

Strengthening Endings with Strong Predominants

Name: _____

Part 1: Writing from Roman numerals

- Given a key and Roman numerals, realize the following progressions in four parts.
 - Don't forget to raise the leading tone in minor!
- Identify the type of cadence you have written in each excerpt.

Excerpt 1:

B: ii⁶ V I

Excerpt 2:

f: iv V i

Excerpt 3:

Db: IV V

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Part 2: Writing from figures.

1. For each of the following ending patterns, please do the following:

- Identify the key
- Analyze the given figures with Roman numerals
- Realize the progression in four parts
- Label the type of cadence you wrote appropriately

Excerpt 1:

6 7
#

(key)

Excerpt 2:

#

(key)

Excerpt 3:

7

(key)

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Part 3: Analysis

1. For each excerpt below:

- Label the key below the key signature
- Identify all cadences in the excerpt
- Provide a harmonic analysis of the cadential ending by:
 - Looking to see if the bass line follows the pattern F-S-D ($\hat{4}-\hat{5}-\hat{1}$) as discussed in the chapter, then
 - Analyzing those bass notes with Roman numerals appropriately

Excerpt 1: Francis Johnson, “Maria Caroline,” No. 2 from *A Collection of New Cotillions*, mm. 1–8
<https://youtu.be/p4xipbOihI0?t=121>

The musical score is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is in a key with one sharp (F#) and ends with a 'Fine' marking. The bass line in the first system shows a pattern of F, S, D notes.

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Excerpt 2: Francis Johnson, “William,” No. 5 from *A Collection of New Cotillions*, mm. 17–24
<https://youtu.be/p4xipbOihI0?t=368>

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The piece is in 3/4 time, indicated by a '3' over a quarter note. The key signature has one sharp (F#), indicated by a sharp sign over the F line. The score begins with a double bar line and a repeat sign. The first measure is marked with a circled '17'. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter rest, followed by eighth notes G3, A3, B3, and C4. The piece ends with a double bar line and a 'D.S.' (Da Capo) instruction.

Excerpt 3: Miranda, “You’ll Be Back” from *Hamilton* (on next page)

1. Note: this excerpt is more advanced
2. Listen to this excerpt several times:
<https://open.spotify.com/track/6OG1S805gIrH5nAQbEOPY3?si=398be69f734f48f7>
3. In a written response or a recorded video response, please answer the following:
 - You’ll surely notice a repeated accompanimental pattern in this excerpt (e.g. mm. 1–4 are repeated in 5–8). This repetition may obscure the sense of ending: is there a cadence on beat 3 of m. 4, or is the cadence on beat 1 of m. 5? Or do you hear something different entirely?
 - The bass line’s ending pattern is slightly different than what we’ve seen, and yet the pattern is clearly related to the F-S(-D) we expect. Explain what pitch replaces FA in the bass during the ending pattern, and explain how that replacement pitch makes sense given the chord(s) we might have expected to harmonize FA if it were there.
 - If you aren’t familiar with the plot of *Hamilton*, you can find a reliably quick synopsis on Wikipedia. “You’ll Be Back” is sung by the character King George III, and the style of the song is remarkably different from the numbers sung by all the other cast members. Why did Lin-Manuel Miranda (the composer) choose such a different style for King George’s character? How might the choice of style reflect the character, the plot, or other elements of the musical?

KING GEORGE:

Musical score for King George, measures 1-4. The score is in 4/4 time with a key signature of one sharp (F#). The vocal line begins with a whole rest in the first three measures, followed by a quarter note G4 and a quarter note A4 in the fourth measure, with the lyrics "You say_". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The right hand plays chords of G4-B4-D5 and A4-C5-E5 in the first two measures, then moves to F#4-A4-C5 and G4-B4-D5 in the third and fourth measures. The left hand plays a steady bass line of G3, F#3, and E3.

Musical score for King George, measures 5-8. The vocal line begins with a whole rest in measure 5, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in measure 6, with the lyrics "the price of my love's_ not a price_". In measure 7, the vocal line has a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics "that you're will-ing to pay._". In measure 8, the vocal line has a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics "You cry_". The piano accompaniment continues with the same chordal structure as in measures 1-4.

Musical score for King George, measures 9-10. The vocal line begins with a quarter note G4, a quarter note A4, and a quarter note B4 in measure 9, with the lyrics "in your tea_". A slur and a triplet marking '3' are placed over the first three notes. In measure 10, the vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same chordal structure as in measures 1-4.