

MUSI 1700

Lecture 20

Nov 22 2023

Final exam covers :

- Assignment 4 & 5
- Ch. 7-12

Final exam contains:

- ear training
 - short answer questions
 - counterpoint
 - SATB
 - I, V chords
 - melody harmonization
 - piece analysis
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In this course, always
put cadences in root position.



RECALL: chordal 7th resolves down

LT in outer voice resolves up to tonic / root note

LT in inner voice either: • resolves to root of next chord (next chord is RRR3)
• resolves to 5th of next chord (next chord is RR35)

Demo:

Ex 1:

Ex 2:

Ex 3:

idk why
there's an
F in here
but it was on
the board

incomp. V⁷ RR3 7 ?

E min.

Handwritten musical notation for E minor, 4/4 time. The melody (treble clef) consists of B, A, G, F#, D#, E. The bass line (bass clef) consists of B, A, G, F#, D#, E. A green checkmark is above the G in the melody. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The bass line has a '7' and a '4' below it, indicating a 7/4 time signature. The notation includes a '7' and a '4' below it, indicating a 7/4 time signature. The notation includes a '7' and a '4' below it, indicating a 7/4 time signature.

i V⁷ i V⁷ i

V ok

V⁷ → V doesn't happen. Dissonance needs to resolve.

V → V⁷ → i ok.

V⁷ → V⁷ → i ok.

Alternate solution

Handwritten musical notation for E minor, 4/4 time. The melody (treble clef) consists of B, A, G, F#, D#, E. The bass line (bass clef) consists of B, A, G, F#, D#, E. A green checkmark is above the G in the melody. The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The bass line has a '7' and a '4' below it, indicating a 7/4 time signature. The notation includes a '7' and a '4' below it, indicating a 7/4 time signature. The notation includes a '7' and a '4' below it, indicating a 7/4 time signature.

i V⁷ i V⁷ i

Ch. 12 : V^6_5 chord

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Notes: B, A, G, F#, D#, E

Chords: i , V^6_5 , i , V , 7 , i

Chord voicings:

- i : B, G, E
- $V^{(7)}$: (A), F#, D#, B

nice shape!

Ch 12 : I^6 chord

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Notes: B, A, G, F#, D#, E

Chords: i , V^7 , i^6 , V , 7 , i

Chord voicings:

- i : B, G, E
- $V^{(7)}$: (A), F#, D#, B

nice shape!

Note: unlike in counterpoint, you do not *have* to change direction after a leap during melody harmonization.

Using an embellishing tone (bonus, not part of final)

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Notes: B, A, G, F#, D#, E

Chords: i , V^7 , i , V , 7 , i

Chord voicings:

- i : B, G, E
- $V^{(7)}$: (A), F#, D#, B

YouTube title: Mozart: Eine klein Nachtmusik - partitura completa

Score link: https://youtu.be/MeaQ595tzxQ?si=H_0U_KafBGDTB08w

Serenade in G

Eine kleine Nachtmusik

für zwei Violinen, Viola, Violoncello und Kontrabaß

KV 525

Datiert Wien, 10. August 1787

G major

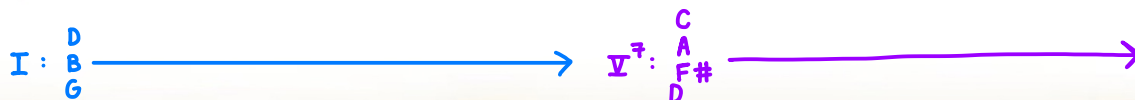
Allegro

Violino I

Violino II

Viola

Violoncello e Basso



horizontalization of chord: chord is broken down as seen above, spanning over a few beats

SUS

INT

PT

Petal point: bass playing non-chord tone

