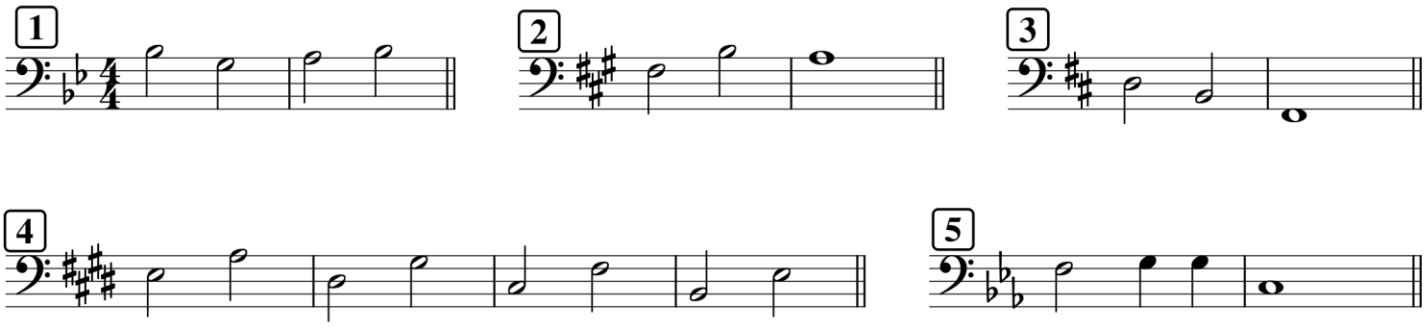
La (6̂) in the Bass at Beginnings, Middles, and Endings

Name: _____

Part 1: Bass Lines

1. 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).
2. You do not need to part write the progression.



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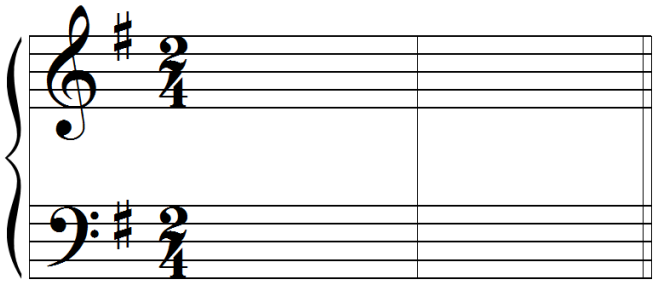
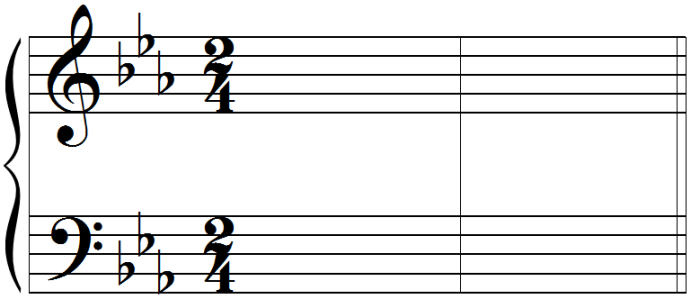
Part 2: Short progressions from figures and Roman numerals

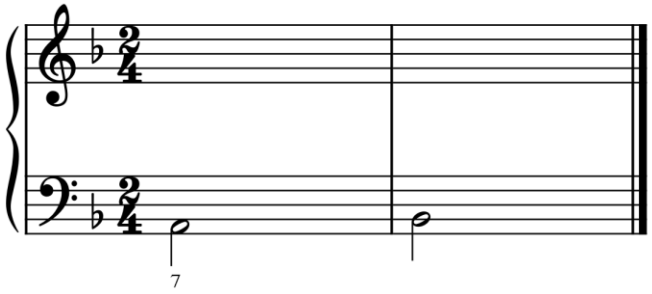
1. Two excerpts below use figures, while the other two use Roman numerals.
2. Provide a harmonic analysis of the two excerpts with figures, then
3. Realize the Roman numerals for all excerpts in four parts.

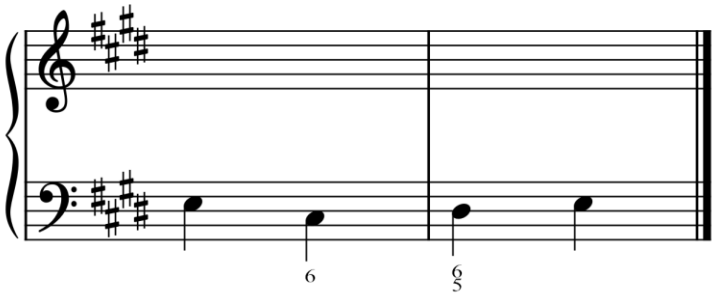


G: I (IV^6) I^6



c: i iv^6 V





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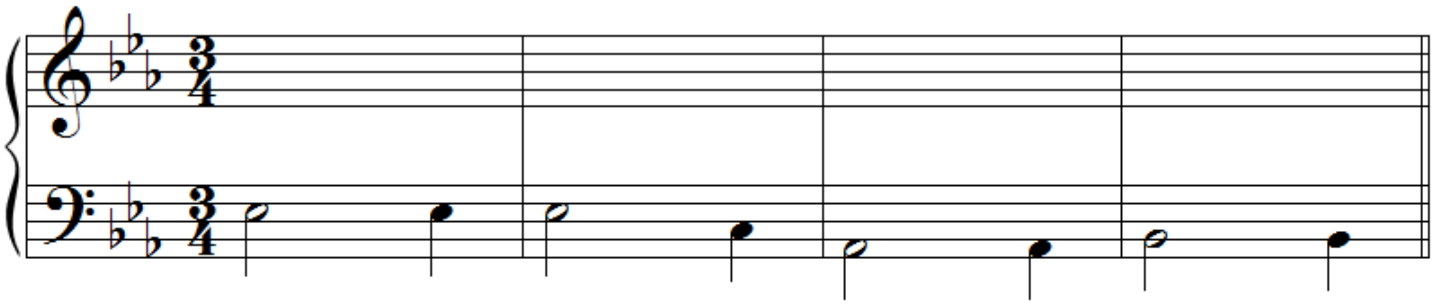
Part 3: Unfigured bass

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



E♭:

Part 4: Analysis: Joseph Bologne, *Six Concertante Quartets No. 5*, I, mm. 14–21

1. Listen to the excerpt: https://youtu.be/6ASJMvFLYYI?t=30 (starts at about 0:30)
2. **Although the key signature suggests GM/Em, this passage is in DM.**
3. Identify all cadences (in DM!)
4. 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.
5. 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.

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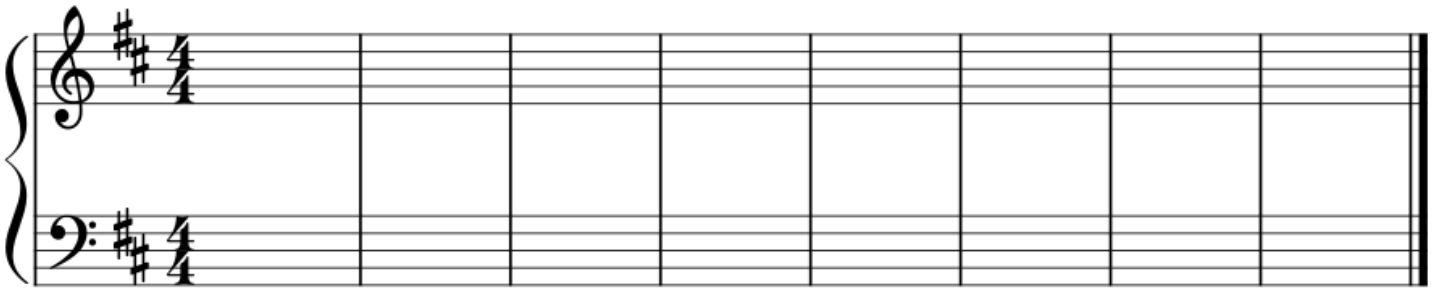

