

53

4. Label chords and NCTs. Ignore the grace notes in your harmonic and NCT analysis; for example, the E \flat 5 in m. 1 is an upper neighbor ornamented by the appoggiatura grace note. Comment on Chopin's use of F \sharp and F \natural in this excerpt. Where do they occur? Are they ever in conflict? The form of the excerpt is a (parallel/contrasting) (period/double period).



Chopin, Mazurka op. 67, no. 2

16-2_A4.mp3

Red. * Red. * Red. * Red. *

Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. *

Name _____

Class _____

Date _____

55

3. Label the chords with roman numerals (the Italian augmented sixth chord in m. 4 will be discussed in Chapter 22). Use your imagination and your ear in analyzing the last chord in m. 2.



Schumann, "Die Löwenbraut," op. 31, no. 1

17-2_A3.mp3

Langsam

p

Mit der

p

pp

ritard.

Myr - the ge - schmückt und dem Braut - ge - schmeid, des Wä - ters Toch - ter, die ro - si - ge Maid, tritt

p

ritard.

It+6

ein in dem Zwin - ger des Lö - wen, er liegt der Her - rin zu Fü - sen, vor der er sich schmiegt.

p

ritard.

Chapter 17

SECONDARY FUNCTIONS 2

EXERCISE 17-1

A. Review how to spell secondary leading-tone chords (pp. 263-264). Then notate these secondary leading-tone chords in the specified inversion. Include key signatures.

1 A: $\text{vii}^{\circ 6}/\text{iii}$

2 F: $\text{vii}^{\circ 6}/\text{ii}$

3 c: $\text{vii}^{\circ 6}/\text{VI}$

4 E: $\text{vii}^{\circ 6}/\text{IV}$

5 Ab: $\text{vii}^{\circ 7}/\text{IV}$

6 d: $\text{vii}^{\circ 6}/\text{V}$

7 G: $\text{vii}^{\circ 7}/\text{vi}$

8 Bb: $\text{vii}^{\circ 6}/\text{vi}$

9 g: $\text{vii}^{\circ 7}/\text{VII}$

10 F: $\text{vii}^{\circ 7}/\text{ii}$

11 C: $\text{vii}^{\circ 4}/\text{V}$

12 e: $\text{vii}^{\circ 6}/\text{iv}$

13 Eb: $\text{vii}^{\circ 4}/\text{V}$

14 ff: $\text{vii}^{\circ 7}/\text{III}$

15 D: $\text{vii}^{\circ 6}/\text{V}$

59

EXERCISE 17-2

A. Analysis.

1. In the brilliant and witty concluding passage that follows, Mozart combines the antecedent and consequent phrases from the beginning of the minuet (marked *a* and *b* in mm. 55-58).
 - a. Mark all occurrences of *a* and *b*.
 - b. Find where *b* is used in imitation.
 - c. Find inverted (upside down) statements of *a* and *b*.
 - d. Find a place where original and inverted statements of *b* are used simultaneously.
 - e. Put roman numerals in the blanks provided. NCTs are in parentheses.



Mozart, String Quartet K. 464, II

A: $\frac{16}{1}$ 2 3 4 5

B. For each of these problems, first analyze and resolve the given chord, being especially careful with the chord 7th and the leading tone. Then find a smooth way to lead into the given chord. Analyze all chords with roman numerals and lead-sheet symbols without slash symbols.

1 2 3 4 5

C: _____ D: _____ A: _____ Eb: _____ Bb: _____

6 7 8 9 10

E: _____ c: _____ f: _____ g: _____ F: _____

C. Analyze the harmonies specified by each figured bass and make an arrangement for SATB chorus. Try to use smooth voice leading, even at the expense of an interesting soprano line.

1