

1-1-2012

## Contemporary Musicianship Test 4 - Music Industry

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### Recommended Citation

Snodgrass, Jennifer (2012) "Contemporary Musicianship Test 4 - Music Industry," *Journal of Music Theory Pedagogy*: Vol. 26, Article 12.

Available at: <https://digitalcollections.lipscomb.edu/jmtp/vol26/iss1/12>

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MUS 2010  
Test #4

NAME \_\_\_\_\_  
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**

The image displays three systems of musical notation for the piano accompaniment of 'Szymanowka, Nocturne'. The music is written in 12/8 time and features a key signature of two flats (B-flat and E-flat). Each system consists of a grand staff with a treble clef and a bass clef. The first system contains three measures. The second system contains two measures, with a measure rest in the first measure. The third system contains three measures, with a measure rest in the first measure. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

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.

1.

2.

### 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.

Piano

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

The musical score for Beethoven's Sonata op. 109, III, measures 1 through 16, is presented in G major and 3/4 time. The tempo is marked *cantabile*. The score is divided into three systems. The first system (measures 1-4) shows a melodic line in the right hand with grace notes and ornaments, and a bass line in the left hand with chords and arpeggios. The second system (measures 5-8) includes a *cresc.* marking and a *p* dynamic. The third system (measures 9-16) includes a *cresc.* marking, a *sf* dynamic, and a *ritard.* marking. Circled numbers 1, 4, 8, 12, and 16 indicate specific measures. The score is in G major and 3/4 time.

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?