An Ecossaise Exercise

Jonathan Guez, Ph.D.
Assistant Professor,
Department of Music
The College of Wooster

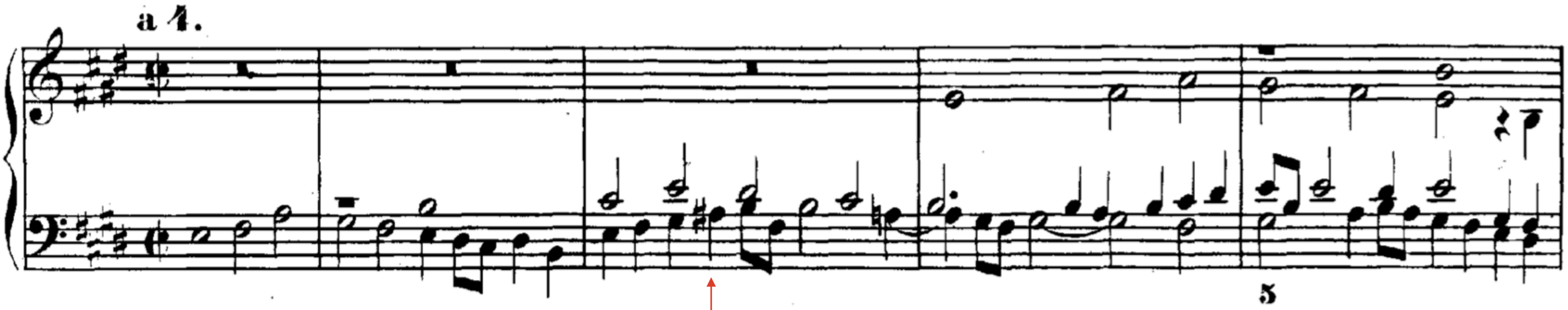
Today

- I. Quick Discussion of the local leading tone
  - Listen to E-Major pieces by Bach and Beethoven
- II. Singing
  - Four-voice excerpts by Bruckner and Schumann
- III. An Ecossaise Exercise
- IV. Harmonic Dictation with Applied Chords
- V. Apotheosis: Chromatically Ascending Melodies

Leading-Tone Energy

- All tonicization mimics leading-tone motion from 7-1.
- All applied chords (V *of*; V^7 *of*; vii° *of*; $vii^{ø7}$ *of*; $vii^{°7}$ *of*) contain the "leading tone" of the chord that they lead to.
- In many cases, applied chords feature *raised scale degrees*, which function as local leading tones. They tonicize the thing that is a half step above them!

