

Chpt. 13 Exercises Part 2

- I. Given the key, analyze each chromatic chord with the correct Roman numeral. Be sure to indicate inversions with figured bass symbols.

A: Eb: A min: Db: A:

E min: F: C: B min: A min:

F# min: Ab: C min: F# min: D:

- II. Given the Roman numeral and figured bass symbol, notate the appropriate pitches on the staff.

A: vii^{o6}/ii A \flat : vii^{o6}/IV A min: vii^{o6}/III F min: vii^{o6}/VI G min: vii^{o7}/iv

A: vii^{o6}/vi C: vii^{o7}/ii C min: vii^{o2}/iv C: vii^{o6}/V E min: vii^{o4}/VI

G min: vii^{o7}/V C min: vii^{o7}/iv A: vii^{o7}/vi B min: vii^{o6}/VII F: vii^{o2}/V

- III. The first chord shown is a secondary leading tone chord in the given key. Label each chord with the correct Roman numerals and resolve each chord to the appropriate target chord. Pay careful attention to part writing rules in terms of the seventh of the chord.

G min: D: F: A: E_b:

B min: F min: C: A: B min:

Analysis

After following along in the score while listening to the excerpt, answer the questions that follow the example.

Louise Farrenc, *Allegro deciso* from *Trio in E minor for flute, cello, and piano*
 Mm. 13-25

13 *tr*

17

22

1. Listen to the excerpt a few times while following along with the score. What is the harmonic rhythm of measures 13-15? In other words, how many chords (and chord changes) are there per measure?

2. Provide a *lead sheet* analysis of the entire excerpt, writing the chord symbols *above* the staff (with inversions).

3. Circle all of the chromatic chords (i.e., the chords that fall outside of the key area of E minor). Put a star by all of the *secondary leading tone chords*.
4. For each secondary leading tone chord, draw an arrow showing the resolution of the secondary leading tone. Hint: this will help determine your Roman numeral analysis! Then, draw an arrow showing the resolution of the seventh of the secondary leading tone chords.
5. Provide a Roman numeral analysis *beneath* the staff. Are there any parts of the chord progression that stick out to you aurally?
6. Comment on the relationship between the flute, cello, and piano. Do you notice any similarities between the parts? Which instrument has the melody? How did Farrenc highlight the secondary leading tone chords that you starred, in terms of instrumentation?