

ASIGNATURA: Análisis Musical

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Planificación de contenidos, estructuración, dictado de clase y evaluación

ÍTEMS DE EVALUACIÓN

- Reconocimiento de acordes
- La tonalidad: manejo de armaduras de clave y tonalidades relativas.
- Funciones armónicas en la escala mayor y menor. Cifrados correspondientes.
- Estados del acorde. Cifrados correspondientes
- Cadencias: Concepto. Clasificación. Reconocimiento auditivo.
- Articulaciones del discurso. Período, Frase, Miembro de Frase.
- Principios de la conducción de voces.
- Enlaces de acordes a cuatro partes
- Sonidos extraños a la armonía (melodía): nota de paso, bordadura, anticipación, apoyatura, retardo, suspensión y escapada.
- Funciones secundarias

BIBLIOGRAFÍA:

Kotska, S. y Payne, D. 2000, *Tonal Harmony*, 4ª ed. McGraw Hill, Boston. U.S.A.

Salzer, F. 1995: *Audición Estructural*. Editorial Labor, Barcelona.

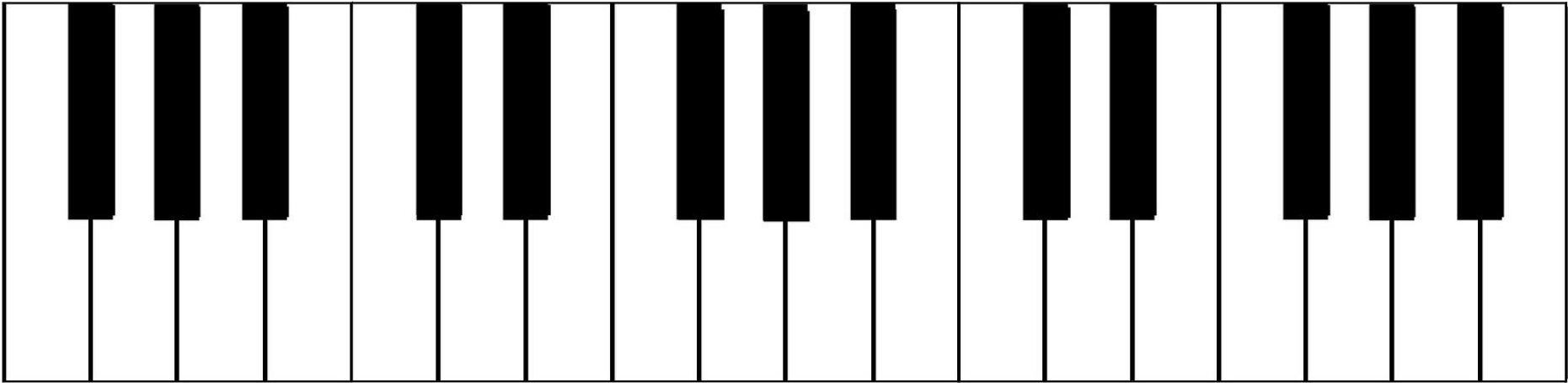
Green, D. 1979, *Form in Tonal Music, an introduction to analysis. Second Edition*. Wadsworth, Thomson Learning, USA

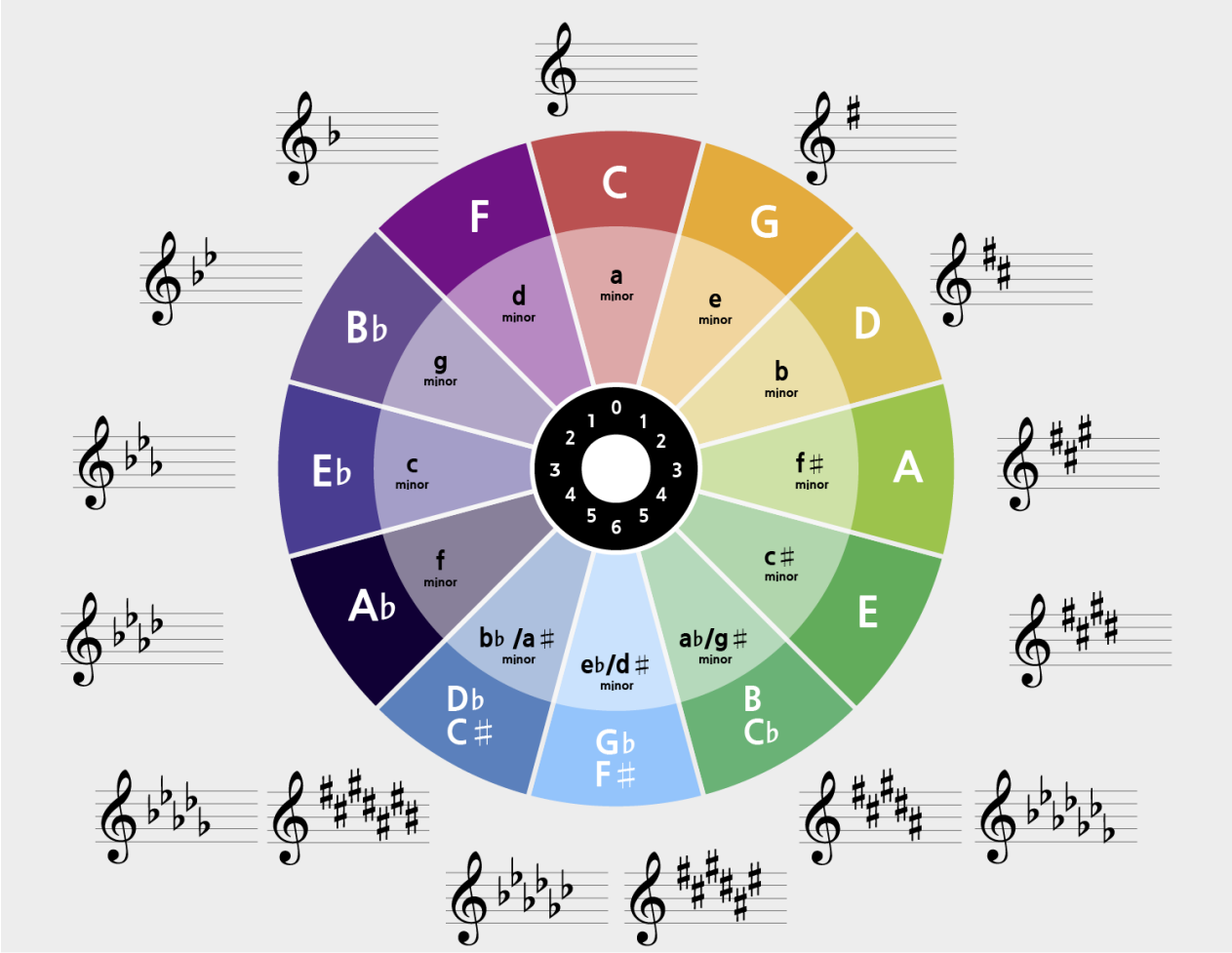
Piston, W. *Armonía*, 2001, Idea Música, Barcelona, España.

