Music Theory I (MUT 1111)   **Name**: _____
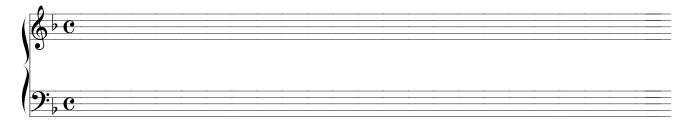
Due Monday, November 25

The beginning of Mozart's Sonata No. 2 for Bass and Violin (K. 46e) appears below; a recording is available online. Please do the following:

- Identify the chords with appropriate Roman numerals and figures. (Be aware that the harmonic rhythm varies considerably. Determining the right number of chords and where they are located is an inherent part of the question.)
- Add contextual analysis symbols.
- On the blank staff provided, create a two-voice reduction of this excerpt. Write one bass note per chord (whichever note you think is the "real" bass note), then write one corresponding melodic note per chord (again, whichever note seems most important). Each pitch you choose should be heard in the excerpt, and your reduction should demonstrate good first-species counterpoint.
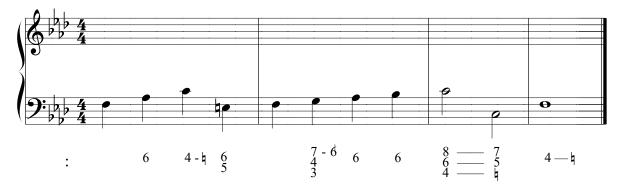

Sonata II

Datiert (Wien), 1. September 1768

Reduction:

Realize the progression below as follows:

- Add appropriate Roman numerals to the given figures.
- Also provide contextual analysis symbols.
- Write the upper parts. (Don't overlook the details in the figures!) It's best to complete the melody first, adding inner voices only after you're sure the outer voices work well together.
- Identify the cadence type.

Cadence type:

Harmonize the melody below. Write a good bass line (choose your inversions carefully) and represent the chords with Roman numerals and figures. Be sure to end with an appropriately strong cadence. You do *not* have to write inner voices.

Extra credit: liven up the bass line with embellishing tones and chordal skips. (If possible, use eighth-notes until the last measure.) Circle and specifically identify all embellishing tones.