

In assignment 5, one question required you to realize a figured bass. This involves: i) analyzing the implied harmony, then ii) writing in a good melody and filling in the other voices. When marking type of question, I am looking for: i) a **correct harmonic analysis**, ii) a **good melody**, iii) **good voice-leading**, and iv) an **activated texture** through the use of a few well-placed NCTs and an occasional arpeggiation.

i) The *harmonic analysis* is relatively straightforward. There are four chords which function as secondary dominants to watch for; one is a Fr+6, another is a secondary diminished seventh.

ii) The next challenge is the *melody*. In my last handout, I stressed the importance of writing a good melody, suggesting you aim for a sense of *logic, balance, and rhythmic flow*. A melody that moves *only* in quarters can be both logical *and* balanced, if planned properly. The addition of some eighth-note activity can contribute to its rhythmic flow, although an overly-active melody is a problem too. **Activity should be balanced with inactivity**. The melody below moves mainly in quarters but also includes three longer notes (two dotted quarters, one whole-note), and is activated by a few eighths and

even a couple of combinations. As my last handout stated, this rhythmic combination is not particularly *common*, but is nevertheless found occasionally in the chorale style. Having used this rhythmic motive twice in the melody, I decided to *imitate* it in the middle voices as well.

The other concerns when writing a melody are to move in mainly stepwise motion (although a few leaps can create interest), to aim for a single peak, and to avoid meandering aimlessly back and forth using only a few pitches. The melody below has 4 small skips and 14 steps, it peaks on G4 and only reaches it once, and the span between the highest and lowest note is a 7th. It feels natural and balanced when you sing it. A final point: **Voice Exchange** is often desirable between the melody (or another voice) and the bass. Two short voice-exchanges are indicated in my harmonization; can you find another, rather lengthy, example?

iii) Good *voice-leading* is essential, as always. **YOU WERE ASKED TO INDICATE THE APPROACH TO AND RESOLUTION OF 'TENDENCY-TONES' WITH SMALL ARROWS OR STRAIGHT LINES**. All chord sevenths, for example, need to be approached and resolved in a particular way, so this should be indicated in the way described. Leading tones (including the temporary ones found in secondary dominants) need to be resolved in particular ways. The example below shows examples of this; assume you always need to do this in assignments, even if I do not remind you.

iv) I *activated the texture* through NCTs in the middle voices in addition to those used in the melody. Note in particular that in M. 2, where the melody moves entirely in quarters, the alto becomes more active for rhythmic balance. Which NCTs are most-frequently used in this style of music? Which are least frequent? **ANALYSE THE EXAMPLE WHICH FOLLOWS, LABELING ALL NCTs AND VOICE EXCHANGES**.