Cuadernillo de notas y ejercicios.¹

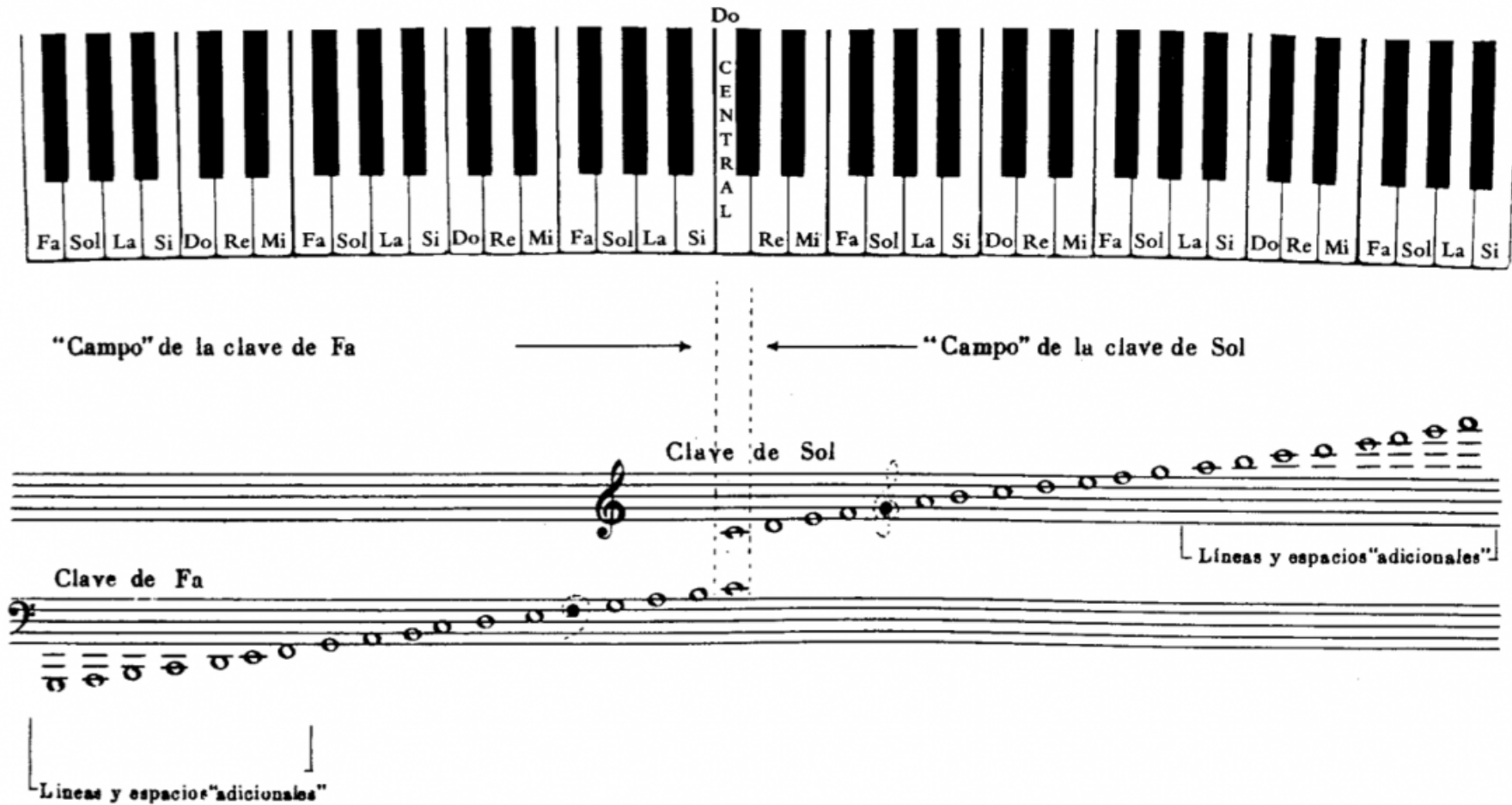


¹ El siguiente material ha sido elaborado con el fin de orientar y organizar el estudio de los contenidos dictados en el curso de ingreso. El fin último de los gráficos y esquemas citados, son la agilización de la resolución de los ejercicios. Para revisar la teoría consultar la biblioteca virtual (link en QR).





EL TECLADO Y EL PENTAGRAMA (I)



Unidad 1

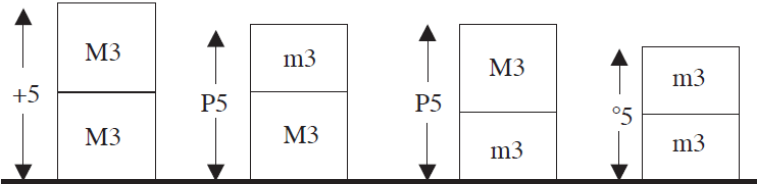
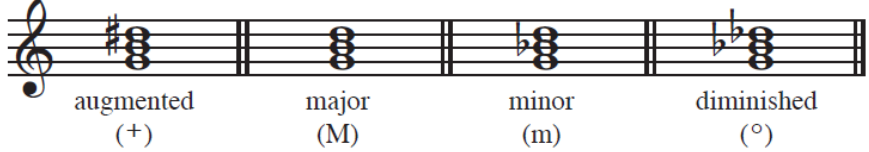


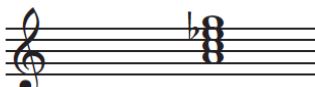
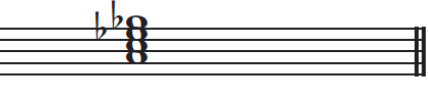
Diagram illustrating the construction of triads from a root:

- Augmented triad: Root + M3 + M3 (+5)
- Major triad: Root + M3 + m3 (P5)
- Minor triad: Root + m3 + M3 (P5)
- Diminished triad: Root + m3 + m3 (°5)

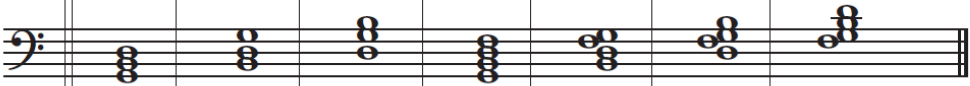


augmented (+) major (M) minor (m) diminished (°)

		
Type of chord: major seventh	major-minor seventh	minor seventh
Symbol: M7	Mm7	m7
Construction: major triad major 7th	major triad minor 7th	minor triad minor 7th

	
Type of chord: half-diminished seventh	(fully) diminished seventh
Symbol: ø7	°7
Construction: diminished triad minor 7th	diminished triad diminished 7th

Cifrado de inversiones en triadas y cuatriadas

Sonority desired							
Complete figured bass symbol	5 3	6 3	6 4	7 5 3	6 5 3	6 4 3	6 4 2
Symbol most often used		6	6 4	7	6 5	4 3	4 2
How to find the root	Bass note	6th above bass	4th above bass	Bass note	6th above bass	4th above bass	2nd above bass

Unidad 2

Scale degree of the root $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$ $\hat{5}$ $\hat{6}$ $\hat{7}$



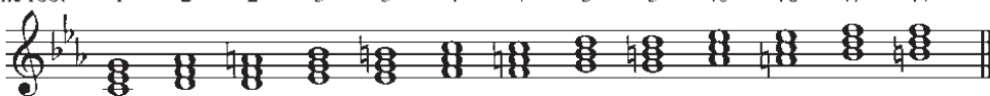
Roman numeral I ii iii IV V vi vii°

You should memorize the following table.

DIATONIC TRIAD TYPES IN MAJOR

Major	I, IV, and V
Minor	ii, iii, and vi
Diminished	vii°
Augmented	none

Scale degree of the root $\hat{1}$ $\hat{2}$ $\hat{2}$ $\hat{3}$ $\hat{3}$ $\hat{4}$ $\hat{4}$ $\hat{5}$ $\hat{5}$ $\sharp\hat{6}$ $\sharp\hat{6}$ $\sharp\hat{7}$ $\sharp\hat{7}$



Roman numeral i ii° ii III III+ iv IV v V VI $\sharp\text{vi}^\circ$ VII vii°

COMMON DIATONIC TRIADS IN MINOR

Major	III, V, and VI
Minor	i and iv
Diminished	ii [°] and vii [°]
Augmented	none

Diatonic Seventh Chords in Major

Seventh-chord type	Roman numeral	Example
Major seventh	Uppercase with M7	I ^{M7}
Major-minor seventh	Uppercase with a 7	V ⁷
Minor seventh	Lowercase with a 7	vi ⁷
Half-diminished seventh	Lowercase with ^ø 7	ii ^{ø7}
Diminished seventh	Lowercase with [°] 7	vii ^{°7}

DIATONIC SEVENTH CHORDS IN MAJOR

M7	I ^{M7} and IV ^{M7}
Mm7	V ⁷
m7	ii ⁷ , iii ⁷ , and vi ⁷
ø ⁷	vii ^{ø7}
° ⁷	none

Diatonic Seventh Chords in Minor

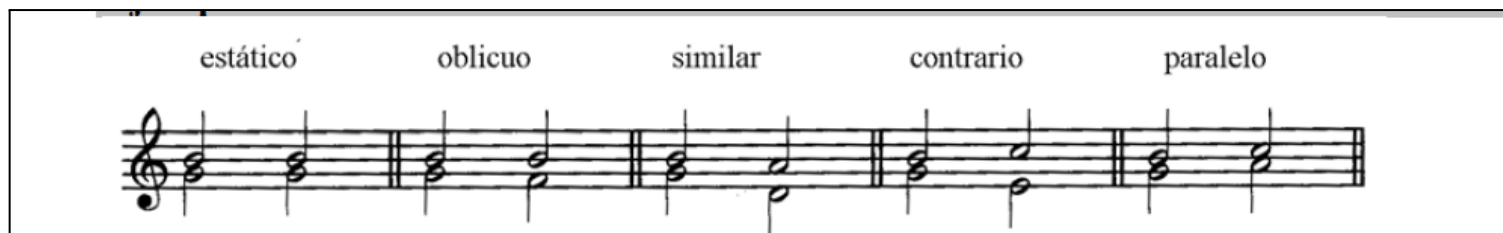
COMMON DIATONIC SEVENTH CHORDS IN MINOR

M7	III ^{M7} and VI ^{M7}
Mm7	V ⁷
m7	i ⁷ and iv ⁷
ø ⁷	ii ^{ø7}
° ⁷	vii ^{°7}

Major	I	ii	iii	IV	V	vi	vii [°]
Minor	i	ii [°]	III	iv	V	VI	vii [°]