Bach, Fugue in E Major from Book II of the Well-Tempered Clavier



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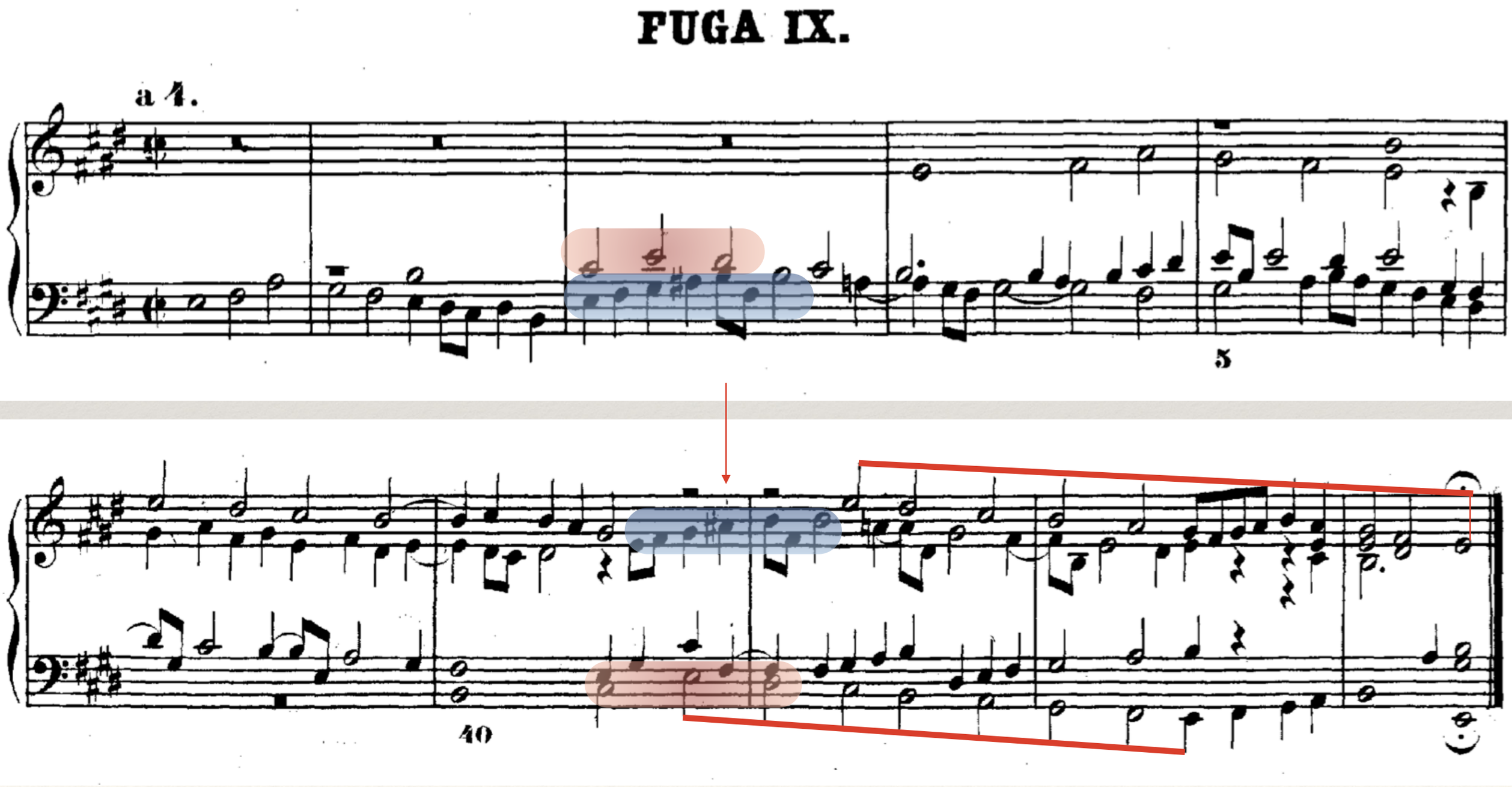
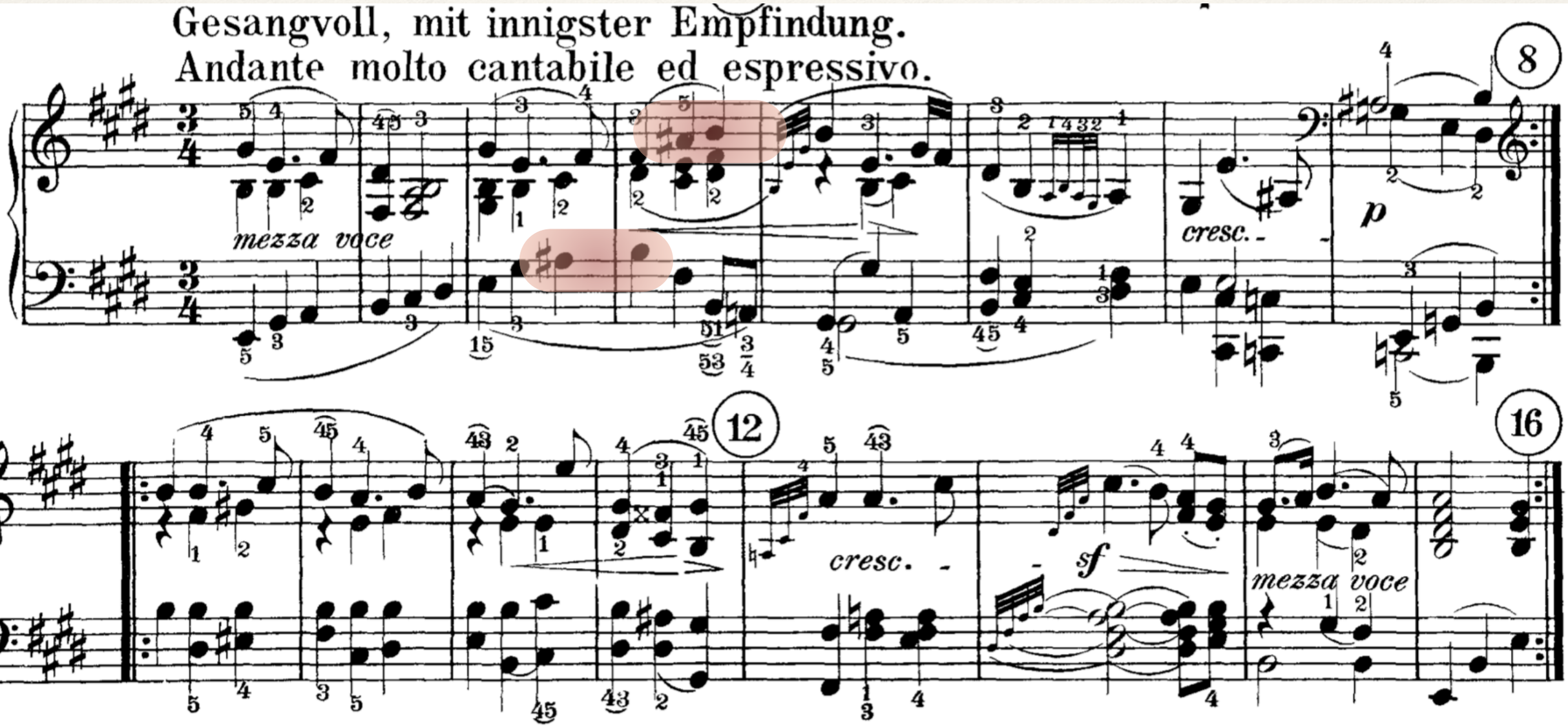


Beethoven, Piano Sonata in E Major, Op. 109
Third Movement, Theme



Gesangvoll, mit innigster Empfindung.

