

Chorale Harmonisation

Q1. Add bass, alto and tenor parts to the given melodic line.

1. Use the melodic patterns to determine the best chord progression to use
2. Start at the cadences (semibreves) and work backwards, from the bass up.
3. Provide an analysis of your work using Roman numerals with figured bass. Label all four cadences.
4. When moving from a chord to *a different chord* make sure:
 - that the 7ths of a chord fall
 - that the leading note of the key rises
 - that you avoid consecutive perfect 5ths and perfect 8ves
 - that you observe good voice leading principles and move as little as possible.

3 2 1 1 2 3 4 2 1 8 7 8 2 3 2 3 5 4 3 4 3 2

8 6 5 4 3 2 3 2 2 1 8 7 8 3 3 2 3 2 1