

MUS 2010
Test #4

NAME _____
Approximate time _____

I. Modulation

Name four closely related keys to the following:

D major

B-flat Major

F minor

C# minor

Analysis

Label the following example with both lead sheet symbols and Roman numerals. Indicate the point of modulation by labeling the pivot chord. Circle and label all of the non-chord tones.

Szymanowka, Nocturne

The musical score for "Szymanowka, Nocturne" is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The time signature is 12/8, and the key signature has two flats (B-flat and E-flat). The first system contains three measures. The second system contains two measures, with a measure rest in the bass staff of the first measure. The third system contains three measures, with a measure rest in the bass staff of the first measure. The notation includes various note values, rests, and accidentals, with some notes marked with slurs or ties.

Label the following two chorales with both lead sheet symbols and Roman numerals. Indicate the point of modulation by labeling the pivot chord. In the first chorale, circle and label all of the non-chord tones. In the second chorale, insert a PT, NT, Suspension, Anticipation, and Retardation.

1.

Piano

2.

Pno.

Part writing with modulation

Using SATB voicing and proper voice leading rules, compose a chorale with nine chords that modulates from G Major to E minor. Be sure to cadence in the new key. Give both a Roman numeral analysis and Lead Sheet Symbols for each chord.

II. Augmented Sixth Chords and Neapolitan Chords

Determine the key and the type of augmented sixth chord that is notated, and resolve each to a form of the dominant. (Cadential 6/4, V, or V7) Remember that the b6 scale degree is the lowest sounding pitch.

Write the following chords on the staff below.

G: Ger+6 N6 V7/IV Fr+6 V6/vi bVI

Analysis

Label the following chorale with both lead sheet symbols and Roman numerals.

Piano

Provide a complete harmonic analysis of the following excerpt. Indicate all chromatic chords and modulations. Be sure to label all of the non-chord tones. Find an example on youtube and LISTEN to the excerpt before attempting an analysis.

Beethoven, Sonata op. 109, III

In paragraph form, (at least 5 sentences) give a brief summary of what is happening in terms of form, tonicization/modulation, and harmony in this excerpt. Do you see any patterns? What role does chromaticism play in this excerpt? How would you describe Beethoven's use of voice leading and harmonic rhythm?