Andante molto cantabile ed espressivo.

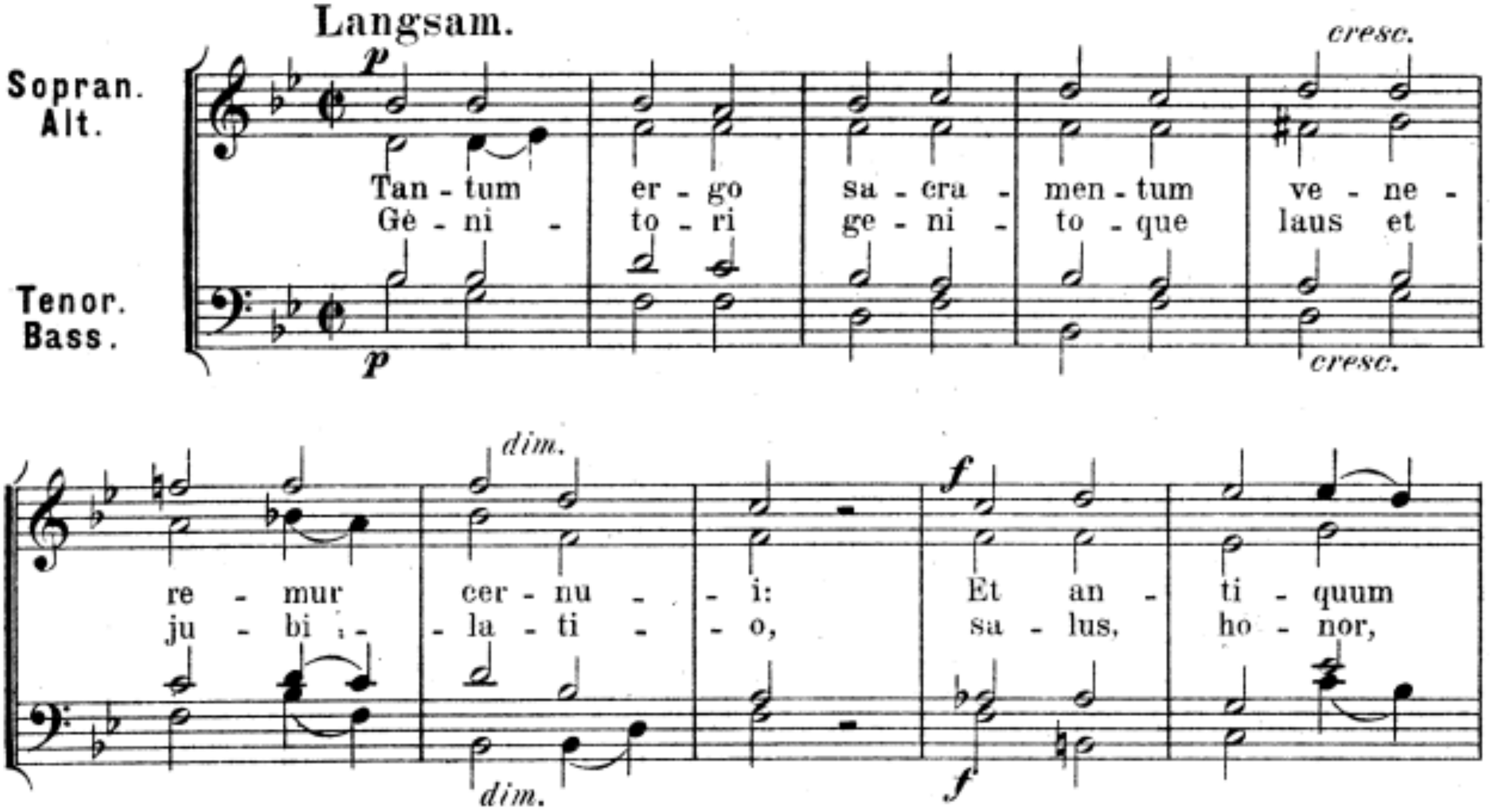
mezza voce

12

cresc.

