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Contemporary Musicianship Test 4 - Music Industry

Jennifer Snodgrass

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MUS 2010 NAME_____
Test #4 Approximate time _____

I. Modulation
Name four closely related keys to the following:

D major

B-flat Major

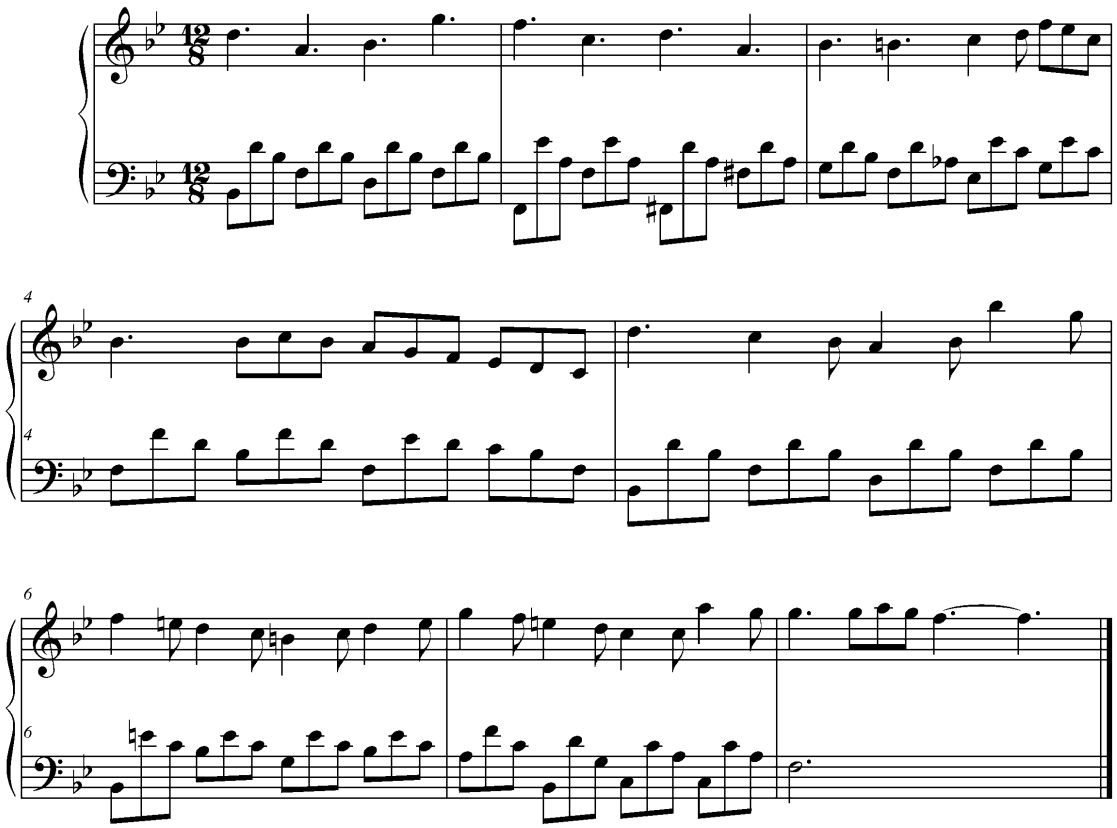
F minor

C# minor

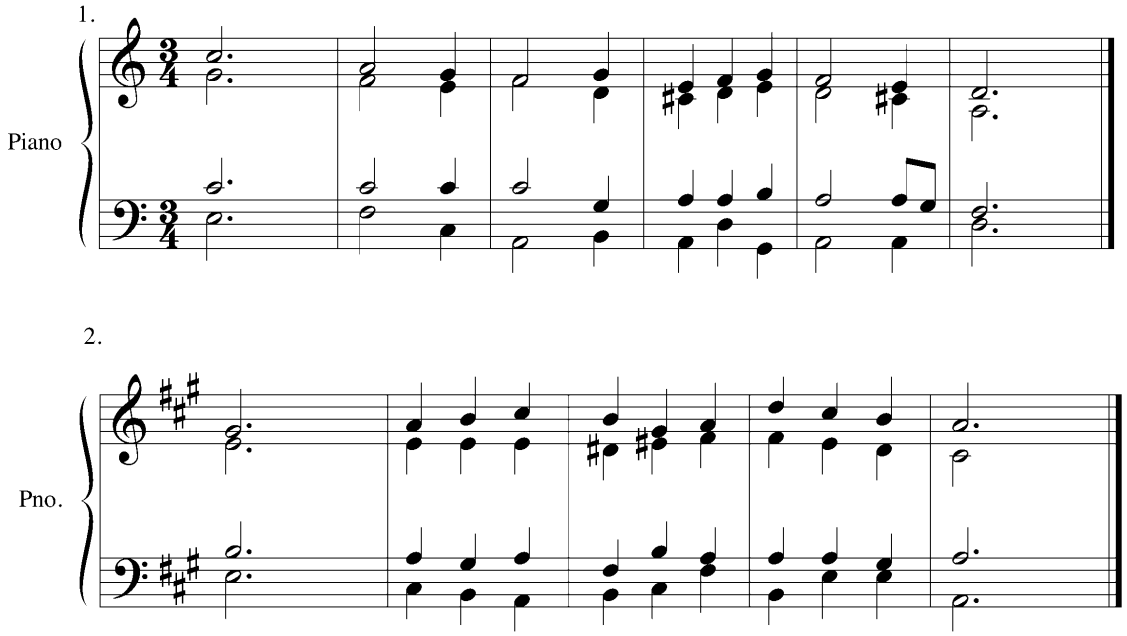
Analysis

Label the following example with both lead sheet symbols and Roman numerals. Indicate the point of modulation by labeling the pivot chord. Circle and label all of the non-chord tones.

Szymanowka, Nocturne

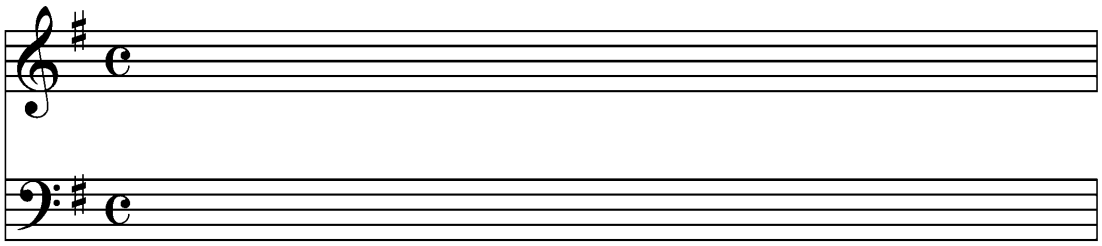


