

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: M1: F4, A4, C5; M2: Bb4, Gb4, F4; M3: E5, G#4, A#4.

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: M1: C4, E4, G4; M2: F#4, A#4, B4; M3: B4, D5, E5; M4: 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 features a steady bass line and chords in the right hand. The key signature is one flat (F major). The piece is in 4/4 time. The notes for the vocal parts are: S: F4, A4, C5, B4, A4, G4, F4; A: F4, A4, C5, B4, A4, G4, F4; T: F4, A4, C5, B4, A4, G4, F4; B: F4, A4, C5, B4, A4, G4, F4.