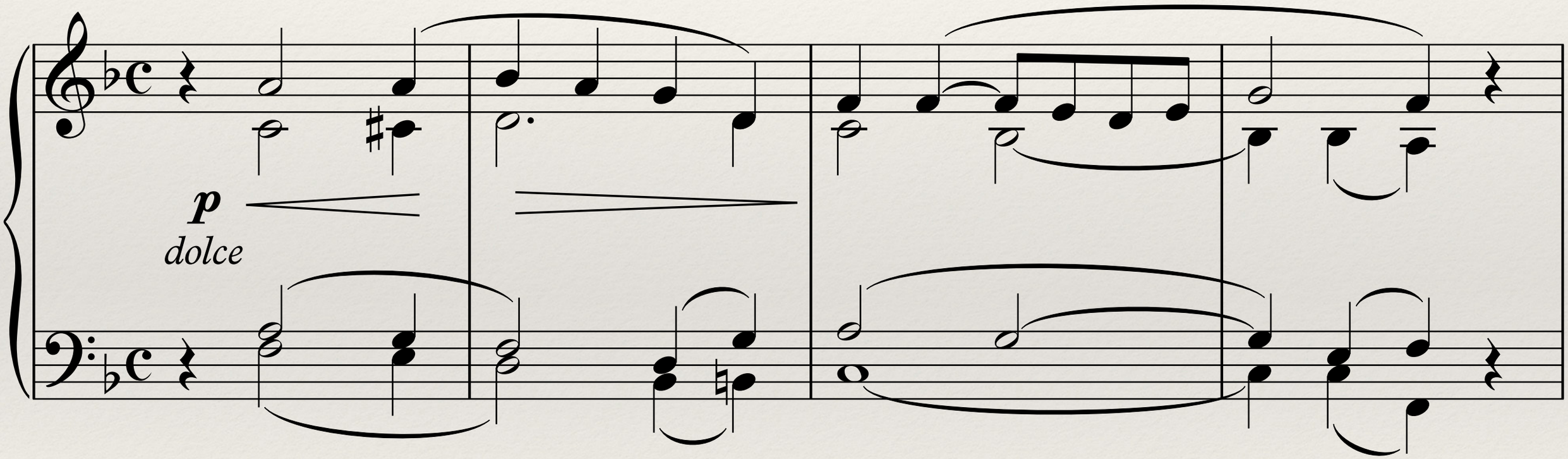
sf

Sing: Bruckner, Tantum Ergo



Sing: Schumann, “Beim Abschied zu singen”

Sing, Then Analyze



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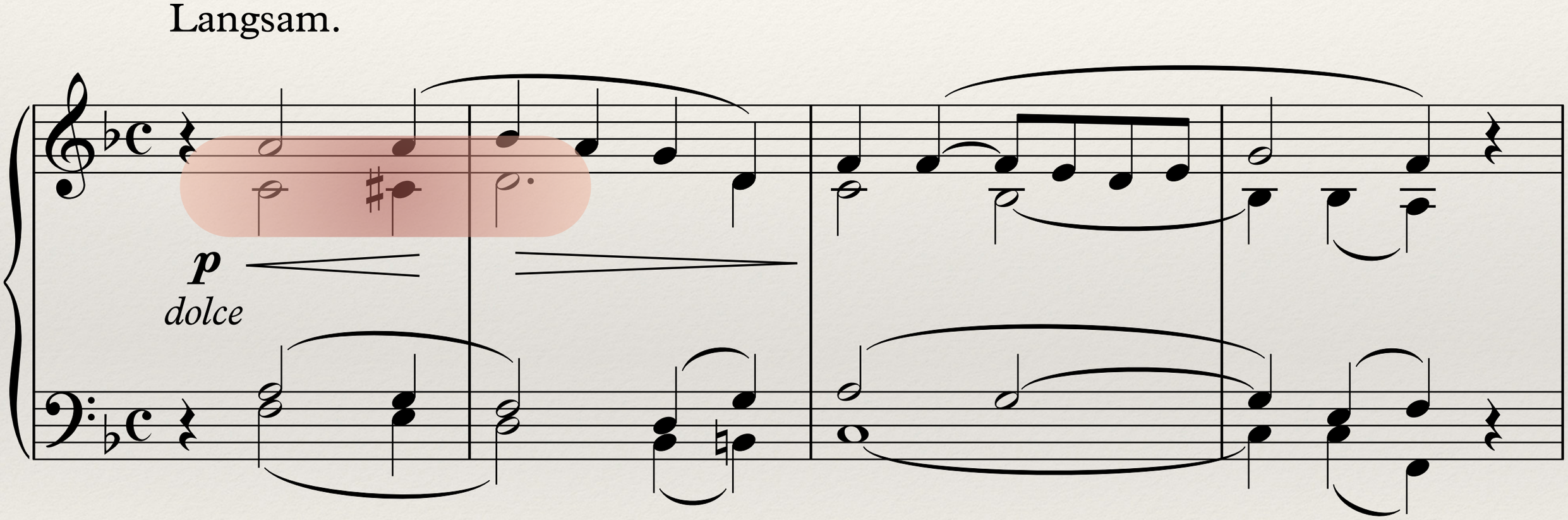

