

Assignment 5.1

The second and third chords of each exercise form a cadence.

1. Analyze each chord in the blanks provided.
2. Write the name of the cadence type in the blank above the exercise.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

G: _ _ _ e: _ _ _ C: _ _ _ Eb: _ _ _ F: _ _ _

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Eb: _ _ _ D: _ _ _ A: _ _ _ b: _ _ _ Ab: _ _ _

Assignment 5.2

Following are nonharmonic tones excerpted from music literature.

1. Circle the nonharmonic tone or tones.
2. Write the name of the type of nonharmonic tone in the blank provided.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

Assignment 5.3



The following is an example from music literature.

1. Write the Roman numeral analysis of each chord and indicate the position as follows: ⁶ if in first inversion, ₄ if in second inversion, and no numbers if in root position.
2. All the nonharmonic tones in this composition are unaccented passing tones. Circle the passing tones and write the abbreviation PT nearby.
3. Indicate the type of cadence at each fermata.

Alternative Directions: Macro Analysis

1. Write the macro letter symbol that represents each chord.
2. Include slurs wherever appropriate to identify circle progressions.
3. Indicate the type of cadence at each fermata.

Bourgeois: “Old Hundredth” from the *Genevan Psalter*. **CD Track 31**

G: _____

_____ Cadence

_____ Cadence

_____ Cadence _____ Cadence

Assignment 5.4



The following are examples from Bach chorales.

1. Write the Roman numeral analysis of each chord and indicate the position as follows: 6 if in first inversion, 4_2 if in second inversion, and no numbers if in root position.
2. Circle all nonharmonic tones and write the abbreviations representing the name nearby. For convenience use the following abbreviations:

Unaccented passing tone = PT

4–3 suspension = 4–3 SUS

Unaccented neighboring tone = NT

3. The first chord of each example is analyzed correctly for you.
4. Indicate the type of cadence at each fermata.

1. “Allein Gott in der Höh’ sei Ehr” (“Only to God on High Be Glory!”), BWV 104, mm. 1–2. **CD Track 32**

Musical score for Example 1, BWV 104, mm. 1–2. The score is in G major (one sharp) and common time (C). The first measure shows a treble clef with a half note G4 and a bass clef with a half note G2. Both notes are circled and labeled 'PT'. The second measure shows a treble clef with a half note A4 and a bass clef with a half note A2. The third measure shows a treble clef with a half note B4 and a bass clef with a half note B2. The fourth measure shows a treble clef with a half note C5 and a bass clef with a half note C3. A fermata is placed over the final chord in the fourth measure.

A: I — — — — — — — — — —

_____ Cadence

2. “Mach’s mit mir, Gott, nach deiner Güt” (“Do with Me as Thy Goodness Prompts Thee”), BWV 377, mm. 1–2. **CD Track 33**

Musical score for Example 2, BWV 377, mm. 1–2. The score is in G major (one sharp) and common time (C). The first measure shows a treble clef with a half note G4 and a bass clef with a half note G2. Both notes are circled and labeled 'PT'. The second measure shows a treble clef with a half note A4 and a bass clef with a half note A2. The third measure shows a treble clef with a half note B4 and a bass clef with a half note B2. The fourth measure shows a treble clef with a half note C5 and a bass clef with a half note C3. A fermata is placed over the final chord in the fourth measure.

D: I — — — — — — — — — —

_____ Cadence

3. "Christus, der ist mein Leben" ("Christ Is My Life"), BWV 282, mm. 1–4.
 CD Track 34

G: I _ _ _ _ _ _ _ _

—————
 Cadence

4. "Ermuntre dich, mein schwacher Geist" ("Rouse Thyself, My Weak Spirit"),
 BWV 43, mm. 20–22. CD Track 35

G: I⁶ _ _ _ _ _ _ _

—————
 Cadence

5. "Nun danket alle Gott" ("Now Let Us All Thank God"), BWV 386, mm. 1–2.
 CD Track 36

A: I _ _ _ _ _ _

—————
 Cadence

Assignment 5.5



Following are four excerpts from music literature.

1. Analyze each chord with Roman numerals, also indicating its position. Some chords are provided to help you understand the procedure.
2. Circle and indicate the type of each nonharmonic tone next to the circle. For convenience use the following abbreviations:

PT = Unaccented passing tone

$\overset{>}{\text{PT}}$ = Accented passing tone

NT = Unaccented neighboring tone

$\overset{>}{\text{NT}}$ = Accented neighboring tone

ET = Escape tone

SUS = Suspension and type (9–8, 7–6, 4–3, 2–3)

3. Indicate the type of cadence used at each phrase ending.
4. In numbers 1 and 2, the chords change every quarter note. In numbers 3 and 4, the chords are bracketed—one chord per bracket.

1. Bach: “Als Jesus Christus in der Nacht” (“When Jesus Christ in the Night”), BWV 265, mm. 1–2. [CD Track 37](#)

F: vi ii₅*

Cadence

*Not explained in the text yet. Ignore for the moment.

2. Bach: “Ach bleib bei uns, Herr Jesu Christ” (“Ah, Stay With Us, Lord Jesus Christ”), BWV 253, mm. 8–10. [CD Track 38](#)

A: vi

Cadence

3. Caldara: “Alma del core” from *La costanza in amor vince l’inganno*, mm. 23–26. **CD Track 39**

The musical score is in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Al - ma del co - - - re, spir - to dell' al - ma,". The piano accompaniment features a steady bass line and chords in the right hand.

A: I

Cadence

The following hints will help you complete the analysis of the excerpt by Corelli.

1. The analysis for three of the chords is provided. The chord at number 1 is given to help you get started. The analysis at numbers 9 and 12 is also given.
2. The chords at numbers 6 and 7 are incomplete. Each requires another note to complete the triad. These are called implied harmonies, meaning that the missing note is suggested but not stated.

Hint for chord 6: the missing triad note is suggested in chord 5. Which note of chord 5 would fill out the triad in chord 6?

Hint for chord 7: the missing triad tone is suggested in chord 8. Which note of chord 8 would fill out the triad in chord 7?

3. The answer to the analysis of the C in chord 7 is found on pages 107–108.

4. Corelli: Sonata for Two Violins and Violone/Archlute in F Major, op. 3, no. 1, II: Allegro, mm. 34–37. **CD Track 40**

The musical score is in F major (one flat) and common time. It features three staves: two for violins and one for violone/arcilute. The piece is marked 'Allegro' and covers measures 34 to 37. The score shows a variety of rhythmic patterns and melodic lines.

1 2 3 4 5 6 7 8 9 10 11 12
F: vi V⁷ I

Cadence