ASSIGNMENT #3 Due Monday, January 13

Read textbook pages 322-343 (some of which should be review from last semester)

On workbook page 165, do part I A and B (Roman numerals, figures, cadence types, contextual analysis, and embellishing tones

On workbook page 169, do part I A with the following modifications.

- Add a characteristic anticipation to 1.
- Add a characteristic escape tone to 3.
- Add a tonic chord at the end of 4; change the meter to 4/4 so the rhythm makes sense. Then add two simultaneous retardations.

The third movement of Beethoven's Piano Sonata in C Minor, Op. 13 ("*Pathétique*") begins on page 94 of your anthology. The first eight measures are reproduced below so that you don't have to photocopy (and certainly you should never remove pages from your anthology!). Listen to the passage at least a few times. (Everything in the anthology may be streamed through the *MGTA* website.)

For measures 1-2 and 7-8 <u>only</u> (that is, the first two and last two measures of the excerpt):

- Identify all chords with appropriate Roman numerals and figures. You will, of course, have to determine the harmonic rhythm to decide how many chords there are.
- Circle any embellishing tones and name each by type. Obviously this should be consistent with your harmonic analysis: if a note that clashes with the prevailing chord isn't circled, something has gone wrong.

For the <u>entire excerpt</u>, locate any cadences and identify them by type.



The beginning of Beethoven's *Für Elise* (WoO 59) appears below (and on page 70 of your anthology). Again, a recording is available through the *MGTA* website.

- Identify the key
- Label the chords with appropriate Roman numerals and figures (one chord per measure).
- Circle all embellishing tones and clearly label each by type.
- The harmony in measures 1 and 5 is rather ambiguous. Which other chord(s) did you consider, and why did you prefer your answer?



Here is another excerpt from the same work (measures 23-26). Once again:

- Identify the key
- Label the chords with appropriate Roman numerals and figures.
- Circle all embellishing tones and clearly label each by type.



On workbook page 170, do part II C. You should:

- Label chords with appropriate Roman numerals and figures. The instructions at the top of the page claim that the lowest bass note determines a chord's inversion, but this is not necessarily true.
- Provide a contextual analysis (T, PD, and D labels).
- Identify the embellishing tones in the <u>last measure</u> by type (be aware that you might not agree 100% with the authors' circled notes; add or remove circles as needed).

Also on workbook page 170, provide a harmonic analysis of excerpt B and identify the cadence. (Due to the thin texture, many chords are incomplete; you will have to think about what is implied by the musical context.)

Then create a reduction of this excerpt on the staff below, writing only the structural notes in the outer voices. You should end up with a framework that is almost entirely 1:1 counterpoint. (I recommend aiming for 12 notes in the melody and 11 notes in the bass.)



Now add two layers of contextual analysis (T/PD/D labels) to your reduction and mark a voice exchange. (Helpful hint: a voice exchange always occurs within a unified harmonic area. In other words, the T/PD/D label shouldn't change during a voice exchange.)

Finally, go back to the actual score on page 170 and identify the embellishing tones, interpreting them in light of your reduction. You may find that you do not agree with the authors' circling. Explain any disagreements or anything else that strikes you as remarkable or interesting.