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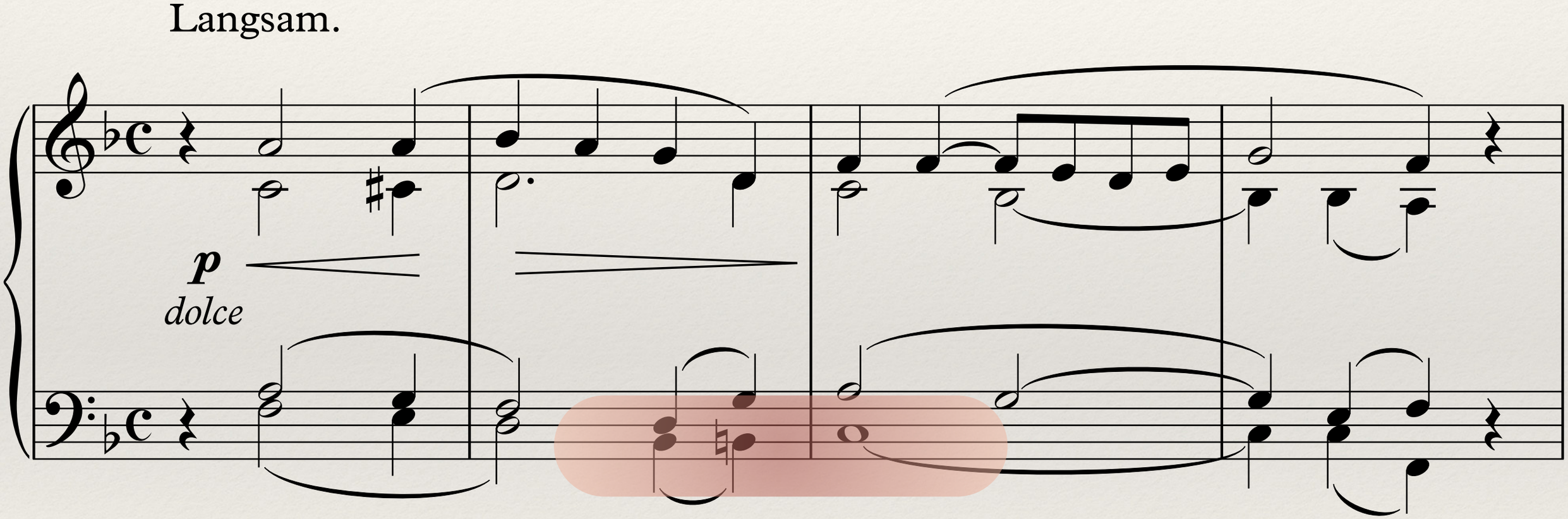
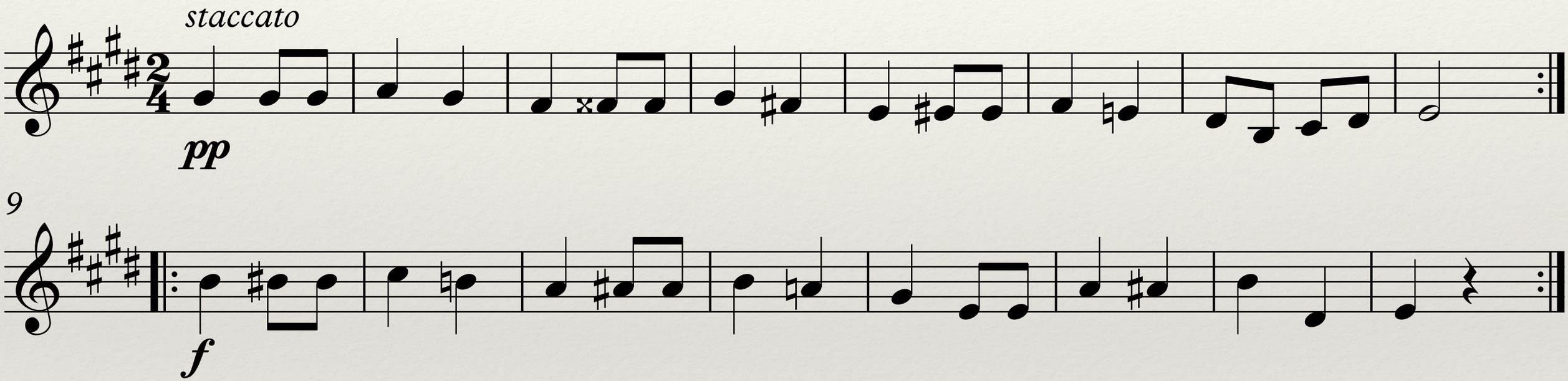
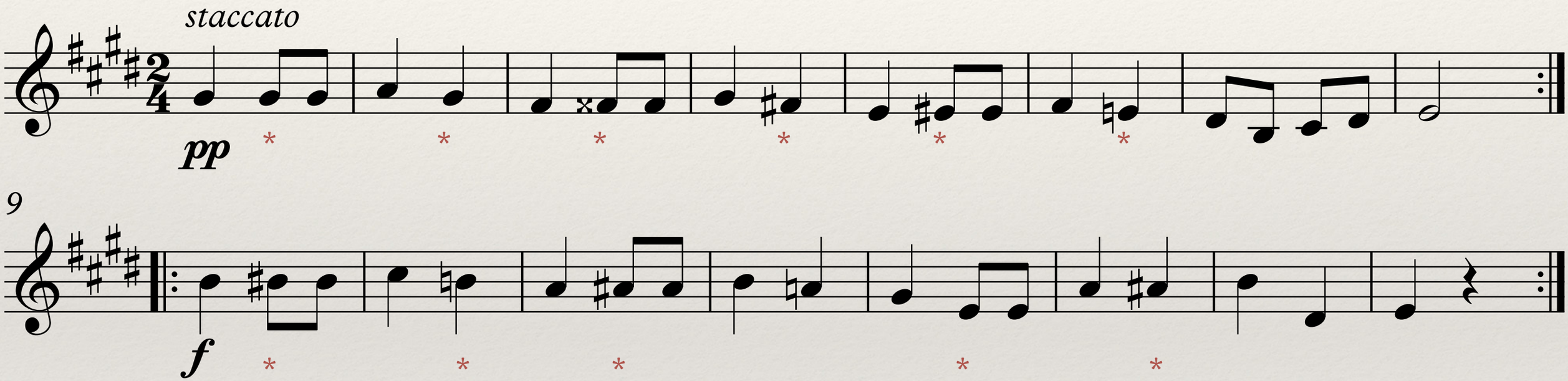


II. An Ecossaise Exercise:
Schubert, D. 299 No. 3

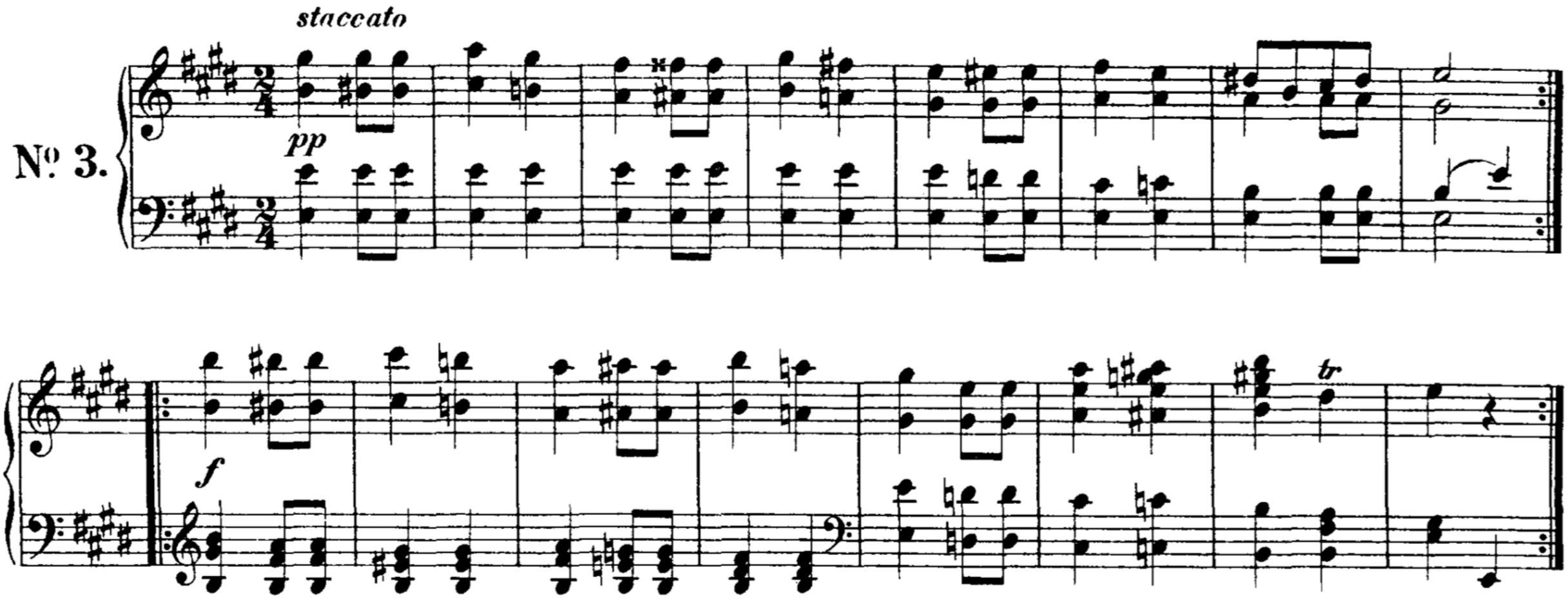


I. Sing Melody Alone
II. Sing With Accompaniment
III. Aural ID of Chords with raised chromaticism

Listening: Saturation with Applied Chords



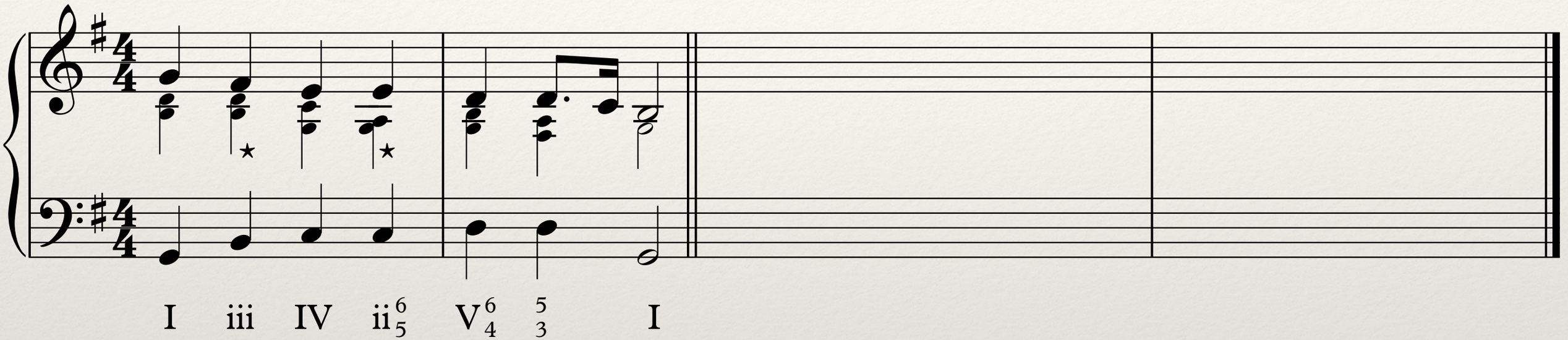
Schubert's Solution

