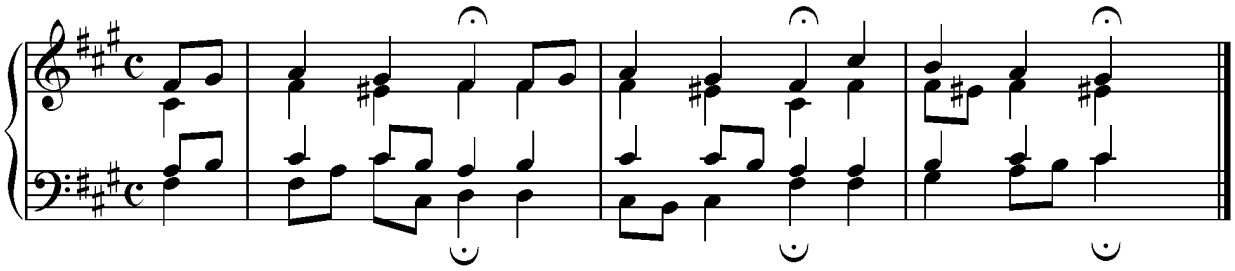
Intensive Part-Writing and Analysis
Assignment #10 – due Friday, Oct. 5th, 10:00 am

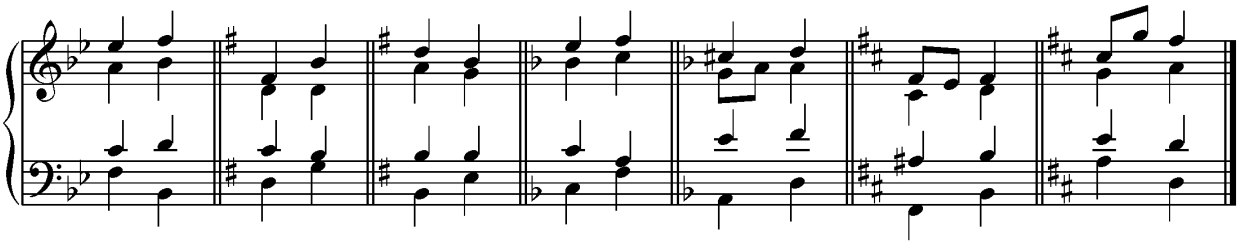
Name:

1. Read pages 64-69 in GRTT.

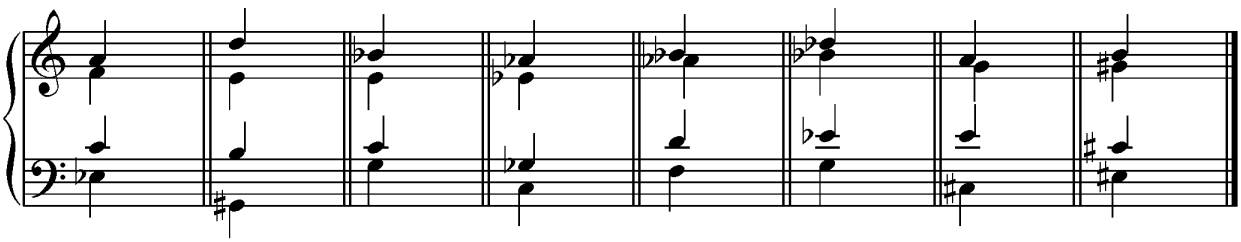
2. Below the staff, supply the correct roman numeral analysis for this example. Be sure to include the correct key. Circle and label all non-chord tones.



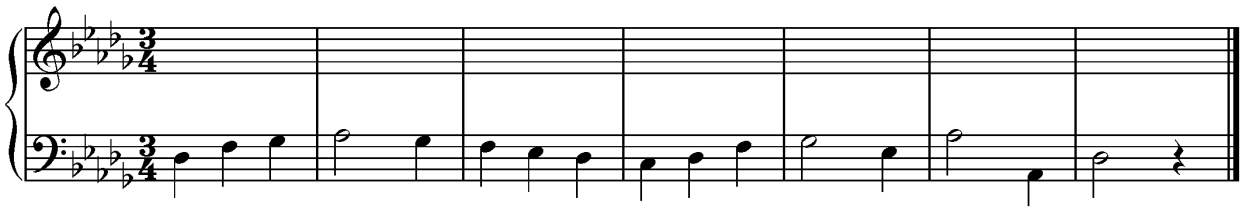
3. The following examples contain one or two part-writing errors each, including chord construction and voice-leading. Label the key of each example and then identify and label each type of error. Pay particular attention to the treatment of tendency tones and the fact that V should not follow V7.



4. Determine the key of each of the following V7 chords and then resolve them to the appropriate version of the tonic chord. The first four examples are in major, the second four examples are in minor. Beneath the staff, supply the key and the correct roman numeral analysis for each.



5. Identify the key of the following unfigured bass, then write the roman numerals you would use to harmonize it. Write the remaining three voices in SATB style. In your harmonization, use a cadential six-four chord, a root position dominant seventh chord and one each of the inversions of the dominant seventh chord along with other appropriate chords. Do not use a iii chord.



II. The following questions all pertain to Music Sources example 6.3 on page 37 (you'll probably need to photocopy that page to turn in).

- Listen to the piece several times, you'll find a link to it on the IPWA website.
- Here's a diagram of the large-scale form (ignoring repeats):

section:	A	B	A'	Codetta
measures:	1-8	9-16	17-24	25-27

About the A section:

1. It is a (circle one): parallel period contrasting period
2. The first phrase features what type of melodic contour?
3. The second phrase features what type of melodic contour?
4. On the score, indicate the key and do a RN analysis--be sure to indicate all inversions
5. The paired C5/Eb5 in the right hand (see m. 2 and 3) is used as nonchord tones at times. In m.2, circle the pair and label the type of NCT then do the same with the final beat of m. 3.

About the B section:

1. Its harmony largely features the alternation of what two chords? _____ and _____
2. It ends with a half cadence. What would be the musical reason for Kuhlau to write one there?

3. Circle and label a neighbor tone and a passing tone.
4. Write out a prominent rhythmic motive heard in the right hand:

5. Its melodic contour is more similar to that of which phrase from the A section?

About the A' section:

Why A' and not just A?

About the last four bars or so:

Why all the register changes? What does this do?

Final Question:

Compare and contrast the textures of the **A** and **B** sections.