

La ($\hat{6}$) in the Bass at Beginnings, Middles, and Endings

Name: _____

Part 1: 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.



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

Name: _____

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.

A musical staff in G major (one sharp) and 2/4 time signature. The staff is empty, intended for the student to write a harmonic progression.

G: I (IV⁶) I⁶

A musical staff in C minor (three flats) and 2/4 time signature. The staff is empty, intended for the student to write a harmonic progression.

c: i iv⁶ V

A musical staff in F major (two flats) and 2/4 time signature. The bass line contains two notes: a half note G (labeled with the figure 7) and a half note C.

A musical staff in D major (two sharps) and 2/4 time signature. The bass line contains three notes: a half note G (labeled with the figure 6), a half note A (labeled with the figure 5), and a half note D.

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

Name: _____

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

The musical notation shows a bass line in 3/4 time with a key signature of two flats. The notes are: G2 (half note), F2 (quarter note), E2 (quarter note), D2 (quarter note), C2 (quarter note), B1 (quarter note), A1 (quarter note), G1 (quarter note). The treble clef staff is empty.

E \flat :

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.

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

Name: _____

An empty musical score for piano in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#) and a time signature of 4/4.

Musical score for measures 9 through 14. The score is in G major and 4/4 time. Measures 9 and 10 are marked with a piano (*p*) dynamic. Measure 13 includes a trill (*tr*) over the final note. The score is presented in a greyed-out format.

Musical score for measures 15 through 20. The score is in G major and 4/4 time. Measures 15, 16, 17, 18, 19, and 20 are marked with measure numbers in red. The score is presented in a greyed-out format.

Musical score for measures 21 through 23. The score is in G major and 4/4 time. Measures 22 and 23 are marked with measure numbers in red. Dynamics include piano (*p*), forte (*f*), and piano (*p*) with accents. The score is presented in a greyed-out format.

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

Name: _____

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.

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* *tr* *tr* *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*

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

Name: _____

20

a tempo

A

Vln. 1

Vln. 2

Vla.

Vlc.

mf

mf

mf

mf

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 \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.
5. 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).

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

Name: _____

Handwritten musical score for measures 33-37. The score is in 3/4 time and features a piano (*p*) dynamic. The bass line contains a sequence of chords, with asterisks (*) marking specific measures. A black box highlights the final measure (37). The notation includes treble and bass staves with various chordal textures.

Handwritten musical score for measures 38-41. The score is in 3/4 time and features a piano (*p*) dynamic. The bass line contains a sequence of chords, with asterisks (*) marking specific measures. A black box highlights the final measure (41). The notation includes treble and bass staves with various chordal textures.

Empty musical staff for practice, consisting of two staves (treble and bass) with a key signature of three flats and a common time signature.