

Figured-Bass Realization

GO OVER THE HOMEWORK

Discuss the homework (K/P Workbook Ex. 8-1 C and E). Review concepts as necessary.

REVIEW

Feel free to be creative. If so inclined, you may use your own examples.

1. Use K/P pp. 45-47 and MUSC 115 Lesson Plan 15 (available on the MUSC 116 Web site under Lesson 5) to review the concept of figured bass. In MUSC 115, we focused the use of figured-bass symbols to represent inversions of triads and seventh chords, now you need to focus on its other uses.

Please tell your students the following:

*Do NOT to merge your roman numeral analysis w/ inversion symbols (also called a **descriptive analysis**) with the given figured-bass symbols. Leave the figured-bass symbols alone, and write your descriptive analysis on a separate line below the figured-bass symbols.*

NEW MATERIAL

1. Introduce the concept of a *figured-bass realization*.

2. Use the Laitz handout *Contrapuntal Expansions of Tonic and Dominant* to introduce the concept of *contrapuntal expansions* (also called *extensions*) of I and V (another component of the phrase model). Study (play!) these examples over the course of the next 4-5 lectures. Use this handout to the following terms and concepts: *voice exchange* (crossed lines) *arpeggio* (Arp), *passing tone* (P), *passing chord*, *neighboring tone* (N), *neighboring chord*, *incomplete neighbor* (IN)¹, *double neighbor* (DN), and basic voice-leading concepts involving V7 and its inversions.

IN-CLASS EXERCISES

1. In preparation for the homework assignment, work on Self-Test 8-1 E.
Remind your students that in addition to adding their descriptive analysis, and to adding the A & T voices, they need to remain aware of the soprano-bass counterpoint framework. For the remainder of the term, they should identify all cadences above the score using the symbols on the Cadence Types handout.
2. If time allows, work on the homework (see below) as a class.

Please be sure to sing all exercises!

For example, sing the bass, then the soprano, then the bass and soprano, etc.

Be consistent with the methods employed in our aural skills curriculum (i.e., MUSC 117-118).

¹ The terms *incomplete neighbor* (IN) and *double neighbor* (DN) are not used in K/P, but we need them to understand the analyses in the Laitz.

HOMEWORK

1. K/P Workbook Ex. 8-1 H

Additional Instructions:

Ask your students to use the “Three parts” grand staff to work out the soprano-bass counterpoint. Then create a 4-part setting on the “Four parts” grand staff. Cadence types should be limited to PAC, IAC, and HC.