La (Þ6) in the Bass at Beginnings, Middles, and Endings

**Part I.** Bass Lines.

* Below are several bass lines.
  + Label the key you’re thinking in, then
  + using Roman numerals, indicate a common harmonization of the given bass line according to where it occurs in a phrase (beginning, middle, end).
* You do not need to part write the progression.



**Part II.** Short progressions from figures and Roman numerals

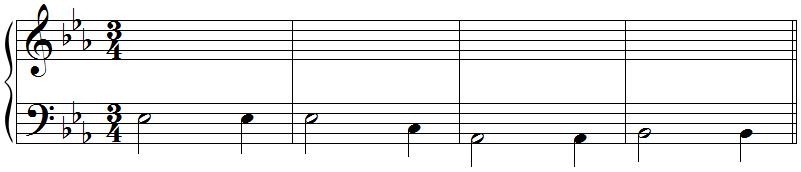
* Two excerpts below use figures, while the other two use Roman numerals.
* Provide a harmonic analysis of the two excerpts with figures, then
* Realize the Roman numerals for all excerpts in four parts.

|  |  |
| --- | --- |
| G: I (IV6) I6 | c: i iv6 V |
|  |  |



**Part III**. Unfigured bass

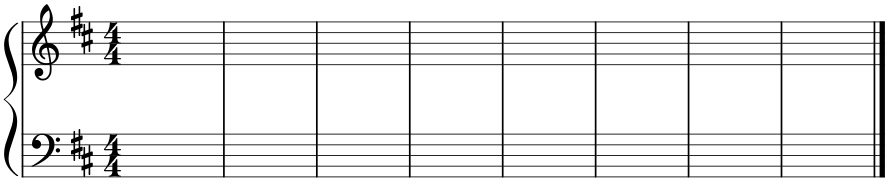
* Provide a Roman numeral analysis that appropriately harmonizes the given bass line
* Add a contextual analysis below your Roman numerals
* Realize your analysis in either keyboard or vocal style (your choice)
* Label the type of cadence you wrote appropriately



E:

**Part IV.** Analysis: Joseph Bologne, *Six Concertante Quartets No. 5*, I, mm. 14–21 (see attached score packet)

* Listen to the excerpt: <https://youtu.be/6ASJMvFLYYI?t=30> (starts at about 0:30)
* **Although the key signature suggests GM/Em, this passage is in DM.**
* Identify all cadences (in DM!)
* Provide a harmonic analysis of the entire passage (in DM!)
  + Note 1: the bass has the melody here, so there are some embellishing tones in the bass. You don’t need to label them.
  + Note 2: mm. 18–20 are a little tricky because of embellishing tones in the cello. You should find a progression that relates to the chapter here.
* On the blank staff below, provide a reduction of the progression you discovered in Bologne’s quartet. Be sure you begin with the soprano and bass notes from the quartet itself, then continue on with part-writing as we have been in class.
  + As you work with mm. 14–17, consider that 16–17 are a repetition of 14–15. If you choose to reflect that repetition in your reduction, it might mean that an active note in m. 15 doesn’t resolve as expected, and that’s okay!
  + For m. 21, you can just use a whole note to represent a single I chord in that measure.





