

Chpt. 10 Exercises Part 2

I. The example below contains ten non-chord tones. Give a Roman numeral analysis for the chorale and identify the non-chord tones. Be sure to give appropriate figured bass symbols. The example is in the key of E minor.

II. Several progressions are outlined on the staff below. Add in the correct pitches to realize the chords given using either standard SATB voicing or keyboard style. Once the chords have been realized on the staff, add the specified non-chord tones to the progression. Be sure to use correct voice leading! Refer back to chapter 8 for basic guidelines regarding voice leading.

Neighbor Tone, Appoggiatura, Anticipation

Anticipation, Passing Tone, Neighbor Tone

Anticipation, Passing Tone, Neighbor Tone

A musical staff in 4/4 time with a key signature of two flats (B-flat and E-flat). The staff is divided into four measures, each containing a whole note chord. The chords are: I (C major), V⁶ (F major), I (C major), vi (F minor), ii⁶ (D minor), V⁷ (G7), and I (C major).

I V⁶ I vi ii⁶ V⁷ I

Escape Tone, Appoggiatura

A musical staff in 4/4 time with a key signature of three sharps (F#, C#, G#). The staff is divided into seven measures, each containing a whole note chord. The chords are: i (F# minor), iv⁶ (C# minor), V⁶ (D major), i (F# minor), cad₄⁶ (D major), V (A major), and VI (E major).

i iv⁶ V⁶ i cad₄⁶ V VI

III. A chorale is notated below. Analyze the chords with Roman numerals and embellish the chorale with various types of non-chord tones.

A musical staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The staff is divided into four measures, each containing a whole note chord. The chords are: I (C major), V⁶ (F major), I (C major), and VI (F major).

Analysis

Study the following piece composed in the early part of the 1800s. After following along in the score while listening to the excerpt, answer the questions that follow the example.

Isabella Colbran, "Povero cor, tu palpiti" Mm. 1-12

Andantino
dolce

4 *p* *f*
Po - ve - ro cor, tu pal - pi - ti, né

7 *f* *p*
tor - to que - sto di tu pal - pi - ti co -

10 *f*
si, po - ve - ro co - re, si

mf

1. Using the keyboard accompaniment to guide you, provide a Roman numeral analysis beneath the staff beginning in measure 5.
2. Now, listening to the excerpt again with your score, circle any note in the vocal line that does not belong to the chord.

3. Identify each circled non-chord tone as a passing tone (PT), neighbor tone (NT), anticipation (ANT), appoggiatura (APP), escape tone (ET), or neighbor group (NG).
4. Return to the keyboard introduction (mm. 1-4) and provide both a Roman numeral analysis and non-chord tone analysis of the excerpt. How is this introduction similar to or different than mm. 5-12?
5. Consider the English translation:

Poor heart, you throb,
and not wrongly on this day;
you throb so, poor heart.

How does Colbran's music reflect the meaning of the text? Discuss both the keyboard accompaniment and the vocal line in your answer.