Major	I ^{M7}	ii ⁷	iii ⁷	IV ^{M7}	V ⁷	vi ⁷	vii ^{ø7}
Minor	i ⁷	ii ^{ø7}	III ^{M7}	iv ⁷	V ⁷	VI ^{M7}	vii ^{°7}

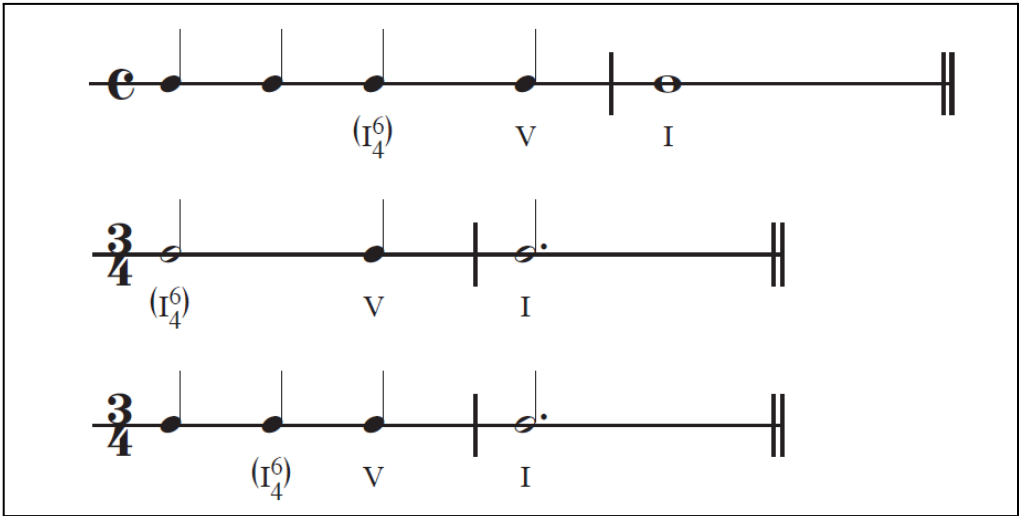
Unidad 3



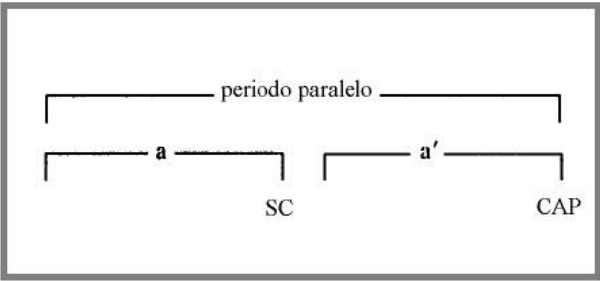
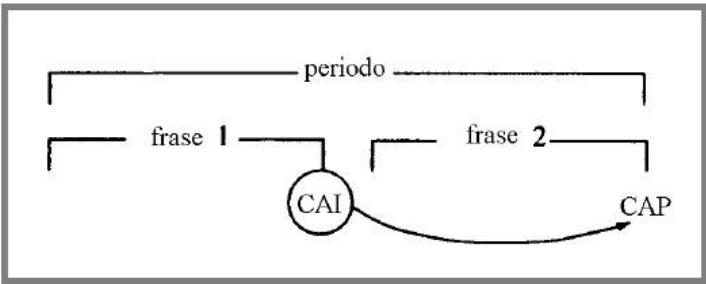
Unidad 5

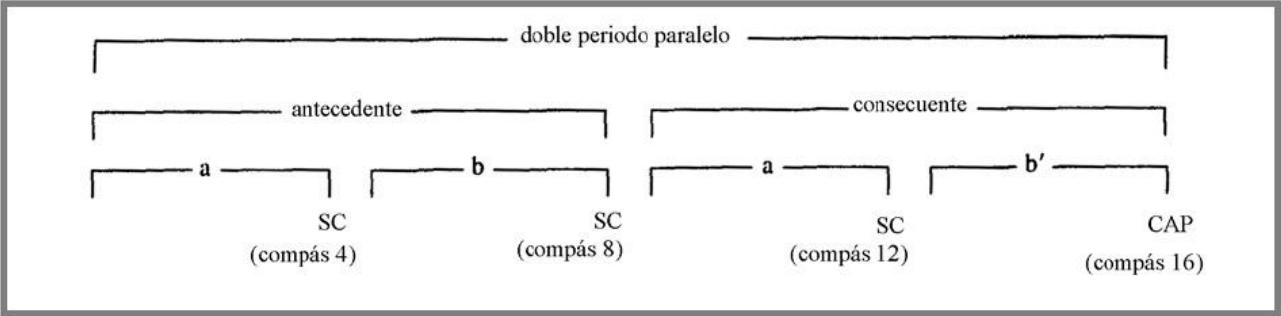
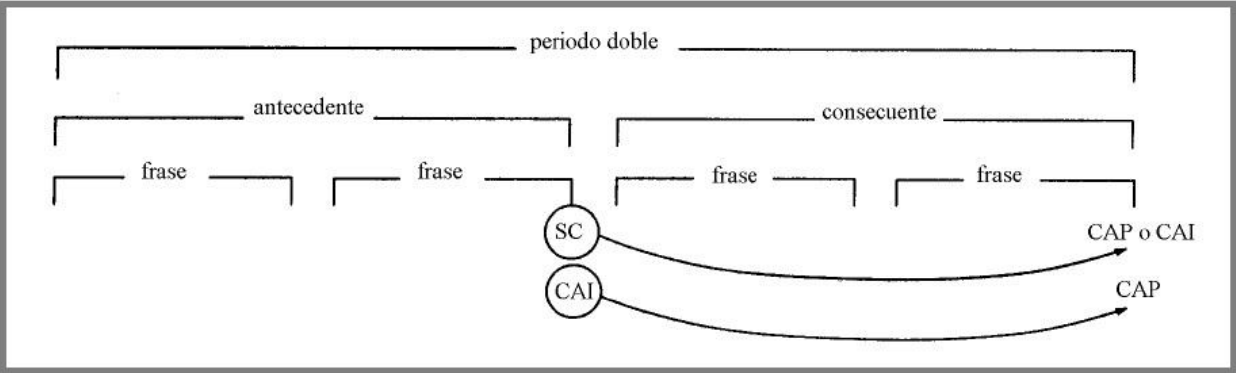
<i>Tipo de cadencia</i>	<i>Primer acorde</i>	<i>Segundo <u>acorde</u></i>
Auténtica	Contiene la sensible	Tónica
Plagal	No contiene la sensible	Tónica
Rota	Contiene la sensible	No es la Tónica
Semi Cadencia	No contiene la sensible	No es la Tónica

Cadences and Harmonic Rhythm

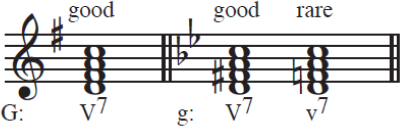


Frases y períodos





Unidad 6



good good rare

G: V7 g: V7 v7

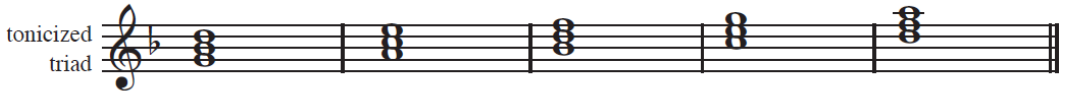
V7 ii7 vii^o7 IV^M7 vi7 I^M7 iii7

← more frequent ←

Unidad 7

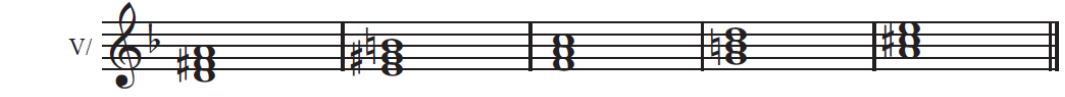
Secondary dominants in F major

tonicized triad



F: ii iii IV V vi

V/



F: V/ii V/iii (V/IV) V/V V/vi

V⁷/



F: V⁷/ii V⁷/iii V⁷/IV V⁷/V V⁷/vi

Secondary dominants in D minor

tonicized triad

d: III iv V VI VII

V/

d: V/III V/iv V/V (V/VI) V/VII

V⁷/

d: V⁷/III V⁷/iv V⁷/V V⁷/VI V⁷/VII

Chapter 3

INTRODUCTION TO TRIADS AND SEVENTH CHORDS

EXERCISE 3-1

A. Spell the triad, given the root and the type. Major triads are indicated by an uppercase letter (G), minor by an uppercase letter followed by the letter "m" (Gm), augmented by a "+" (G+), and diminished by a "°" (G°).