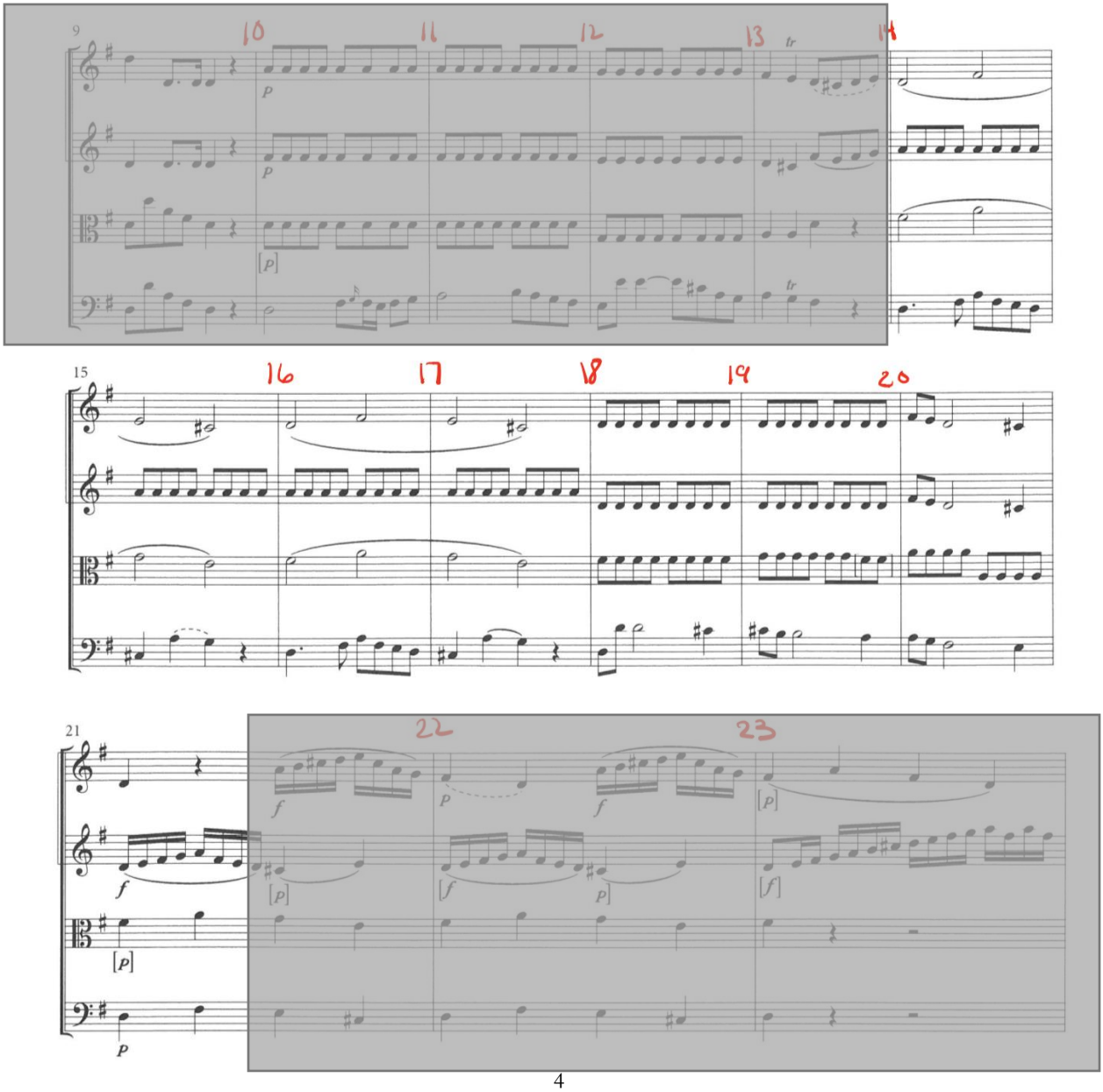

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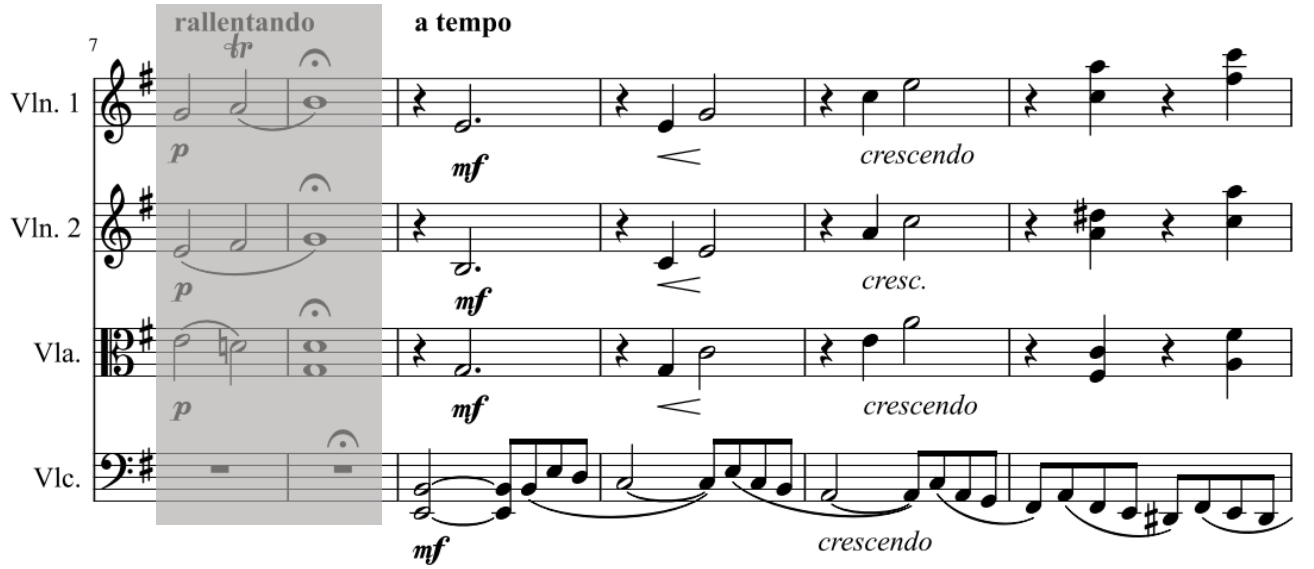
