

EXERCISE 16-2

A. Analysis.

1. Label chords and NCTs. Identify any six-four chords by type. This excerpt contains a set of parallel 5ths in a context that Bach must have found acceptable because he used them so often in this situation. See if you can find them.



Bach, "Freuet euch, ihr Christen alle"

DISK: 1 TRACK: 48

Musical score for Bach's "Freuet euch, ihr Christen alle". The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The music features a series of chords and intervals, including a set of parallel 5ths in the bass line.

f:

2. Label the chords with roman numerals. Thinking in terms of chord roots, find the longest harmonic sequence in this excerpt.



Beethoven, Piano Sonata op. 2, no. 1, I

DISK: 1 TRACK: 49

Musical score for Beethoven's Piano Sonata op. 2, no. 1, I. The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The music features a series of chords and intervals, including a set of parallel 5ths in the bass line. The score includes dynamic markings: *ff* and *sf*.

Musical score for Beethoven's Piano Sonata op. 2, no. 1, I. The score is in G major, 3/4 time, and consists of two staves (treble and bass clef). The music features a series of chords and intervals, including a set of parallel 5ths in the bass line. The score includes dynamic markings: *sf* and *ff*.

3. Analyze with roman numerals the chords called for by these lead-sheet symbols, referring to Appendix B if necessary. Then continue the accompaniment, keeping the four-part texture and using conventional voice leading. It may be helpful to review Example 16-7 before you begin.



Fields and Kern, "Pick Yourself Up"

DISK: 1 TRACK: 50

Gm 7 C7 FM7 B♭M7 Em7(b5) A⁷ Dm7 G7

E:

5 C7sus C7 Am7 D7 Gm7 C7 F

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