

Music Theory III

Assignment 2 – due Jan. 30 at the beginning of class

Name _____

1. Provide a RN analysis for both of the following modulating progressions, clearly indicating the old key, the new key and the pivot chord. Please note, a tonic six-four chord does not serve as a pivot chord.

2. The following questions all pertain to Schubert's Violin Sonata, D. 385, II, mm. 1-20 (MS 14.C.5, pg. 201). You will need to print a copy of that page to turn in.
- 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.

Over...

- 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.

Parameter 1:

Parameter 2: