

**Due Wednesday, November 13**

Realize the short phrase below in keyboard style. Write the bass line first (since the Roman numerals and figures essentially tell you what notes to use), then write the entire melody. (Helpful hint: register matters! Remember what you've learned about leaps from species counterpoint.) When you are sure that the outer voices are error-free and create nice counterpoint, add the inner voices as a pair. Identify the cadence type. Finally, add contextual analysis symbols (T/D labels — but not too many!).

*Cadence type:*

A: I V<sub>2</sub><sup>4</sup> I<sup>6</sup> V<sup>6</sup> I V<sup>7</sup> I

*Contextual analysis:*

Realize the figured bass in four-part vocal style. First, add appropriate Roman numerals to the figures. This time, the bass is literally written for you, but it's still best to write the melody next, adding inner voices only after you're sure the outer voices work well together. (Remember that those little slashes through certain numbers in the figures represent accidentals. They're intended to help you.) When you're done, identify the cadence type and add contextual analysis symbols.

*Cadence type:*

: 6 4 4 6 6 6 8 7

*Contextual analysis:*

Harmonize the short melody below. The following steps are strongly suggested.

1. Decide whether each chord is some kind of tonic or some kind of dominant and write the corresponding Roman numeral.
2. Write the bass line, choosing specific inversions and adding the necessary figures.
3. Identify the cadence type.
4. For extra credit, add the inner voices as a pair — that is, write both inner voices simultaneously. You may use either keyboard or vocal style.

Helpful hints:

- Stick with chords we have covered in class.
- Make sure you are creating an appropriately strong sense of cadence at the end.
- Avoid writing something that might sound inappropriately cadential in the middle.
- Consider the harmonic rhythm.

*Cadence type:*



A: