

Intensive Part-Writing and Analysis

Assignment #19 – due Friday, Nov. 16th, 10:00 am

Name: _____

1. Read pages 186-196 in GRTT.
2. Supply the correct key signatures for each example and then write the requested chords.

1	2	3	4	5
Bb: Fr+6	d: N6	bb: Ger+6	Ab: It+6	B: ii ⁶ ₅
f#: It+6	A: Ger+6	c: Fr+6	G: vii ⁷ /vi	e: Ger+6

3. Determine and label the key for each of the following Aug. 6th chords. Then, notate a root position tonic chord before the Aug. 6th and resolve the Aug. 6th chord to the dominant. Supply the correct roman numerals for all chords.

1	2	3	4

4. Supply the key and roman numerals for this non-modulating figured bass. Then add the three upper voices in SATB format.

6 4/2 6 6 4/3 6 5 4/2 6 6 5_b 6 7 4

5. Supply the correct key and a complete roman numeral analysis for the following example.

Doch sie treu sich zu er - hal - ten schliess' er Lie - chen sorg - lich ein

6. Supply the correct key and a complete roman numeral analysis for this example. There is a recording of this example on your textbook DVD under workbook exercises 14.16.D.

Allegro

Violin I *tr*

Violin II *sotto voce*

Viola *sotto voce*

Violoncello *sotto voce*

5 *f* *tr* *p* *f*

a. Study the Viola and Cello parts in ms. 5-6. How does Mozart prepare for the Aug. 6 chord?

7. Answer the following questions about this next example. There is a recording of this example on your textbook DVD under workbook exercises 14.21.B.

- In the space above, diagram this piece. Specifically, what form is it?
- What two keys does the composer use? How are they related?
- There is one Aug. 6 chord in this example. What measure is it in and what type is it?
- Measures 9-16 use only two chords. What are they (chord names)?
- Carefully study what harmonies precede and what harmonies follow the Aug. 6 chord. How does the composer set this up to create a smooth transition back to the original key?