

Question 6. (Suggested time—20 minutes)

Complete the bass line for the melody below. Your bass line should make both melodic and harmonic sense in common practice style and should remain consistent with the given first phrase. Show your harmonization of the melody by placing Roman numerals with inversion symbols under your bass line. (Do NOT notate an alto or tenor line.)

Observe the following in composing the bass line and in making chord choices.

- a) Give melodic interest to the bass line by balancing conjunct and disjunct motion, providing shape and direction, and covering an ample range.
- b) Vary the motion of the bass line in relation to the soprano, employing some contrary motion.
- c) Use an appropriate cadence at each phrase ending.
- d) Use at least two chords or two positions of the same chord per measure except for the last measure.
- e) Appropriate use of inversions and seventh chords is permitted.
- f) Note values ranging from eighth to half notes are permitted; a whole note may be used in the last measure.

**Key: E**

*Chord Analysis:*            I        V<sup>6</sup> I    ii<sup>6</sup> V I

*Chord Analysis:*

END OF WRITTEN EXAMINATION

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