

Intensive Part-Writing and Analysis

Assignment #15 – due Friday, Nov. 2nd, 10:00 am

Name: _____

1. Read pages 148-155 in GRIT.

2. Identify the relative key for each of the given keys.

- | | |
|-------------|--------------|
| 1. Gb _____ | 6. d _____ |
| 2. A _____ | 7. F# _____ |
| 3. e _____ | 8. c# _____ |
| 4. g _____ | 9. Ab _____ |
| 5. C# _____ | 10. ab _____ |

3. Identify the five closely related keys to each of the given keys.

- | | |
|-------------|-------|
| 1. D major | _____ |
| 2. Ab major | _____ |
| 3. C minor | _____ |
| 4. Bb major | _____ |
| 5. F minor | _____ |
| 6. C# minor | _____ |

4. Analyze these two short figured bass lines, clearly indicating where each modulates and show the pivot chord in each key. Then add the three upper voices in SATB format.

The image shows two short figured bass lines. The first line is in G major (one sharp) and the second is in D major (two sharps). Both are in common time (C). The bass line of the first piece has figures 6, 6, 4, and the second has figures 6, 4/2, 6, 6, 6-5/4-#.

5. Each of the following examples ends in a different tonal area than where it started. Provide an harmonic analysis clearly indicating the old key, new key and the pivot chord. Remember, a tonic six-four chord does not serve as a pivot chord.

The image contains four musical examples, each in 4/4 time and presented as a grand staff (treble and bass clefs).
 - Example 1: Starts in G major (one sharp). The final chord is a D major triad, indicating a modulation to D major.
 - Example 2: Starts in G major (one sharp). The final chord is a C major triad, indicating a modulation to C major.
 - Example 3: Starts in B-flat major (two flats). The final chord is a G major triad, indicating a modulation to G major.
 - Example 4: Starts in B-flat major (two flats). The final chord is a D major triad, indicating a modulation to D major.

6. Listen to "Homeland" by Sullivan (MS 12.A.20 pg. 124), then answer the following questions.
- Assume that all of the phrases are four measures in length. Identify the beginning and ending key of each phrase, being sure to consider anacrusis. Consider each phrase individually, without regard to what precedes it.

Phrase 1 begins in the key of _____ and ends in the key of _____.

Phrase 2 begins in the key of _____ and ends in the key of _____.

Phrase 3 begins in the key of _____ and ends in the key of _____.

Phrase 4 begins in the key of _____ and ends in the key of _____.
 - Phrases 2 and 3 contain common chord modulations. For each phrase, circle the common chord on the score. Then, identify the Roman numeral function of the common chord in the first key and in the second key.
 - Consider for a moment that the entire piece is in one key -- the key of the first phrase. Using Roman numerals, identify the harmonies that occur in the following measures:

m. 4: _____ m. 8: _____ m. 12: _____ m. 16: _____
 - What can you then conclude about the overall tonal structure (i.e., the sequence of keys) of this piece? Does it resemble anything? Is there any logic to it?

7. The following questions all pertain to Schubert's Violin Sonata, D. 385, II, mm. 1-20 (MS 14.C.5, pg. 201).

a. In the space below, create a diagram of this excerpt (assume four-bar phrases). Please include measure numbers, repeat signs (where warranted), phrase slurs, phrase form, and cadences. If a cadence occurs in a key other than the home key of F major, indicate the key and the cadence type(s) in that "other" key.

b. You just diagrammed what specific type of form? _____.

c. A modulation takes place in mm. 1-8. On the score, circle the common chord and identify its RN function in both keys.

d. Name the two keys tonicized in the passage from m. 8, beat 3 through m. 12, beat 2.

_____ and _____

e. In that same passage (m. 8, beat 3 through m. 12 beat 2), which type of melodic nonchord tone is heard most frequently (circle one):

passing tone 4-3 suspension appoggiatura neighbor tone escape tone

f. Do a Roman numeral analysis of the passage from m. 12, beat 3 through the end; do your entire analysis in the key of F Major. Be sure to show all chord qualities and inversions where applicable.

g. Name two specific musical ideas or parameters (melody, rhythm, texture, etc.) which are important throughout the piece, then describe how they unify the work. Be specific, citing specific measure numbers and the way in which these ideas are used.