- | | | | |
|-------|-------|--------|---------|
| 1. Gm | 4. A° | 7. C+ | 10. F#m |
| 2. E♭ | 5. Fm | 8. A#° | 11. B+ |
| 3. D° | 6. D♭ | 9. E | 12. E♭m |

B. Notate the triad, given the root and the type.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31

C. Fill in the blanks.

	ex.	1	2	3	4	5	6	7	8	9	10
5th:	G♯	A♭	—	F♯	—	—	—	—	—	B	—
3rd:	E	—	—	—	—	E♭	—	—	B♭	—	A
Root:	C♯	—	D	—	A♭	—	G♯	E♭	—	—	—
Type:	m	M	+	m	m	°	m	M	+	m	°

D. Given the chord quality and one member of the triad, notate the remainder of the triad.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31

Name _____ Class _____ Date _____

EXERCISE 3-2

A. Identify the type of seventh chord, using the abbreviations given in Example 3-3. (p. 40)

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

B. Notate the seventh chord, given the root and type.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

C. Given the seventh-chord quality and one member of the chord, notate the rest of the chord.

ex. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

Name _____ Class _____ Date _____

EXERCISE 3-3

A. Identify the root and type of each chord and show the correct bass-position symbol (Bps).

1 2 3 4 5 6 7 8

Root _____

Type _____

Bps _____

9 10 11 12 13 14 15 16

Root _____

Type _____

Bps _____

B. Fill in the blanks below each figured bass with the lead-sheet symbol of the chord that would be played at the corresponding point in the excerpt. Use slash-chord notation, as in C/E, for inverted chords. The figures 5 and $\frac{3}{2}$ both mean to use a root position triad.

1. Bach, "Gott lebet noch" (adapted)

1 2 3 4 5 6 7 8 9 10 11 12 13

2. Bach, "Dich bet' ich an, mein höchster Gott"

(The first C#3 in the bass is not to be harmonized.)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

3. Corelli, Sonata V, op. 2, Sarabande

C. Notate using half notes on the bottom staff the chords indicated by the lead-sheet symbols. Notate all chords in root position.



Terry, "Serenade to a Bus Seat"

This icon is used throughout this workbook to indicate the availability of a corresponding audio excerpt, which is available exclusively in McGraw-Hill Connect.

Name _____ Class _____ Date _____

EXERCISE 3-4

A. Label each chord with an appropriate lead-sheet symbol in the space above the chord. Use slash-chord notation for inverted chords. All the notes in each exercise belong to the same chord.

B. Provide the root, type, and bass-position symbol (Bps) for each chord in the following excerpts. Each chord is numbered. Put your analysis of the chords in the blanks below each excerpt.

 1. Bach, "Wer weiss, wie nahe mir mein Ende"



Root	_____																
Type	_____																
Bps	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17



Root	_____																
Type	_____																
Bps	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34

Name _____ Class _____ Date _____

 2. Schumann, "Ich will meine Seele tauchen," op. 48, no. 5

Leise *p*



Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Bps	1	2	3	4



Root	_____	_____	_____	_____
Type	_____	_____	_____	_____
Bps	5	6	7	8

Li - lie soll klin - gend hau - chen ein

Root — — — —
 Type — — — —
 Bps 9 10 11 12

Lied von der Lieb - sten mein. Das

Root — — — — — — —
 Type — — — — — — —
 Bps 13 14 15 16 17 18 19

Name _____ Class _____ Date _____

3. Gottschalk, "Jerusalem"

Jerusalem

Root — — — —
 Type — — — —
 Bps 1 2 3 4

Jerusalem

Root — — — — —
 Type — — — — —
 Bps 5 6 7 8 9

Chapter 4

DIATONIC CHORDS IN MAJOR AND MINOR KEYS

EXERCISE 4-1

A. Given the key and the triad, supply the roman numeral *below* the staff. Be sure your roman numeral is of the correct type (correct case and so on), and include bass-position symbols (6 or $\frac{6}{4}$) where needed. Finally, provide an appropriate lead-sheet symbol *above* the staff, using slash-chord notation where appropriate.

ex. G° 1 2 3 4 5 6 7

Ak: vi° Eb: ____ f#: ____ E: ____ g: ____ F: ____ G: ____ c: ____

8 9 10 11 12 13 14 15

A: ____ c#: ____ Bb: ____ g: ____ Db: ____ c: ____ f#: ____ E: ____

B. In the following exercise you are given the name of a key and a scale degree number (in parentheses). *Without using key signatures*, notate the triad on that scale degree, and provide the roman numeral. In minor keys, be sure to use the triad types circled in Example 4-7. (p. 57)

ex. 1 2 3 4 5 6 7

eb: VI ab: ____ Cb: ____ G: ____ c: ____ F#: ____ e: ____ F: ____
(6) (2) (7) (7) (3) (2) (6) (3)

8 9 10 11 12 13 14 15

f: ____ C#: ____ g#: ____ Db: ____ f#: ____ Bb: ____ D: ____ Eb: ____
(7) (3) (6) (4) (5) (2) (6) (7)

C. Analysis. Write roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes a bass-position symbol if necessary.

1. Handel, "Wenn mein Stündlein vorhanden ist"

Bb: 1 2 3 4 5 6 7 8

2. Handel, "Wenn mein Stündlein vorhanden ist"

Bb: 1 2 3 4 5 6 7 8

D. Fill in the blanks, using the example as a model.

Key	This Chord	Has This Bass Note
ex. C	I^6	E
1. a	V^6	____
2. ____	IV^6	C
3. c#	ii^{o6}	____
4. B	$\frac{6}{4}$	C#
5. ____	i_4^6	D
6. F	vii^{o6}	____

EXERCISE 4-2

A. Given the key and the seventh chord, supply the roman numeral *below* the staff. Be sure your roman numeral is of the correct type, and include bass-position symbols where needed. Finally, provide an appropriate lead-sheet symbol *above* the staff.

ex. $G^{\#o7}$ 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____



a: $vi^{\circ7}$ G: _____ c#: _____ f: _____ Bb: _____ e: _____ Ab: _____ g: _____

8 _____ 9 _____ 10 _____ 11 _____ 12 _____ 13 _____ 14 _____ 15 _____



d: _____ E: _____ F: _____ A: _____ Eb: _____ b: _____ c: _____ D: _____

B. In the following exercises, you are given the name of a key and a scale degree number (in parentheses). *Without using key signatures*, notate the seventh chord on that scale degree in root position, and provide the roman numeral. In minor keys, be sure to use the chord types shown in Example 4-9. (p. 62)

ex. 1 _____ 2 _____ 3 _____ 4 _____ 5 _____ 6 _____ 7 _____



G: iii^7 Bb: _____ F: _____ b: _____ f#: _____ A: _____ g: _____ D: _____

(3) (4) (1) (3) (2) (7) (7) (6)

8 _____ 9 _____ 10 _____ 11 _____ 12 _____ 13 _____ 14 _____ 15 _____



c: _____ E: _____ G: _____ Eb: _____ c#: _____ f: _____ e: _____ Ab: _____

(1) (4) (2) (3) (5) (5) (2) (6)

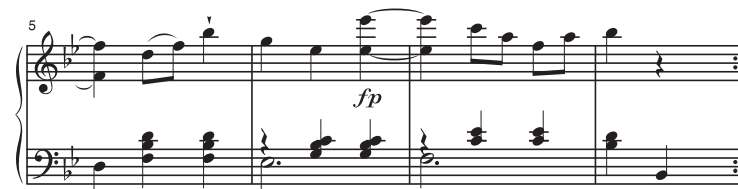
C. Analysis. Put roman numerals in the spaces provided, making sure each roman numeral is of the correct type and includes a bass-position symbol, if needed. For the purposes of this exercise, ignore the G5 in m. 3.



1. Hummel, German Dance, op. 25, no. 2, Trio 2

Be sure to include tied notes (like the E-flats in mm. 2–3) in your analyses of both measures in which they are found.