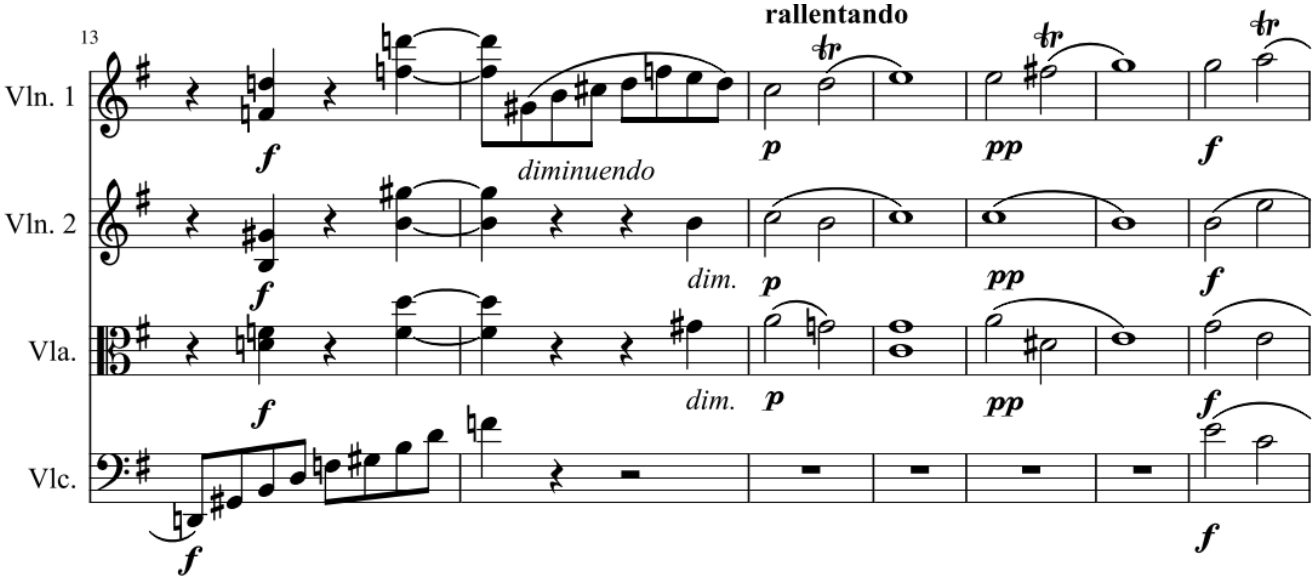
Part 5: Analysis 2: Emilie Mayer, String Quartet in E minor, mm. 9–20

