

La (6̂) 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.

1

2

3

4

5

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

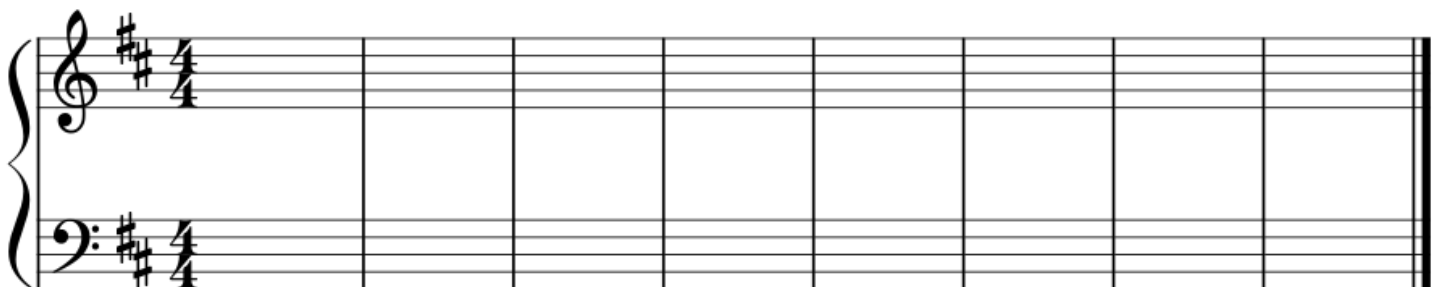
- Provide a Roman numeral analysis that appropriately harmonizes the given bass line
- Add a contextual analysis below your Roman numerals
- Realize your analysis in either keyboard or vocal style (your choice)
- Label the type of cadence you wrote appropriately



E \flat :

Part IV. Analysis: Joseph Bologna, *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 Bologna'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.



9 10 11 12 13 tr 14

15 16 17 18 19 20

21 22 23

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.

7

rallentando
tr

a tempo

Vln. 1 *p* *mf* *crescendo*

Vln. 2 *p* *mf* *cresc.*

Vla. *p* *mf* *crescendo*

Vlc. *mf* *crescendo*

13

rallentando
tr

Vln. 1 *f* *diminuendo* *p* *pp* *f*

Vln. 2 *f* *dim.* *p* *pp* *f*

Vla. *f* *dim.* *p* *pp* *f*

Vlc. *f* *dim.* *p* *pp* *f*

20

a tempo

A

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

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

- Recording: <https://youtu.be/QhTTZjxWIO0> (@ 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 \flat 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 \flat in the soprano. This will connect to the excerpt better than starting on an A \flat .
 - 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).