2. Brahms, "Minnelied," op. 44, no. 1

Con moto *p*

Soprano I 1. Der Hold - se - li - gen son - der Wank

Soprano II *p*

Alto I *p* 2. Ach, bin in - nig - lich min - ne - wund,

Alto II *p*

I _____ I

Part II

Diatonic Triads

Chapter 5

PRINCIPLES OF VOICE LEADING

EXERCISE 5-1

A. Criticize each melody in terms of the rules for simple melodies discussed in The Melodic Line section on pages 66–69.

1

F: I - V I IV - I IV I

2

e: i - V i V i V i iv V i

3

D: I IV V I V I - IV I

B. Compose simple melodies that will conform to these progressions.

1

B $\flat$: I IV I V vi IV ii - V I

2

d: i V VI iv i V i iv V i

3

G: I iii IV I V I IV V I

EXERCISE 5-2

- A. Analyze the following excerpt using roman numerals and bass-position symbols. Then, show beneath each roman numeral the structure of the chord by writing "C" or "O" for close or open structure. The notes in parentheses are not part of the chord and should be ignored for the purpose of harmonic analysis.

 Schumann, "Roundelay," op. 68, no. 22

Moderato

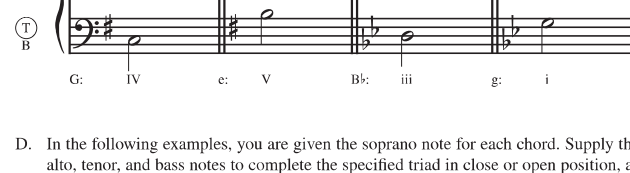
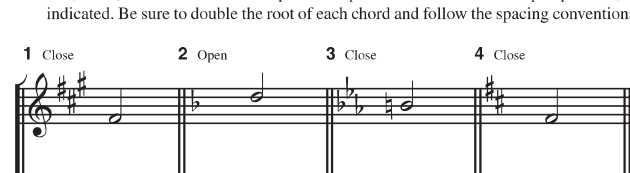


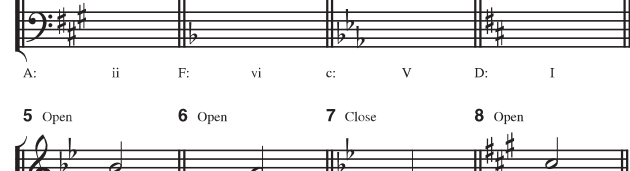
A: _____ $\sqrt[7]{}$ _____

- B. Review the two conventions concerning spacing in Voicing a Single Triad on pages 70–72. Then point out in the following example any places where those conventions are not followed.

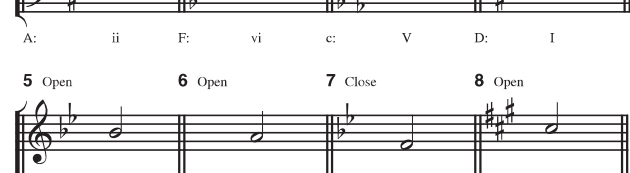
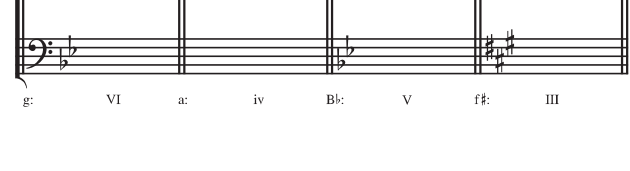


- C. Fill in the circled missing inner voice(s) to complete each root-position triad, being sure that each note of the triad is represented. Follow the spacing conventions, and stay within the range of each vocal part.

1	2	3	4
			
d: iv	Ek: ii	b: i	D: V

5	6	7	8
			
G: IV	e: V	Bb: iii	g: i

- D. In the following examples, you are given the soprano note for each chord. Supply the alto, tenor, and bass notes to complete the specified triad in close or open position, as indicated. Be sure to double the root of each chord and follow the spacing conventions.

1 Close	2 Open	3 Close	4 Close
			
A: ii	F: vi	c: V	D: I

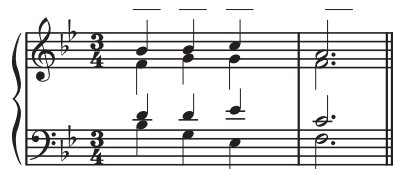
5 Open	6 Open	7 Close	8 Open
			
g: VI	a: iv	Bb: V	f#: III

Name _____ Class _____ Date _____

EXERCISE 5-3

A. First, put lead-sheet symbols in the blanks above this example. Then analyze the motion between each of the pairs of voices, and fill in the blanks using this system:

st = static o = oblique c = contrary s = similar p = parallel



1. Bass/Soprano _____
2. Bass/Alto _____
3. Bass/Tenor _____
4. Tenor/Soprano _____
5. Tenor/Alto _____
6. Alto/Soprano _____

B. Label the chords in the following excerpt with roman numerals. Then label *any* parallel motion that you find between any two voices.

 Bach, "Ermuntre dich, mein schwacher Geist"



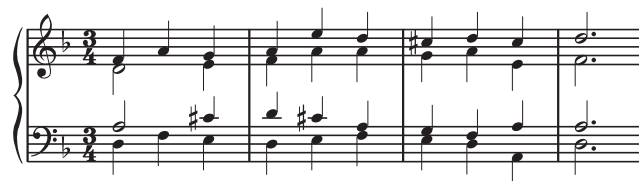
C. Find and label the following errors in this passage:

1. Parallel 8ves
2. Parallel 5ths
3. Direct 5th
4. Contrary 5ths
5. Spacing error (review pp. 70–72)



D. Find and label the following errors in this passage:

1. Parallel 8ves
2. Parallel 5ths
3. Direct 8ve
4. Spacing error



Chapter 6

ROOT-POSITION PART WRITING

EXERCISE 6-1. Using repeated triads

- A. Fill in the inner voice or voices in the second chord of each exercise. The key is F major throughout. Double the roots of the triads in the four-voice examples.

1 four parts

2 three parts

Name _____ Class _____ Date _____

EXERCISE 6-2. Using roots a 4th (5th) apart

- A. Add alto and tenor parts to each of the following exercises. Each progression involves roots a P4 (P5) apart. Use one of the three methods outlined in Root Position Part Writing with Roots a 4th (5th) Apart on pages 83–84 in each case, and state which you have used.

1 2 3

c: V i G: ii V I V Eb: iii vi ii V I

4 5

b: i iv i V i F: vi ii V I IV I V I

6 7

a: V i iv i D: iii vi ii V I V I

B. Add an alto part to each exercise. Be careful to observe conventions concerning spacing, parallels, and doubling. Each triad should include at least a root and a 3rd.

F: ii V I IV I F#: i V i iv A: iii vi ii V I

Name _____ Class _____ Date _____

EXERCISE 6-3. Using roots a 4th (5th) and 3rd (6th) apart

A. Add alto and tenor parts to each exercise that follows. Use the smoothest voice leading in each case. For roots a 4th (5th) apart, state which method you have used.

F: I vi IV ii g: i V i VI iv i D: I vi ii V I

Ek: I iii vi ii V I e: i VI iv i V i

B. Add an alto part to each exercise that follows. Be careful to observe the conventions concerning parallels, spacing, and doubling.

Ek: IV ii V I b: i III VI iv i G: I V I IV ii V I

F: I IV ii V I d: i iv i VI iv i V i

EXERCISE 6-4. Using all root relationships

A. Complete each progression. Make two versions of each: one for three parts (adding an alto) and one for four parts (adding alto and tenor). In the four-part versions, state which method you have used for any progression by 4th or 5th.

1 three parts four parts

g: i III VI i III VI

2

D: ii V vi ii V vi

3

a: iv V VI iv V VI

4

Bb: V I vi V I vi

5

G: I vi V I vi V

6

F: vi ii V vi ii V

B. Fill in alto and tenor parts in these exercises.

1

A: I vi IV V I IV ii V - I

2

f: i V i VII III iv V - i

3

e: i VII III iv i V VI iv V - i

4

Bb: I - - V I V vi IV V I

5

d: i IV V i III iv V i VI iv V i
(not iv)

C. Name the keys and analyze the chords specified by these figured basses. Then compose a good melody line for each. Finally, fill in alto and tenor parts to make a four-part texture.

1

2

D. Write the following short progressions in root position for combinations of three and four parts.

1 three parts

Ek: ii V I c#: i VI iv A: IV V vi

2 four parts

Ek: ii V I c#: i VI iv A: IV V vi

3 three parts

F: I iii IV D: vi ii V g: VI iv V

4 four parts

F: I iii IV D: vi ii V g: VI iv V

EXERCISE 6-5

A. Notate the following chords for the specified instruments. Each chord is written at concert pitch, so transpose as needed for the performers. You do not need to use key signatures, but use the correct clef for each instrument. Note that the instruments are listed in score order, the order used in Appendix A, which is not always the same as order by pitch.

Fl.

Vla.

T. Sax.

VI.

Ob.