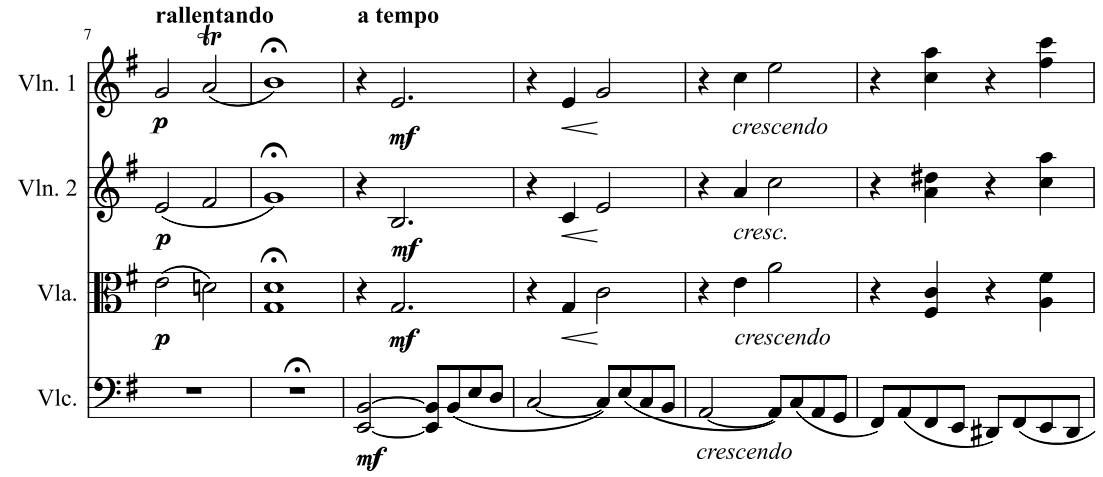


**Part V.** Analysis 2: Emilie Mayer, String Quartet in E minor, mm. 9–20 (score on next page).

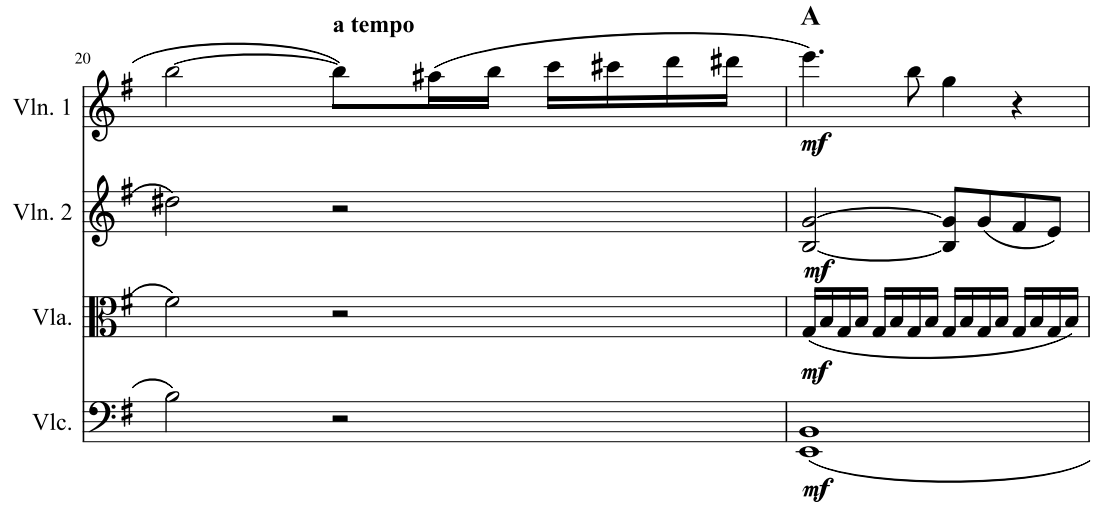
* Recording: <https://youtu.be/h8uMhXLJcYE> (@ 0:17)
* Below is a list of features. Circle any that appear in this excerpt.

|  |  |  |
| --- | --- | --- |
| Deceptive motion | Plagal motion immediately after a cadence | Phrygian HC |

* Label all cadences in the excerpt.
* Harmonic analysis is not required for this excerpt.







**Part VI.** Analysis 3: Emilie Mayer, *Impromptu* Op. 44, mm. 33–40.

* Recording: <https://youtu.be/QhTTZjxWlO0> (@ 0:57)
* Below is a list of features. Circle any that appear in this excerpt.

|  |  |  |
| --- | --- | --- |
| Deceptive motion | Plagal motion immediately after a cadence | Phrygian HC |

* Label all cadences in the excerpt.
* Provide a harmonic analysis **in D major. The excerpt has changed keys.**
  + The harmony in the box is one we haven't learned yet. You can ignore it for now.
* Part write the progression from the excerpt on the blank staff below the excerpt.
  + Begin on a I chord with a D in the soprano. This will connect to the excerpt better than starting on an A.
  + For m. 37, you can just show the chord on the downbeat as if it lasts a whole measure (so with a dotted half note).





