Chapter 19 Composing: The Volume II Capstone

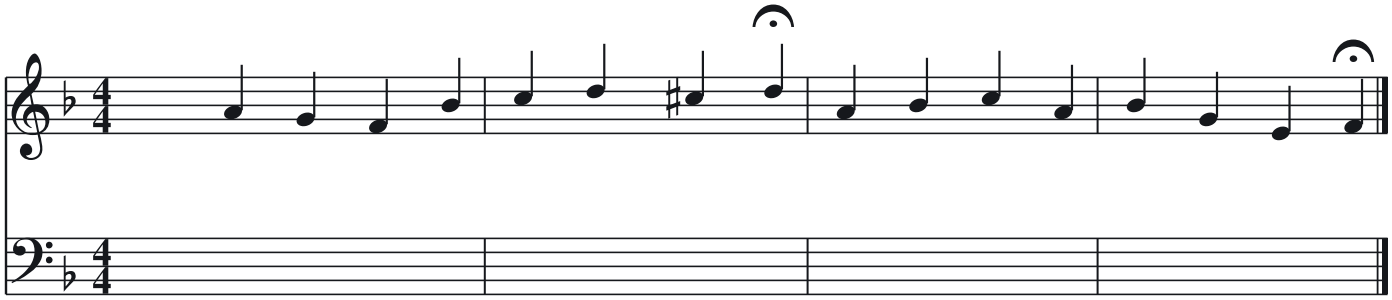
Name _____

A THE CAPSTONE CHORALE

Harmonize Melody 3 in four voices. Find the keys, plan the cadences, choose the pivots, then write the bass, the chords, and the inner voices. Label everything, with two lines of Roman numerals at each pivot.

Checklist

1. Phrase 1 ends with a PAC in the new key; phrase 2 returns home with a PAC.
2. Each pivot is diatonic in both keys and labeled twice.
3. The new leading tone appears in the new dominant and resolves up.
4. No parallel or direct fifths and octaves; good spacing and doubling; no cross relations.

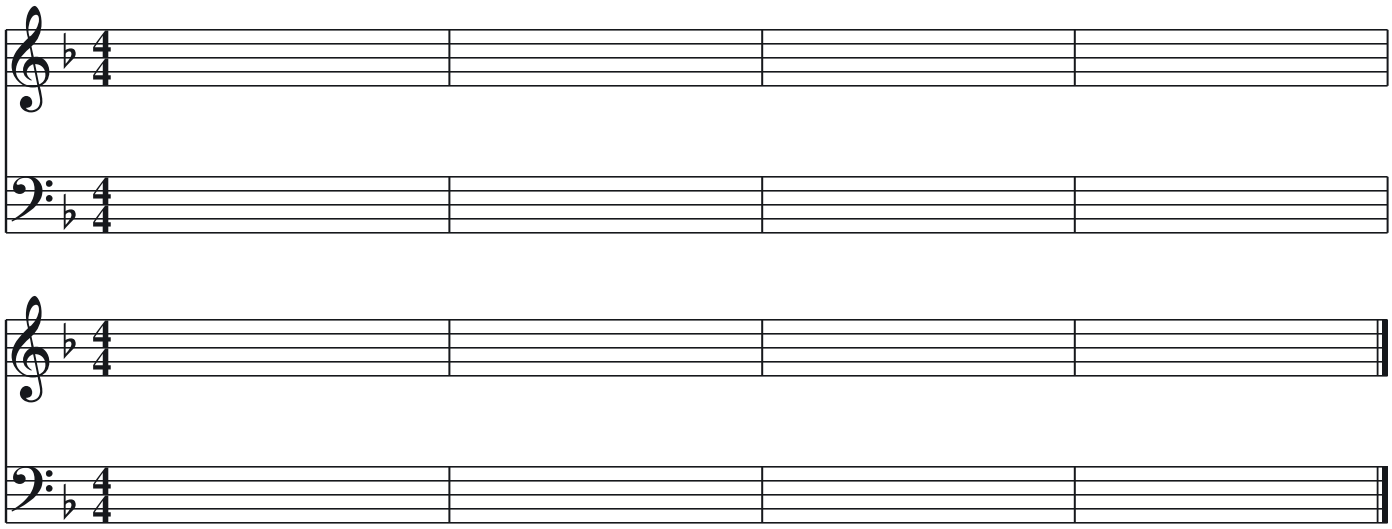


B MAKE IT BACH-LIKE

Copy your harmonization below (or keep working in MuseScore) and enrich it:

Requirements

1. Add at least **two applied chords** (V^7/x or $vii^{\circ 7}$/x) that resolve correctly.
2. Add at least **four embellishing tones** in the inner voices or bass (eighth-note passing or neighbor tones).
3. Add a **4–3 suspension** at one of the cadences.
4. Re-check everything you added for parallels.



Where in your harmonization does the new key first *feel* like home? Is it at the pivot, at the new accidental, or at the cadence? What does that tell you about how modulation works?

Grading (10 points)

A: correct keys, cadences, and pivots	3
A: voice leading and analysis	3
B: applied chords, embellishments, suspension	3
Reflection	1