Hn. in F

Clar. in B_b

Tpt. in B_b

Vc.

Trb.

Bsn.

D.B.

A. Sax

Hn. in F

Tuba

Fl.	Ob.	Clar. in B _b	Bsn.	A. Sax
T. Sax.	Hn. in F	Tpt. in B _b	Trb.	Hn. in F
Vla.	VI.	Vc.	D.B.	Tuba

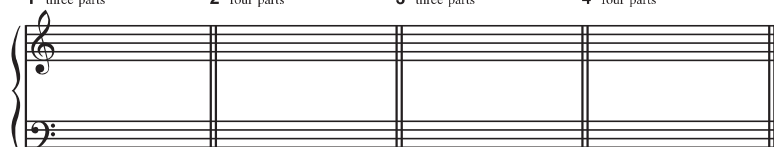
Chapter 10

CADENCES, PHRASES, PERIODS, AND SENTENCES

EXERCISE 10-1

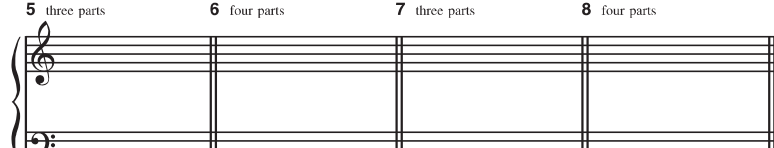
- A. Cadences. Using only triads in root position and first inversion, compose examples of the following cadences. Each example should include three chords—the two cadence chords plus one chord preceding the cadence chords. Include key signatures and roman numerals.

1 three parts 2 four parts 3 three parts 4 four parts



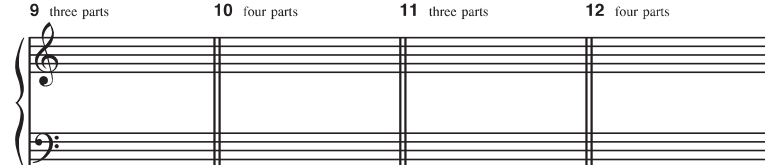
A: _____ g: _____ F: _____ b: _____
(root position IAC) (DC—careful!) (HC) (inverted IAC)

5 three parts 6 four parts 7 three parts 8 four parts



G: _____ d: _____ Bb: _____ e: _____
(PAC) (PC) (leading-tone IAC) (Phrygian HC)

9 three parts 10 four parts 11 three parts 12 four parts



a: _____ C: _____ f: _____ D: _____
(DC—careful!) (PAC) (PC) (HC)

- B. Analysis. The cadence chords have been analyzed for you in each example.
- Make a diagram of each excerpt similar to the diagrams used in the text.
 - Include phrase labels (a, b, and so on), and cadence types and measures.
 - Name the form of the example.
1. Diagram and name the form of this excerpt. Each phrase can be analyzed as a sentence. Show x and x' (with brackets) for each phrase in the score.



Schumann, Symphony no. 1, op. 38, III (piano reduction)

Molto vivace



g: _____ iv V i

10 15

i₄⁶ V i

2. Diagram and name the form of this excerpt. Then complete the following:
- Diagram and name the form of mm. 1–8; then diagram and name the form of mm. 9–16.
 - Find the best example of imitation between the melody and the bass.
 - Label the chords implied by the two voices. Nonchord tones are in parentheses in the bass (only). Note: The best choice for m. 5 is *not* a ii chord. (Compare m. 5 with m. 13.)

 Anonymous: Minuet in G, from the *Notebook for Anna Magdalena Bach*



G: IV I⁶ I V



IV I⁶ V I

3. Diagram and name the form of this three-phase excerpt. How would you explain the descending chords in mm. 3–4 and 7–8?

 Haydn, Piano Sonata no. 49, I

Allegro



E♭: IV⁶ vii°⁶



V⁶ I⁶



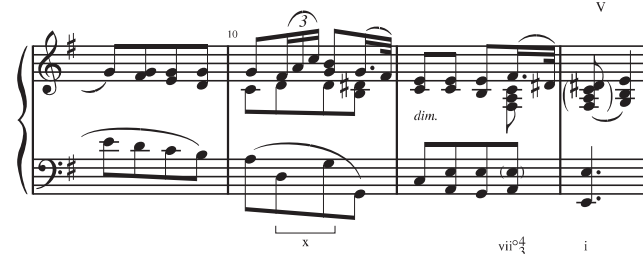
V⁷ I

4. Diagram and name the form of this excerpt, and copy out any rhythmic motives found in both of the phrases. The progression at x resembles an IAC in what key? What is the relationship between that key and e minor?

 Mendelssohn, *Song without Words* op. 62, no. 3

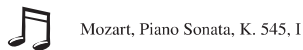


e: ii°⁶ i⁶₄ V



x vii°⁴₃ i

5. This excerpt contains three phrases (some would call it a phrase group). Would it be better to consider it (a) a three-phrase sentence, (b) a period with two antecedent phrases, or (c) a period with two consequent phrases? Why? Which phrase features a circle-of-fifths sequence? Analyze all the chords in that phrase, and diagram the form of the excerpt.



13 *tr*

G:

16 v_2^4

20 v_6^6 I

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a trill (tr) in the right hand. The key signature is one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems. The first system contains measures 1 through 24, and the second system contains measures 25 through 28. The piece ends with a final chord in the left hand.

6. Diagram the form of this excerpt in four ways, all of which are possible interpretations: (a) all four-measure phrases: $4 + 4 + 4 + 4 + 4$; (b) four phrases, the last one extended: $4 + 4 + 4 + 8$; (c) two long phrases plus a short final phrase: $8 + 8 + 4$; and (d) two phrases, the second extended: $8 + 12$. Which interpretation do you prefer? Why?



Presto

p

a: i V

i V

f

V VI *f* V i

Name _____ Class _____ Date _____

7. Diagram and name the form of this theme, and then label the first five chords. Also, see if you can find a disguised sequence hidden in the soprano and another in the bass in mm. 1–8.

 Beethoven, Piano Sonata op. 13, II

Adagio cantabile



Ak: _____ V

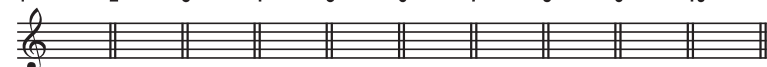
V7 I

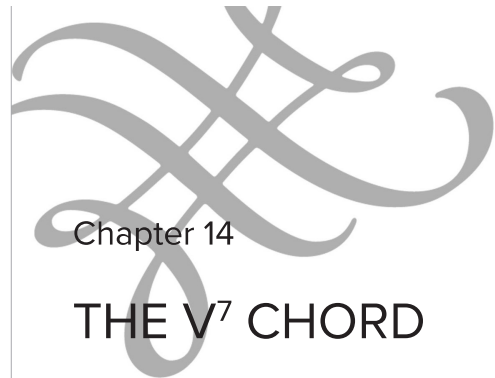
V



V7 I

C. Review. Notate the chords in the keys and bass positions indicated.

1	2	3	4	5	6	7	8	9	10	
										
E:	I ⁶	B ^b : vi ⁷	G: IV ⁶ ₄	D: ii ⁴ ₃	f: VI	d: vii ⁶ ₅	A ^b : iii	E ^b : vii ⁶ ₅	f [#] : V ⁴ ₂	A: IV ^{M7}



Chapter 14

THE V⁷ CHORD

Part III

Diatonic Seventh Chords

EXERCISE 14-1

- A. The note given in each case is the root, 3rd, 5th, or 7th of a V⁷ chord. Notate the chord in root position, and name the major key in which it would be the V⁷.

1	2	3	4	5	6	7	8
5th	3rd	7th	root	3rd	5th	root	7th
_____	_____	_____	_____	_____	_____	_____	_____

- B. Analyze chords and NCTs in the following excerpt, including roman numerals and lead-sheet symbols. Then, discuss the voice leading in the two V⁷ chords. (Note: You might have analyzed the Bs in the V chords as passing tones, but consider them to be chord 7ths for the purposes of your discussion.)

Bach, "Wir Christenleut"

- C. Resolve each chord to a root-position I. (Note: *c* means complete chord, *i* means incomplete chord.)