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

Deceptive motion Plagal motion immediately after a cadence Phrygian HC

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





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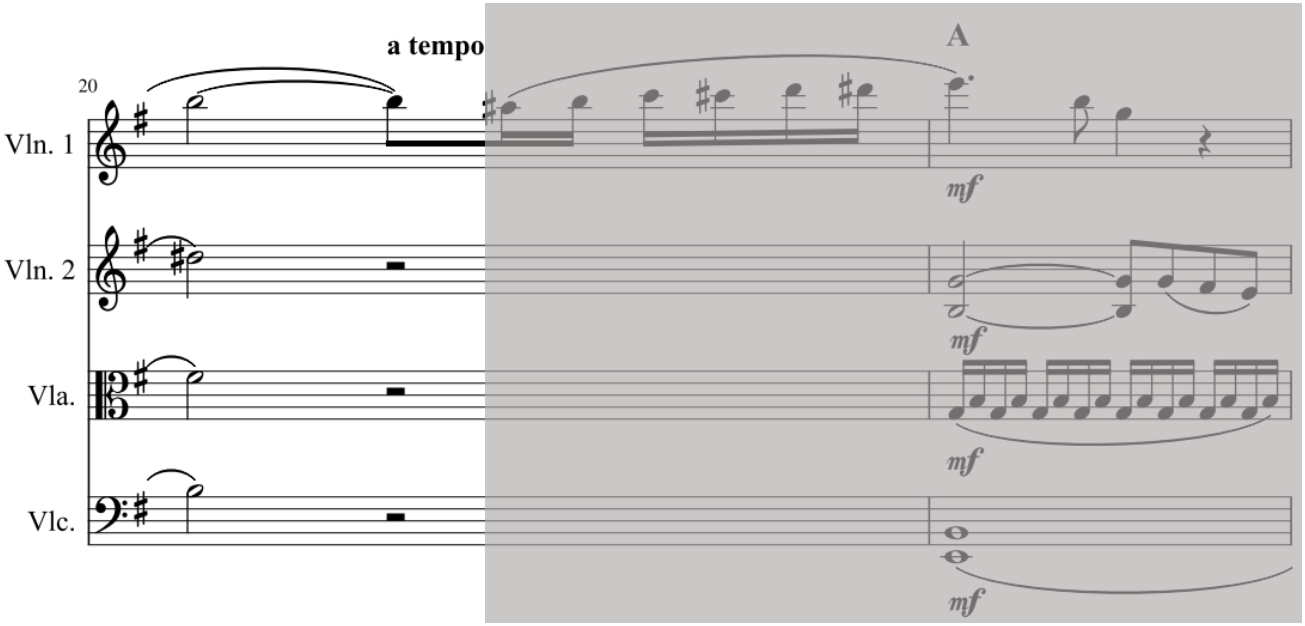

Part 6: Analysis 3: Emilie Mayer, *Impromptu* Op. 44, mm. 33–40.

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

Deceptive motion	Plagal motion immediately after a cadence	Phrygian HC

3. Label all cadences in the excerpt.
4. 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.
5. 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).

