

Chapter 18 Harmonizing phrases with I and V; Cadences

In this chapter you will:

1. Analyze a phrase of "Au Claire de la Lune"
2. Harmonize a phrase of "The Donkey"
3. Harmonize a phrase of a German lullaby
4. Harmonize a phrase of a Christmas carol
5. Harmonize a phrase of "Yankee Doodle"
6. Harmonize two phrases of "Let my People Go"
7. Harmonize a phrase of a French march

18.1 Analyze a phrase of "Au Claire de la Lune"



The image shows a musical score for the French folk song "Au Claire de la Lune". It consists of a four-measure phrase in G major (one sharp, F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The time signature is common time (C). The melody starts on G4, moves to A4, B4, and then C5, with various rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in the inner voices.

In Chapter 18 you will apply what you learned about the fundamental harmonic progression to the harmonization of full phrases of music. You will only use I and V chords. The above harmonization of the French folk song "Au Claire de la Lune" shows that you can use passing tones and neighbor notes to keep the music interesting and to compensate for the lack of variety in chords.

1. How many passing tones occur in the inner voices (the alto and tenor) in the above phrase? _____
2. What note (letter name) is used as a passing tone in the soprano? _____
3. How many upper neighbor notes are in the inner voices of the above phrase? _____
4. How many lower neighbor notes are in the above phrase? _____
5. How many times does the soprano move from \uparrow to \downarrow or from \downarrow to \uparrow ? _____
6. In these cases, do the inner voices move by third (disregarding passing tones) in similar motion to the soprano as suggested in the last chapter? _____

18.2 Harmonize a phrase of “The Donkey”

I harmonizes $\hat{1}$ $\hat{3}$ $\hat{5}$ V harmonizes $\hat{5}$ $\hat{7}$ $\hat{2}$	If the soprano moves between these notes... <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">$\hat{7}$</td> <td style="text-align: center;">↔</td> <td style="text-align: center;">$\hat{1}$</td> </tr> <tr> <td style="text-align: center;">$\hat{1}$</td> <td style="text-align: center;">↔</td> <td style="text-align: center;">$\hat{2}$</td> </tr> <tr> <td style="text-align: center;">$\hat{2}$</td> <td style="text-align: center;">↔</td> <td style="text-align: center;">$\hat{3}$</td> </tr> </table>	$\hat{7}$	↔	$\hat{1}$	$\hat{1}$	↔	$\hat{2}$	$\hat{2}$	↔	$\hat{3}$	<u>...use this voice leading</u> CTS inner voices by third CTS
$\hat{7}$	↔	$\hat{1}$									
$\hat{1}$	↔	$\hat{2}$									
$\hat{2}$	↔	$\hat{3}$									

A. HARMONIZE A PHRASE WITH I AND V

- To harmonize a phrase, the first step is to determine the key.
- When harmonizing a melody in the soprano, decide on the chord for a certain note by consulting the left side of the box at the top of the page.
- Decide on the voice leading between chords by consulting the right side of the box at the top of the page.

1. WRITE the key below the key signature in the phrase below.
2. WRITE scale degree numbers above each soprano note.
3. WRITE a Roman Numeral for a chord, I or V, under each note below the staves.
4. HARMONIZE the phrase with root position I and V chords. See the right side of the box above.
5. ADD passing tones and neighbor notes.

$\hat{1}$

B. ANALYZE THE PHRASE AND IDENTIFY ITS CADENCE

- The last two or three chords of a phrase are called a cadence.

1. CIRCLE the three-chord cadence in the above phrase.
2. What kind of active tone is the last soprano note of measure 1? _____
3. Is the harmony on the strong beats of measure 3 tonic or dominant? _____
4. In measure 3, is the overall harmony tonic or dominant? _____

In measure 3, $\hat{2}$ is a member of the overall dominant harmony. In this context it is more stable than $\hat{1}$.

