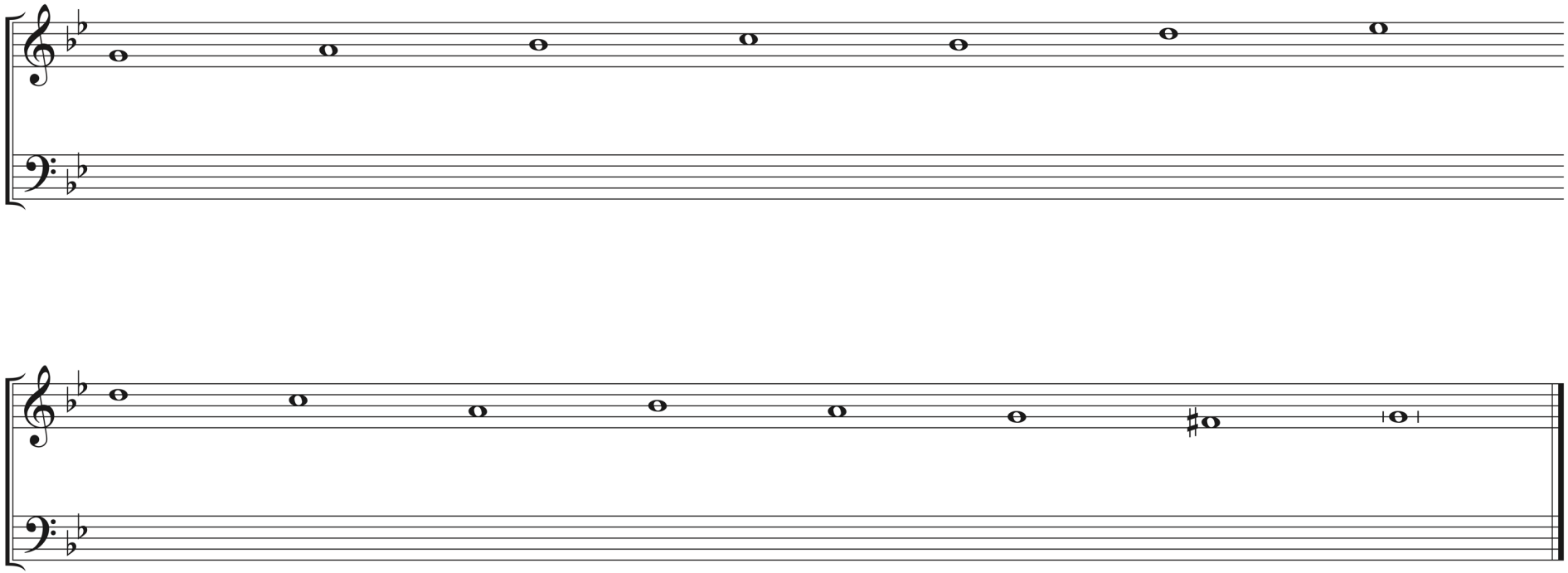
Name: _____

A soprano cantus is given below.

1. On this page: compose an elaborated bass line, introducing primary mixture where appropriate. Include a Neapolitan 6^{th} 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



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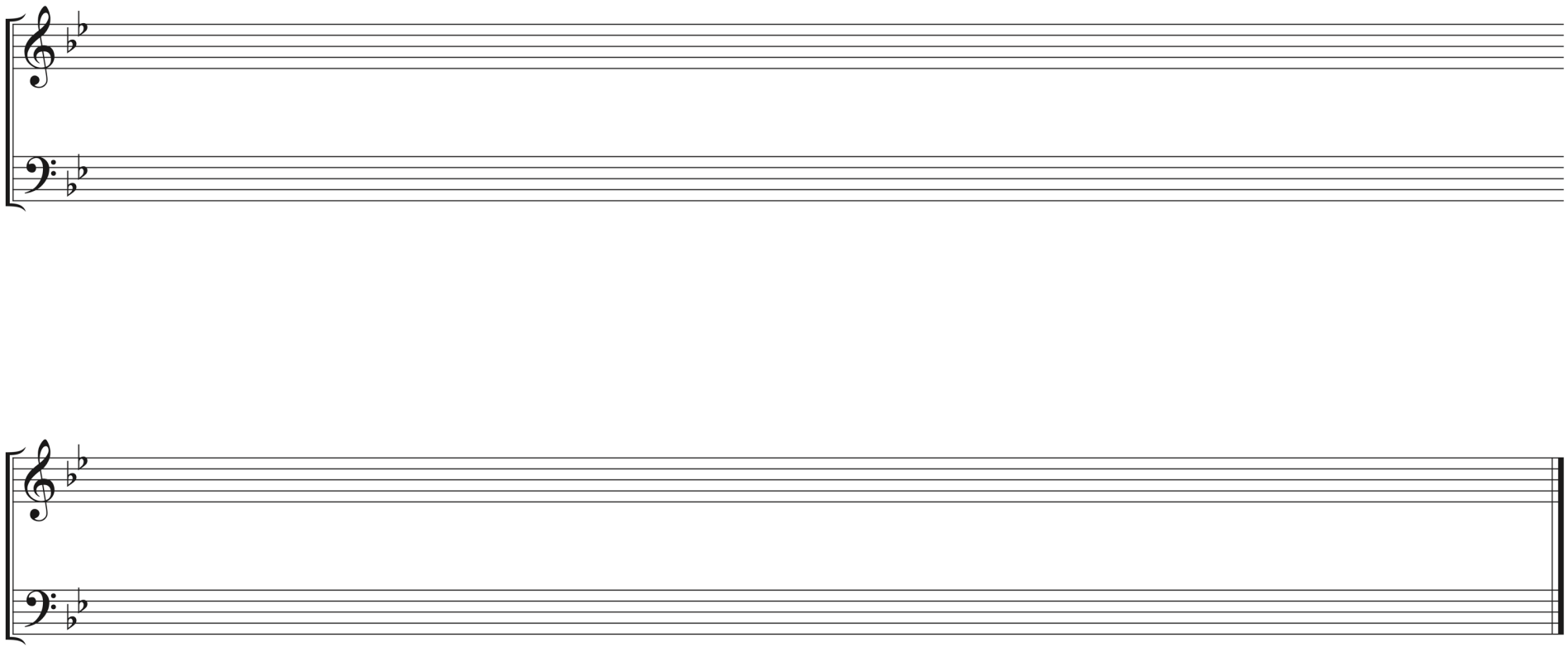
Assignment 23.10 (continued)

Decorated homophony



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