1	2	3	4	5
E:	V ⁷ I	c: V ⁷ i	D: V ⁷ I	A♭: V ⁷ I
		(c) (c)	(c) (i)	(i) (c)

6	7	8	9	10
G:	V ⁷ I	f: V ⁷ i	C: V ⁷ I	D: V ⁷ I
	(c) (c)		(c) (i)	(i) (c)

11	12	13	14	15
E♭:	V ⁷ I	f#: V ⁷ i	B: V ⁷ I	d: V ⁷ i
	(i) (c)	(c) (i)	(c) (i)	(c) (c)

Name _____ Class _____ Date _____

D. Notate the key signature and the V^7 chord, and then resolve it.

1 three parts 2 three parts 3 four parts 4 four parts 5 four parts



G: V^7 I d: V^7 i E: V^7 I (c) A $\flat$: V^7 I (c) f $\sharp$: V^7 i (c)

6 three parts 7 three parts 8 four parts 9 four parts 10 four parts



E $\flat$: V^7 vi A: V^7 vi f: V^7 VI b $\flat$: V^7 VI D: V^7 vi

E. Analyze the chords specified by this figured bass, using roman numerals and lead-sheet symbols. Then, make two harmonizations: one for SAB chorus and one for SATB chorus.

1



6 6 # 7 #

2



6 6 # 7 #

F. Analyze the chords implied by the following soprano and bass lines. Then, fill in the inner parts. Remember that the tenor part sounds a P8 lower than written.



V^7

Name _____ Class _____ Date _____

G. Analyze the harmonies implied by these soprano/bass frameworks. Then, make four-part versions with embellishments and at least one root-position V^7 chord.

1

2

3

Name _____ Class _____ Date _____

EXERCISE 14-2

A. Notate the specified chords. Use accidentals instead of key signatures.

1 2 3 4 5 6 7 8

Db: V^6_3 a: V^4_3 Eb: V^4_2 D: V^4_3 c: V^4_2 F: V^6_3 b: V^4_2 E: V^6_3

B. Label chords and NCTs in the following excerpts. Comment on the treatment of the leading tone and 7th in any V^7 chords in root position or inversion.

Notice that in Exercises 1 and 3, the key signature does not agree with the given key. This is because in each case the music has modulated (changed key) to the dominant. Modulation will be introduced in Chapter 18.

1. Bach, "Ich dank' dir, lieber Herre"

(Which is the more sensible analysis of beat 4 of m. 3: iii^6_4 or $V^{6?}$)

F:

2. Beethoven, Piano Sonata op. 2, no. 1, III

f *p*

3. Mozart, Quintet for Piano and Winds K. 452, I

B♭:

4. Schumann, "Im Westen," op. 25, no. 23
(Do not label NCTs in this excerpt.)

ritard.
mich und mein Kind - lein an's Herz ged - rückt.
ritard.

C. Resolve each chord to a tonic triad (except as indicated). Analyze both chords.

1 2 3 4 5
B♭: D: e: G: f: VI

6 7 8 9 10
C: f♯: e: g: A♭:

11 12 13 14 15
E♭: vi d: E: D♭: b:
(c) (c)

Part IV

Chromaticism 1

Chapter 16

SECONDARY FUNCTIONS 1

EXERCISE 16-1

A. Review the material on spelling secondary dominants (p. 258). Then, notate these secondary dominants in the specified inversions. Include key signatures and lead-sheet symbols without slash symbols.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____



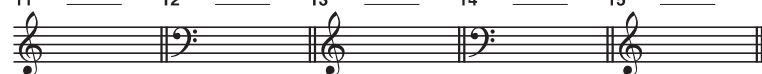
c#: V^7/iv A#: V^6/v c: V^4_{3}/VI e: V^6/III F: V^4_{2}/ii

6 _____ 7 _____ 8 _____ 9 _____ 10 _____



D: V^6/vi b: V^7/V A: V^6_{9}/iii g: V/iv a: V^4_{2}/V

11 _____ 12 _____ 13 _____ 14 _____ 15 _____



Ek: V^6_{9}/IV f#: V^6/vII C: V^7/ii Bb: V^4_{2}/IV G: V^4_{3}/V

B. Label with a roman numeral any chord that might be a secondary dominant according to the steps outlined on pages 258–259. Label all others with an x.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____



f: _____ E: _____ C: _____ e: _____ g: _____

6 _____ 7 _____ 8 _____ 9 _____ 10 _____



Ek: _____ f#: _____ D: _____ F: _____ c: _____

11 _____ 12 _____ 13 _____ 14 _____ 15 _____



A: _____ b: _____ d: _____ Bb: _____ G: _____

EXERCISE 16-2

A. Analysis.

1. Label chords and NCTs. Identify any six-four chords by type. This excerpt contains a set of parallel 5ths in a context that Bach must have found acceptable because he used them so often in this situation. See if you can find them.

 Bach, "Freuet euch, ihr Christen alle"



f:

2. Label the chords with roman numerals. There are a few sequences in this excerpt. Find two and bracket them.

 Kuhlau, Sonatina op. 88, no. 2, II



3. Analyze with roman numerals the chords called for by these lead-sheet symbols, referring to Appendix B if necessary. Then, continue the accompaniment, keeping the four-part texture and using conventional voice leading. It may be helpful to review Example 16-7 on page 260 before you begin.

 Fields and Kern, "Pick Yourself Up"



4. Label chords and NCTs. Ignore the grace notes in your harmonic and NCT analysis; for example, the E5 in m. 1 is an upper neighbor ornamented by the appoggiatura grace note. Comment on Chopin's use of F# and F# in this excerpt. Where do they occur? Are they ever in conflict? The form of the excerpt is a (parallel/contrasting) (period/double period).

 Chopin, Mazurka op. 67, no. 2



5. Label chords and NCTs. What is the form of this excerpt? (Note: Measures 1–2 are introductory.)

 Beethoven, String Quartet op. 135, III

Lento assai, cantante e tranquillo



6. Label the chords with roman numerals. Label NCTs in the solo bassoon part only. The note under the fermata in m. 49 represents a V chord. It was at this point that the soloist improvised a cadenza. The conductor waited until he heard the soloist arrive at the G3 (often trilled), at which point he would signal the orchestra to be ready for its entrance in m. 50.

 Mozart, Bassoon Concerto K. 191, II





Name _____ Class _____ Date _____

B. For each of the following problems, first analyze the given chord. Next, find a smooth way to lead into the chord. Although there are many possibilities, it will often work to use a chord whose root is a P5 above the root of the secondary dominant. Experiment with other relationships also. Then, resolve each chord properly, taking special care with the leading tone and 7th resolutions. Analyze all chords with roman numerals and lead-sheet symbols without slash symbols.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____

g: _____ C: _____ G: $\text{V}^{\frac{6}{5}}/\text{V}^7$ E: _____ Ab: _____

6 _____ 7 _____ 8 _____ 9 _____ 10 _____

D: _____ Bb: ii^7 f: _____ c: _____ a: _____

C. List below each note the secondary V and V⁷ chords that could harmonize that note. You might find it helpful to refer to Examples 16-3 and 16-4 on page 257.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____

f#: _____ e: _____ D: _____ A: _____ Eb: _____

6 _____ 7 _____ 8 _____ 9 _____ 10 _____

b: _____ Bb: _____ d: _____ F: _____ Ab: _____

D. Provide roman numerals to show how the first note could be harmonized as a secondary dominant. The second note should be a member of the tonicized triad.

1 _____ 2 _____ 3 _____ 4 _____ 5 _____

g: _____ F: _____ b: _____ f: _____ E: _____

6 _____ 7 _____ 8 _____ 9 _____ 10 _____

c: _____ C: _____ Bb: _____ e: _____ A: _____

E. Analyze the chords specified by each figured bass, putting your analysis *beneath* the figures. Then, make an arrangement for SATB chorus. Strive for smooth voice leading, even if this results in a dull soprano line.

1

2

Name _____ Class _____ Date _____

F. Harmonize each chorale phrase for SATB chorus. Include one or more secondary dominants in each phrase and activate the texture with some NCTs.



E♭:



d:

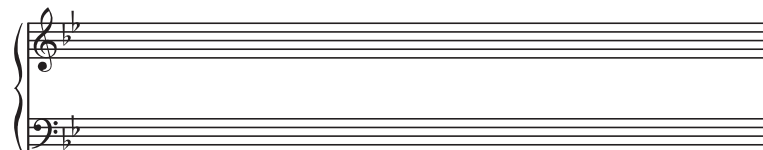


C:



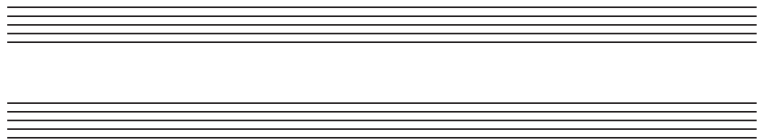
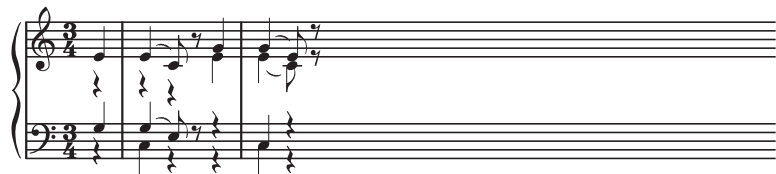
g:

G. Analyze the harmonies implied by the following soprano/bass framework. Then, make a more interesting version for piano, beginning with the two measures given in the example that follows.

