

MHIS 135

Chapter 5 - Tonic & Subdominant

Name

Harmonize the following soprano examples in 4 voice chorale style, employing only the tonic and subdominant triads. Analyze your work.

The first exercise consists of a single melodic line in the soprano voice. It is divided into three measures. The first measure is in F major (one flat), the second in B-flat major (two flats), and the third in E major (three sharps). The notes are: Measure 1: F4, A4, C5; Measure 2: Bb4, Ab4, G4; Measure 3: E5, G5, A5.

F:

Bb:

E:

The second exercise consists of a single melodic line in the soprano voice. It is divided into four measures. The first measure is in C major (no sharps or flats), the second in D major (two sharps), and the third and fourth in B major (two sharps). The notes are: Measure 1: C4, E4, G4; Measure 2: D4, F#4, A4; Measure 3: B4, D5, E5; Measure 4: B4.

C:

D:

B:

Analyze the following 4 voice chorale. Include: key, lead sheet symbols above, roman numerals below, and non-chord tones (circle and label).

The 4-voice chorale is in F major (one flat). It consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano accompaniment is in a simple harmonic style, primarily using block chords. The key signature is one flat (F major). The piece is in 4/4 time. The first measure contains a tonic triad (F-A-C) in the piano and a soprano line with notes F4, A4, C5. The second measure contains a subdominant triad (D-F-A) in the piano and a soprano line with notes D4, F#4, A4. The third measure contains a tonic triad (F-A-C) in the piano and a soprano line with notes F4, A4, C5. The fourth measure contains a tonic triad (F-A-C) in the piano and a soprano line with notes F4, A4, C5.