5. The second note of measure 3 ($\hat{1}$) is an active tone. What active tone is it? _____

18.3 Harmonize a phrase of a German lullaby

A. HARMONIZE A PHRASE WITH I AND V

- Recall that figures are numbers below the staff which indicate the intervals of notes above the bass.

1. WRITE the key below the key signature in the phrase below.
2. WRITE scale degrees above each soprano note.
3. HARMONIZE the whole phrase with I and V as on the previous page. For now do not add passing tones or neighbor notes and ignore the figures below the staff.
4. ADD active tones according to the figures below the staff. Use the rhythm below the figures.

——— 8 — 7 — 3 — 4 — 3 8 — 7
 3 — 2 — 5 — 6 — 5 

B. ANALYZE THE CADENCE

- The cadence at the end of the above phrase is called perfect authentic.

1. It is called perfect because the soprano ends on what scale degree? _____
2. It is called authentic because it ends on what chord? _____

18.4 Harmonize a phrase of a Christmas carol

A. HARMONIZE A PHRASE WITH i AND V#

- Recall from worksheet 18.2 that to harmonize a phrase, the first step is to determine the key.
 - Looking at the key signature is not always enough to determine the key, since the key may be major or it may be minor.
 - Accidentals are a good indication that the phrase might be in minor since two minor scales have accidentals and since, so far, our harmonies in minor have included raised leading tones (♯). In the phrase below, the C#'s suggest the key of D minor rather than F.
 - The first and last notes of a phrase are also good indications of what the key might be. In the phrase below, the first note, D, suggests the key of D minor.
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1. HARMONIZE the whole phrase.
2. ADD active tones of your own



B. IDENTIFY THE CADENCE

- A cadence which ends on V(♯) is called a semicadence.
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1. A cadence which ends on I and ↑ in the soprano is called a(n) _____ cadence.
2. Which kind of cadence is at the end of the above phrase? _____

18.5 Harmonize a phrase of “Yankee Doodle”

<p>Example 1: Avoid this</p>	<p>Example 2: Better</p>
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- 5 can be harmonized with either I or V (see the top of worksheet 18.2).
- To decide which chord to use under 5, the following rule often helps:
If the melody permits, change the harmony over the bar line.
- For the same melody in the examples at the top of the page, the chord progression in Example 2 is more satisfying than the one in Example 1. In Example 2 the harmony changes over the bar line.

1. WRITE scale degrees above the notes of “Yankee Doodle” at the bottom of the page.
2. The first note of measure 3 must be harmonized with which chord, I or V? _____
3. To change the harmony over the bar line, the last note of measure 2 (5) should be harmonized with which chord, I or V? _____
4. HARMONIZE “Yankee Doodle”.

5. Name the cadence at the end of the phrase. _____

18.6 Harmonize two phrases of “Let my People Go”

1. HARMONIZE these two phrases.

The image shows a musical score for two phrases of the hymn "Let My People Go". The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first phrase consists of five measures: the first measure has a whole note G2, the second has a quarter note G2 followed by a quarter note A2, the third has a quarter note B2 followed by a quarter note C3, the fourth has a quarter note D3 followed by a quarter note E3, and the fifth has a quarter note F3 followed by a quarter note G3. The second phrase also consists of five measures: the first measure has a whole note G2, the second has a quarter note G2 followed by a quarter note A2, the third has a quarter note B2 followed by a quarter note C3, the fourth has a quarter note D3 followed by a quarter note E3, and the fifth has a quarter note F3 followed by a quarter note G3. The bass staff is empty for both phrases.

2. What kind of cadences are used in these two phrases? _____

18.7 Harmonize a phrase of a French march

A. HARMONIZE THIS PHRASE



B. REVIEW THE NAMES OF CADENCES

•The above phrase ends on $\mathfrak{5}$ and a tonic chord. It is an example of an imperfect authentic cadence.

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1. A cadence which ends on I is called _____
 2. A cadence which ends on I and \uparrow is called _____
 3. A cadence which ends on I and $\mathfrak{5}$ is called _____
 4. A cadence which ends on V is called _____