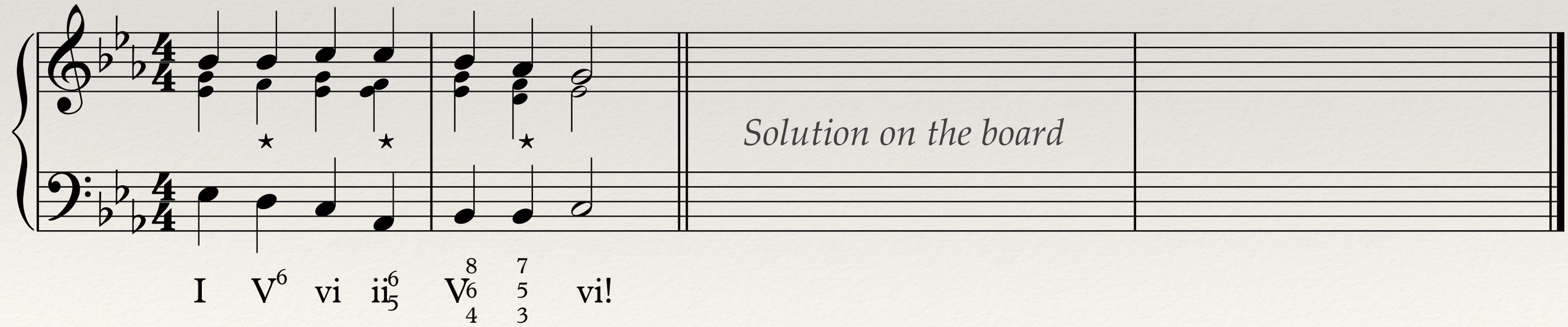


III. Harmonic Dictation

Diatonic

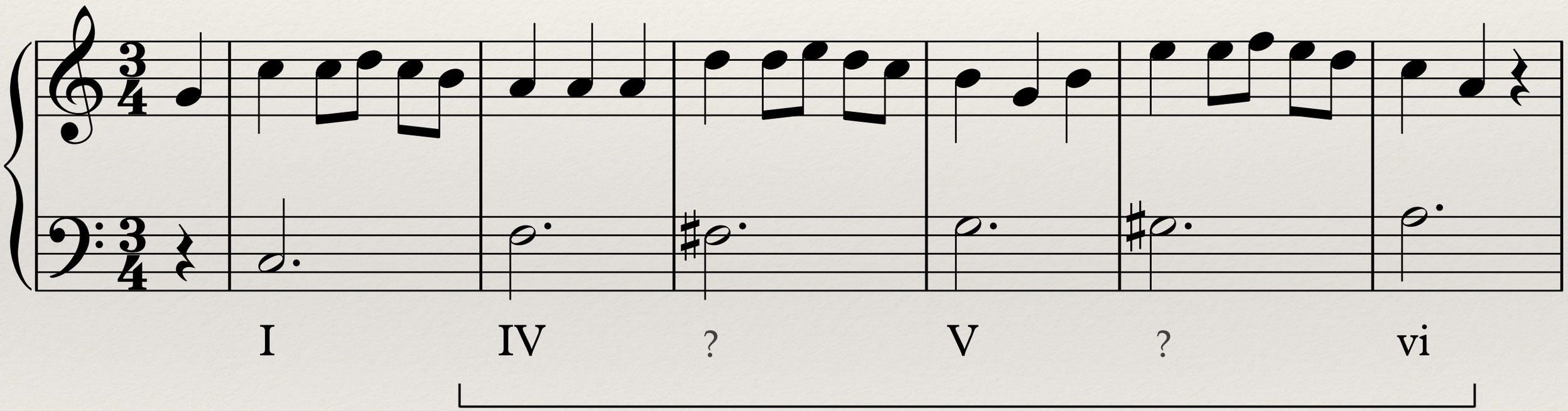
Chromatic





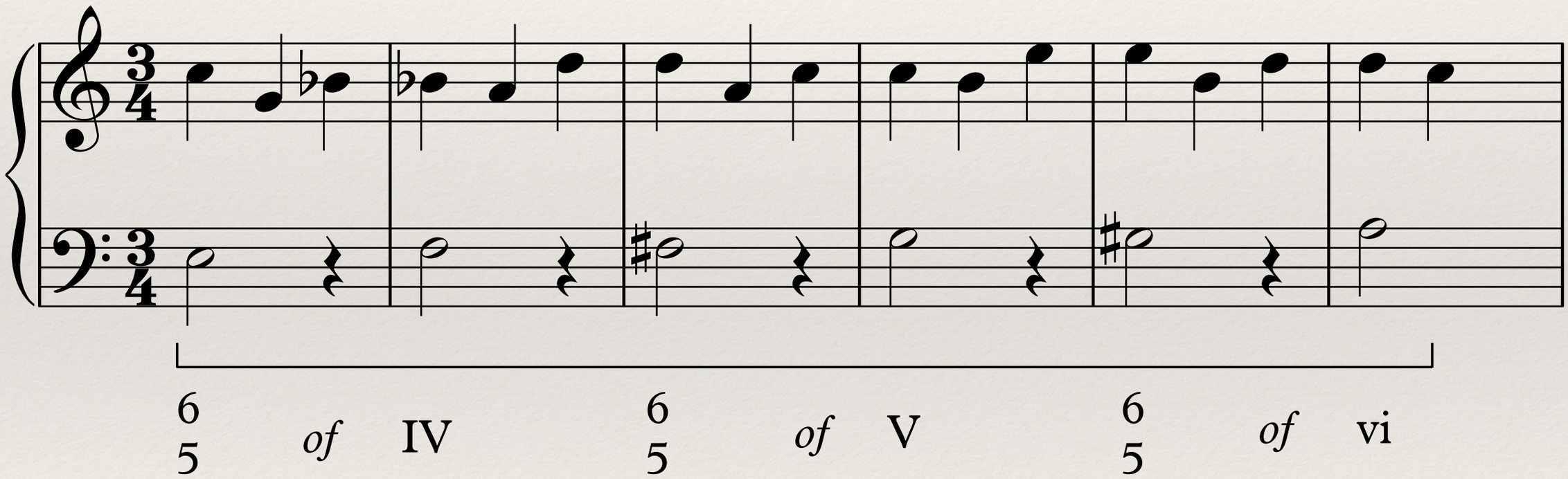
IV. A Chromatically Rising Bass?

A Christmas Minuet



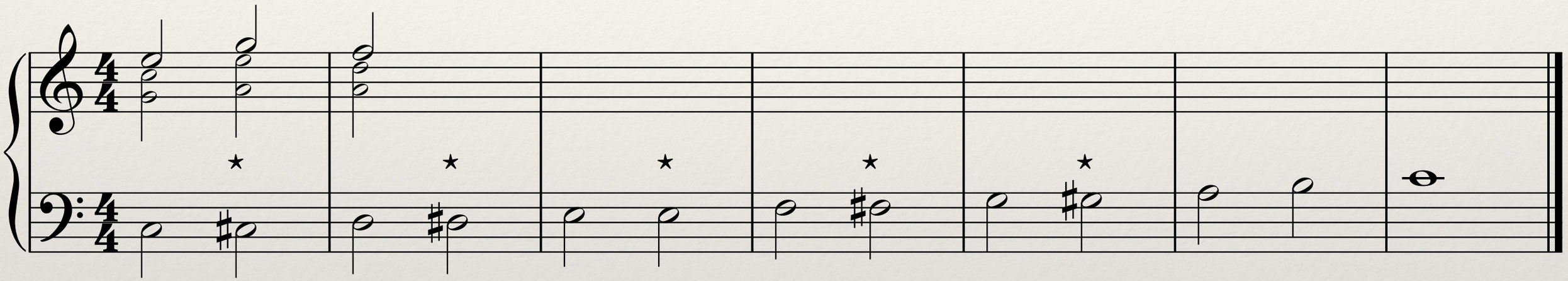
A “Monte” Pattern