Label the following two chorales with both lead sheet symbols and Roman numerals. Indicate the point of modulation by labeling the pivot chord. In the first chorale, circle and label all of the non-chord tones. In the second chorale, insert a PT, NT, Suspension, Anticipation, and Retardation.



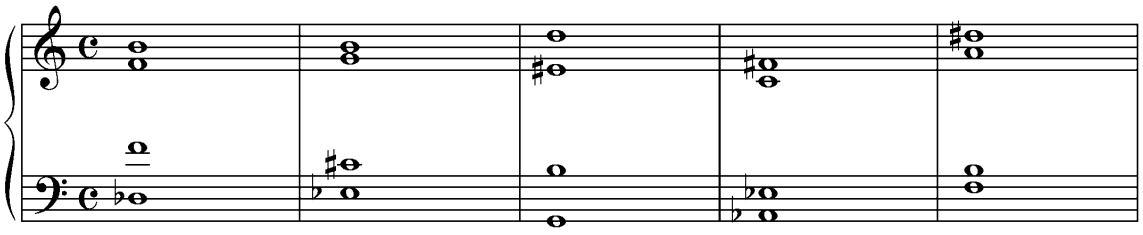
Part writing with modulation

Using SATB voicing and proper voice leading rules, compose a chorale with nine chords that modulates from G Major to E minor. Be sure to cadence in the new key. Give both a Roman numeral analysis and Lead Sheet Symbols for each chord.

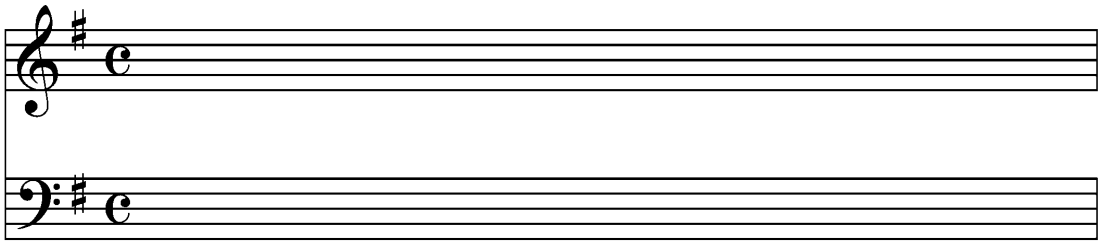


II. Augmented Sixth Chords and Neapolitan Chords

Determine the key and the type of augmented sixth chord that is notated, and resolve each to a form of the dominant. (Cadential 6/4, V, or V7) Remember that the b6 scale degree is the lowest sounding pitch.