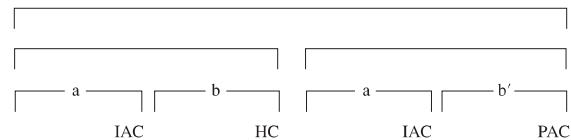


Name _____ Class _____ Date _____

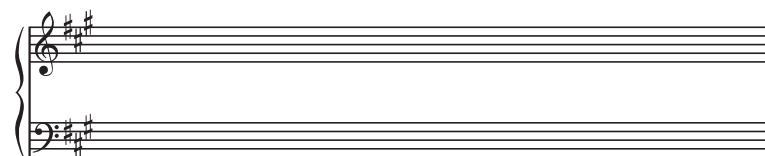
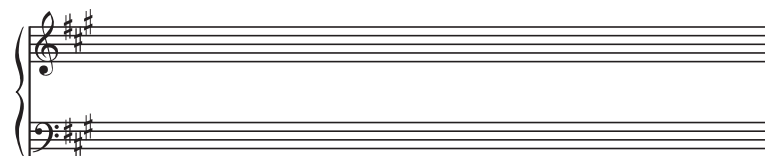
- H. Continue the following example to make a total of at least eight measures. Include one or more secondary dominants and end with a PAC. Then, score it for four instruments found in your class. Analyze all chords and NCTs.



- I. Finish the analysis of the following phrase. This phrase is to serve as the *a* phrase of a longer theme you will compose. The theme will be in the form of a parallel double period. Include at least one secondary dominant.



A: (I) (V⁷) I



Chapter 17

SECONDARY FUNCTIONS 2

EXERCISE 17-1

A. Review how to spell secondary leading-tone chords (pp. 274–275). Then, notate these secondary leading-tone chords in the specified inversion. Include key signatures.

1	2	3	4	5
A: $\text{vii}^{\circ 6}/\text{iii}$	F: $\text{vii}^{\circ 6}/\text{ii}$	c: $\text{vii}^{\circ 6}/\text{VI}$	E: $\text{vii}^{\circ 6}/\text{IV}$	A $\flat$: $\text{vii}^{\circ 7}/\text{IV}$

6	7	8	9	10
d: $\text{vii}^{\circ 6}/\text{V}$	G: $\text{vii}^{\circ 7}/\text{vi}$	B $\flat$: $\text{vii}^{\circ 6}/\text{vi}$	g: $\text{vii}^{\circ 7}/\text{VII}$	F: $\text{vii}^{\circ 7}/\text{ii}$

11	12	13	14	15
C: $\text{vii}^{\circ 4}/\text{V}$	c: $\text{vii}^{\circ 6}/\text{iv}$	E $\flat$: $\text{vii}^{\circ 4}/\text{V}$	f $\sharp$: $\text{vii}^{\circ 7}/\text{III}$	D: $\text{vii}^{\circ 6}/\text{V}$

B. Label any chord that would be a secondary leading-tone chord according to the steps outlined on page 275. Label all others with an x.

1	2	3	4	5
c: _____	G: _____	A: _____	B $\flat$: _____	e: _____

6	7	8	9	10
C: _____	d: _____	E: _____	E $\flat$: _____	A $\flat$: _____

11	12	13	14	15
F: _____	f $\sharp$: _____	D: _____	C: _____	c $\sharp$: _____

EXERCISE 17-2

A. Analysis.

1. In the brilliant and witty concluding passage that follows, Mozart combines the antecedent and consequent phrases from the beginning of the minuet (marked *a* and *b* in mm. 55–58).
 - a. Mark all occurrences of *a* and *b*.
 - b. Find where *b* is used in imitation.
 - c. Find inverted (upside down) statements of *a* and *b*.
 - d. Find a place where original and inverted statements of *b* are used simultaneously.
 - e. Put roman numerals in the blanks provided. NCTs are in parentheses.



Mozart, String Quartet K. 464, II

A: I_1^6 1 2 3 4 5 6 7 8 I_9^4

10 11 12 13 14 15

2. Listen carefully to this excerpt, and then put roman numerals in the blanks provided. The $B\flat$ in the $ii_3^{#4}$ chord in m. 6 is “borrowed” from the parallel minor; borrowed chords are discussed in Chapter 21.



Dussek, Piano Sonata op. 69, no. 3, I

Allegro maestoso e brillante

D: I 2 3 4 5 6 7 8 9 10 11 12 13 14 15

3. Label the chords with roman numerals (the Italian augmented sixth chord in m. 4 will be discussed in Chapter 22). Use your imagination and your ear in analyzing the last chord in m. 2.



Schumann, "Die Löwenbraut," op. 31, no. 1

Langsam *p*

Mit der

ritard.

p *pp*

Myr - the ge-schmückt und dem Braut - ge-schmeid, des Wä - ters Toch - ter, die ro - si-ge Maid, tritt

p

It+6

ritard.

ein in dem Zwin - ger des Lö - wen, er liegt der Her - rin zu Füß-sen, vor der er sich schmiegt.

ritard.

4. Label chords and NCTs. (An optional piano accompaniment is omitted from the example.) In the penultimate chord, assume that the bass note is the B3, even though the first alto is below it with an A3. What is the form of this excerpt?



Brahms, "Und gehst du über den Kirchhof," op. 44, no. 10

espress. **11**

doch lei - se flü - stern die Win - de, es

espress.

doch lei - se flü - stern die Win - de, es

espress.

espress.

15

hat - te zu heiss, zu heiss ge - liebt.

hat - te zu heiss, zu heiss ge - liebt.

5. Analyze chords and NCTs. Find two circle-of-fifths progressions that contain more than four chords. What is the form of this excerpt?



Tchaikovsky, "Morning Prayer," op. 39, no. 1

Lento

p

mf

p

f

Red.

6. This short song is given here in its entirety.
- Analyze the chords and NCTs. There are some places where alternative analyses are possible—in m. 1, for example, where the line $G\sharp-F\sharp-E$ could be analyzed as chord tones or as passing tones.
 - Think of two analyses for the second chord in m. 11, one of them being a secondary function.



Schumann, "Aus meinen Thränen spriessen," op. 48, no. 2

Nicht schnell

p

Aus mei - nen Thrä - nen spries - sen viel blü - hen - de Blu - men her - vor, und mei - ne Seuf - zer

p

pp

wer - den ein Nach - ti - gal - len - chor. Und wenn du mich lieb hast, Kind - chen, schenk'ich dir die Blu - men

pp

p

ritard.

all', und vor dei - nem Fen - ster soll klin - gen das Lied der Nach - ti - gall.

pp

pp

Red.

*

Name _____ Class _____ Date _____

B. For each of these problems, first analyze and resolve the given chord, being especially careful with the chord 7th and the leading tone. Then, find a smooth way to lead into the given chord. Analyze all chords with roman numerals and lead-sheet symbols without slash symbols.

1 2 3 4 5

C: _____ D: _____ A: _____ Eb: _____ Bb: _____

6 7 8 9 10

E: _____ c: _____ f: _____ g: _____ F: _____

C. Analyze the harmonies specified by each figured bass and make an arrangement for SATB chorus. Try to use smooth voice leading, even at the expense of an interesting soprano line.

1

2

D. Harmonize each of these chorale phrases for SATB chorus. Include at least one secondary leading-tone chord or incorporate some other aspect discussed in this chapter in each harmonization.

1 2

F: _____ a: _____

3

F: _____

Name _____ Class _____ Date _____

- E. Each item that follows contains two versions of the same excerpt, one of them in a simple texture and one more elaborate. Continue the simple texture first, including some aspect of harmony discussed in this chapter. Then continue the elaboration, using your simple version as a framework. Label chords and NCTs.

1a.

1b.
Andantino

2a.

2b. Adagio

Name _____ Class _____ Date _____

- F. Below is the harmonic progression from “St. Thomas,” a jazz standard by Sonny Rollins. (Other versions of the progression also exist, which is not uncommon for jazz tunes.) Continue the piano accompaniment using conventional voice leading. As a bonus, listen to the Sonny Rollins performance (Jazz Hour B000T97XNE), and notate the melody on the top staff.

C A7 Dm7 G7 C G7

C: I
C A7 Dm7 G7 C

Em7(b9) A7 Dm7 G7

C7 F F[#]dim7 C/G G7 C