Monte Pattern (from Riepel, 1765)



Apotheosis: Harmonizing a Chromatic Line

Sing These Ascending Lines
Complete the harmonization for Homework
(See also) Mozart template on handout—



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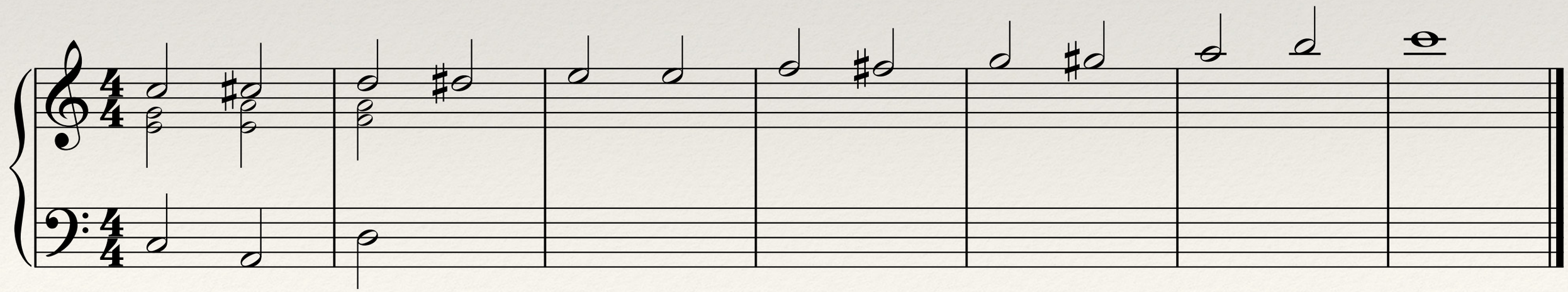

C: I