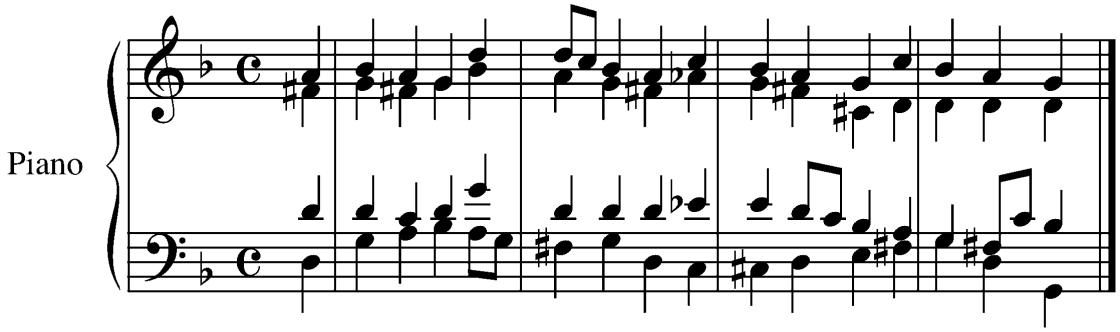
Write the following chords on the staff below.



G: Ger+6 N6 V7/IV Fr+6 V6/vi bVI

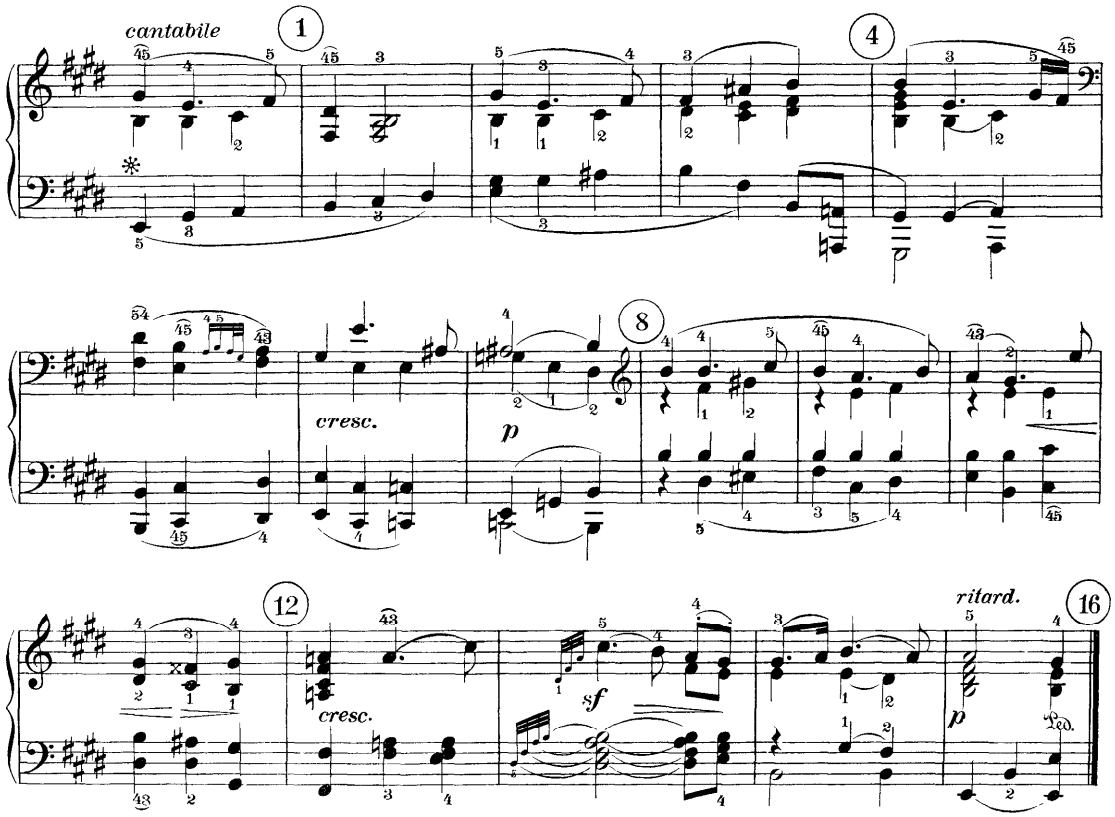
Analysis

Label the following chorale with both lead sheet symbols and Roman numerals.



Provide a complete harmonic analysis of the following excerpt. Indicate all chromatic chords and modulations. Be sure to label all of the non-chord tones. Find an example on youtube and LISTEN to the excerpt before attempting an analysis.

Beethoven, Sonata op. 109, III



In paragraph form, (at least 5 sentences) give a brief summary of what is happening in terms of form, tonicization/modulation, and harmony in this excerpt. Do you see any patterns? What role does chromaticism play in this excerpt? How would you describe Beethoven's use of voice leading and harmonic rhythm?