

Harmonic Elision – Assignment 1

Part 1 – Creating harmonic elision

- Rewrite the progression on the left by suppressing its last chord using harmonic elision
- Then, resolve the new chord you created

Demonstration of a raised-root elision suppressing an expected I chord

C: I V_5^6 I

I V_5^6 V_5^6 ii
 X

Use a leading-tone elision

d: i V_3^4 i

i V_3^4
 X

Use a raised-root elision

A: I ii⁶ V_5^6 V

I ii⁶ V_5^6/V
 X

Part 3 – Common-tone chords with Figured Bass

- Realize the figured bass in “keyboard style”

A musical staff for two voices. The top voice (soprano) has a treble clef and a key signature of one sharp (F#). The bottom voice (bass) has a bass clef and a key signature of one sharp (F#). The staff consists of five measures. Below the staff are the figured bass symbols: 5, 6, 6, 7, and 3.

A musical staff for two voices. The top voice (soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (bass) has a bass clef and a key signature of one flat (B-flat). The staff consists of eight measures. Below the staff are the figured bass symbols: 6, 6, 5, 4, 2, 6, 7, 4, 7, and 4.

Part 4 – Four-Voice Part Writing

A musical staff for four voices. The top voice (soprano) has a treble clef and a key signature of one flat (B-flat). The bottom voice (bass) has a bass clef and a key signature of one flat (B-flat). Below the staff is a harmonic analysis:

F: I IV⁶ I⁶ V₅⁶ V₂⁴ I⁶ ii⁶ V⁷ V⁷ IV V⁷ I

Arrows indicate harmonic connections between chords. A circled 'X' is under the first measure. Another circled 'X' is under the eighth measure. A horizontal line with a circled '1' above it is labeled "1 pedal".

A musical staff for four voices. The top voice (soprano) has a treble clef and a key signature of no sharps or flats (C major). The bottom voice (bass) has a bass clef and a key signature of no sharps or flats (C major). Below the staff is a harmonic analysis:

C: I V₅⁶ vii^{o7} ii V₃⁴ ii⁶ V₄⁸ vii^{o7} vi IV V₄⁶ I

Arrows indicate harmonic connections between chords. A circled 'X' is under the first measure. A circled 'X' is under the eighth measure. A circled 'X' is under the ninth measure.

Part 5 – Analysis of Music with Common-Tone Chords

- Provide a complete harmonic analysis of the following phrase
- a. Josephine Lang, *Traumbild*, Op. 28, 1, mm. 37-47

(37)

dann trag' ich es im Herzen den ganzen Tag umher. dann

(41)

trag' ich es im Herzen den ganzen Tag im

(45)

rit. a tempo.

f ad libitum.

Herzen, im Herzen umher!

a tempo.

f ad lib. p f