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# Plagal Motion as a Form of Prolongation

Name: \_\_\_\_\_

## Part 1: Bass lines

1. Several bass lines appear below. For any bass line that could prolong tonic at the beginning a phrase: (1) label the key and (2) provide a harmonic analysis that is stylistically appropriate for common-practice music.
2. For any bass line that wouldn't work to prolong tonic at the beginning of a phrase, leave the score blank.
3. Some excerpts have multiple possible harmonizations.



## Part 2: Analysis: Joseph Bologna, *Six Concertante Quartets No. 4, II*, mm. 54–61 (see attached score packet)

1. Listen to the excerpt: a MuseScore recording is in the same place you found this assignment (no professional recording, unfortunately 😞)
2. Label the key
3. Identify all cadences
4. Provide a harmonic analysis of the entire passage
  - Follow the process from class where you scan the bass and take an educated guess about the progression based on where it's located in the phrase and your knowledge of the common patterns we've been learning in class.
5. Circle and label any embellishing tones in the violin 1 part (top staff).
6. Measure 59 contains two harmonies, one for each bass note in that measure. The second harmony in the measure is missing a note that is seemingly very important! In the blank space below, please explain in writing: (1) What note is missing? (2) Why do you think Bologna left that note out? (3) How is it that we can still tell what the chord is?

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### Part 3: Analysis: Hoffmeister, Clarinet Concerto in B $\flat$ , I, mm. 70–85 (see attached score packet)

1. Listen to the excerpt below several times:  
<https://open.spotify.com/track/71uhYCiH97bUYMR06ociiO?si=eead46e1d1344dfe> (@ 2:05)
2. This score is a **transposed score** meaning that the clarinet part is not written as it sounds. To determine the note the clarinet is playing, transpose the clarinet line down a major 2<sup>nd</sup>.
3. Label the key
4. Label all cadences
5. Provide a harmonic analysis of mm. 70–85
6. Identify how the phrase model operates using the labels Tb-PD-D-Te

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## Score Excerpts

Score for Part 2: Joseph Bologna, Six Concertante Quartets No. 4, II, mm. 54–61.

Musical score excerpt for Part 2, measures 52–61. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 53–61 are highlighted with a grey background. Red numbers 53, 54, 55, 56, 57, 58, 59, 60, and 61 are written above the corresponding measures. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with the instruction "Fine Rondeau D.C. al Fine".

Musical score excerpt for Part 2, measures 21–23. The score is in G major (one sharp) and 4/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 22 and 23 are highlighted with a grey background. Red numbers 22 and 23 are written above the corresponding measures. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) and *p* (piano), with some instances in brackets. The piece concludes with the instruction "Fine".

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Score for Part 3: Hoffmeister, Clarinet Concerto in B $\flat$ , I, mm. 70–85

69 cl. (B $\flat$ )

Pno

*p*

This system shows measures 69 through 73. The clarinet part (top staff) begins with a whole rest in measure 69, followed by a melodic line starting in measure 70. The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A piano (*p*) dynamic marking is present in measure 70.

74

This system shows measures 74 through 77. The clarinet part continues its melodic line with various ornaments and slurs. The piano accompaniment maintains its eighth-note texture, with some chords in the right hand and a steady bass line in the left hand.

78

This system shows measures 78 through 81. The clarinet part concludes with a melodic phrase that ends in measure 81. The piano accompaniment continues with its characteristic eighth-note accompaniment and bass line.

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82

The musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a trill (tr) and a flat (b). The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one flat. The middle staff features a series of chords, primarily triads and dyads, with some slurs. The bottom staff contains a bass line with quarter and eighth notes. A dynamic marking of *f* (forte) is present in the middle staff.