

# Chpt. 7 Exercises Part 2

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I. Give the appropriate lead sheet symbols for the chords notated below. Be sure to indicate inversions with a slash.

Exercise I shows five chords across three staves. The first staff (treble clef) contains: C major (root position), D major (first inversion), E major (first inversion), F major (second inversion), and G major (first inversion). The second staff (bass clef) contains: C major (root position), D major (second inversion), E major (second inversion), F major (root position), and G major (second inversion). The third staff (treble clef) contains: A major (second inversion), B major (second inversion), C major (second inversion), D major (first inversion), and E major (root position).

II. Notate the following chords when given the lead sheet symbol.

Exercise II shows five chords across three staves. The first staff (bass clef) contains: D7/F#, C+, A#dim7/C#, Cm7(b5), and Bb/D. The second staff (treble clef) contains: Eb7/G, B, FAug, C#°7, and A-7. The third staff (bass clef) contains: C#, D7/A, EΔ7/G#, D#°7, and Bm.

## Analysis

Study the following piece composed by Venezuelan native Teresa Carreño . After following along in the score while listening to the excerpt, answer the questions that follow each example.

Teresa Carreño, "Venise" from *Italian Sketches* Op. 33, No. 1, Mm. 1-10

1. Using the piano LH part to help you, provide lead sheet symbols above the staff. Note the pedal symbols below the staff to help you determine where the chord changes are!
2. The title of this work refers to the canal city of Venice, Italy. Discuss any musical features that Carreño uses to evoke features of Venice.
3. Locate the first change of bass note (remember the pedaling to help you with this!). Why does Carreño keep the same bass note G for so long in the piece?
4. Discuss the relationship of the chords leading from the second half of measure 8 through measure 10.
5. Circle any notes in the piano RH part that do not fit into the labeled chords. Can you find any pattern in where and how Carreño places these circled notes?