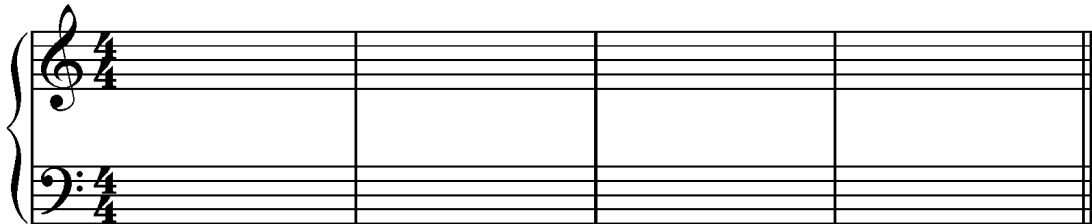


Music Theory III
Assignment 21 – due May 1, 1:00 pm

Name _____

- I. On the staff below, write a chord progression (SATB format) that modulates using a fully diminished seventh chord as the pivot chord. It should modulate up or down by a minor third. Add roman numerals beneath the staff and be sure to indicate how the pivot chord functions in both keys. Write atleast five chords to establish the first key, move to the pivot chord and then write atleast five chords to establish the new key.



- II. These questions all pertain to the musical example that came with this assignment, Chopin Mazurka, Op. 7, No. 2.
1. Diagram the large scale form of this movement below, indicating the sections, inclusive measure numbers and main key areas. Be sure to include any additional sections such as transitions and Coda if applicable.

Section:

Measure No.:

Keys:

The name for this form is (circle one):

Binary

Simple Ternary

Rounded Binary

Compound Ternary

2. In the space below, diagram the phrase structure of the A section, including phrases, cadences, keys and phrase relationships (lower case letters).

3. On the music, supply a roman numeral analysis for measures 12-16, using one chord per measure.

4. Describe the texture of the A section.

5. The form of the B section is _____.
What led you to that conclusion?

6. Describe the harmonic motion of the phrase that begins in m. 41. The technical theoretical term for this is _____.

7. Carefully study measures 33-34. Explain how the entire B section can be said to come from these two measures. Be sure to cite measure numbers and other pertinent information to support your observations.

8. How does the texture of B differ from the texture of A?