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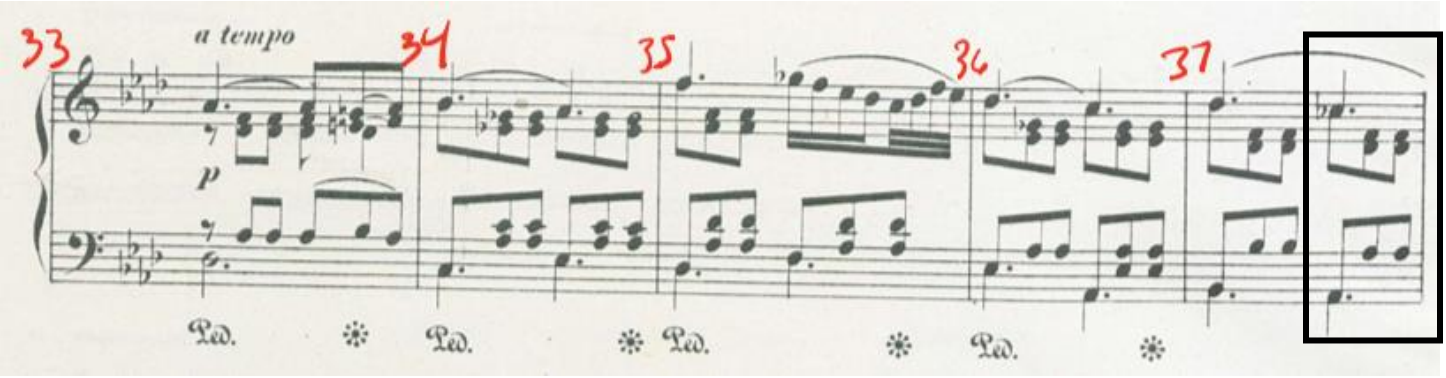

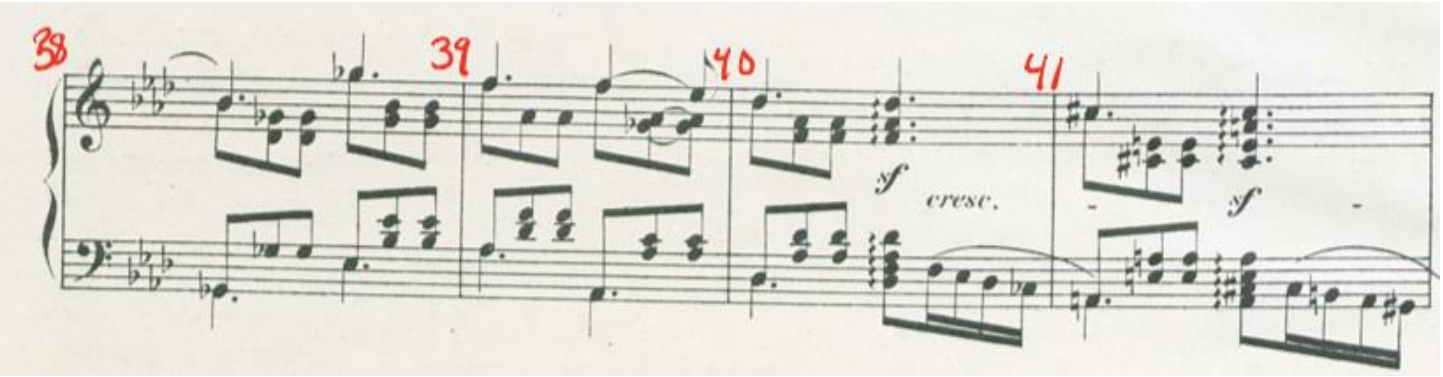

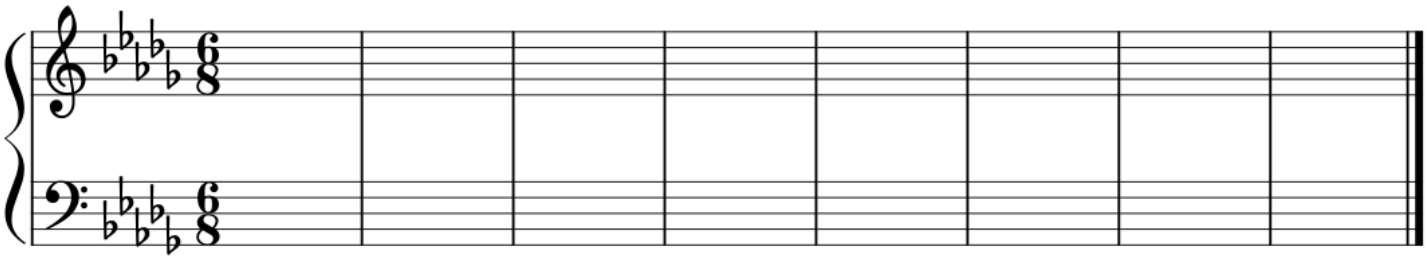

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