

# Analysis 2025

Red Note : Pedal point

Blue Note : Descending Line

Green Note : Chromatic Descending Line

Blue Roman Numeral : Borrowed from relative key

Orange Roman Numeral : Secondary Dominants

*Next time ... J. S. Bach - BWV 999 : i - iv<sup>64</sup> - vii<sup>o</sup> ↑ - i - i<sup>2</sup> - vi<sup>7</sup> - i<sup>64</sup> -  
same 3i theqyl (genre de Iqa3), time = 10/8 \ Iqa3 : motif rytmique*

## Harmony

The image shows a musical score analysis with four main sections:

- (original in Dm)**: Measures 1-3. The bass line consists of eighth notes. The harmonic progression is Am (I) → iv (ii<sup>6</sup>) → V (i).
- (Original in three-part harmony)**: Measures 17-19. The bass line consists of eighth notes. The harmonic progression is Am (I) → V/V (V) → V (I) → IV (IV) → #vii<sup>o</sup> (I).
- (Original : no tenor)**: Measures 20-22 | 35-37. The bass line consists of eighth notes. The harmonic progression is Am (I) → V (V) → v<sup>o</sup> (v) → vii<sup>o</sup>/V (It) → V (V). A green bracket labeled "parallel 6ths" points to the bass line between measures 20 and 22.
- 백병동 - 화성학**: Measures 20-22 | 35-37. The bass line consists of eighth notes. The harmonic progression is Am (I) → V (V) → v<sup>o</sup> (v) → vii<sup>o</sup>/V (It) → V (V). This section is labeled "Ex 100.3".
- 백병동 - 화성학**: Measures 35-37. The bass line consists of eighth notes. The harmonic progression is Am (I) → V (V) → v<sup>o</sup> (v) → vii<sup>o</sup>/V (It) → V (V). This section is labeled "Ex 100.6".

Below the score, Roman numerals indicate the harmonic function:

- Measure 1: Am : (original : Dm) i ↦ iv ↦ ii<sup>6</sup> V i
- Measure 17: Am : (original : Dm) i V/V V (no<sup>5</sup>) IV #vii<sup>o</sup> I
- Measure 20: Am : V v<sup>o</sup> vii<sup>o</sup>/V It V
- Measure 35: C : iii 2 I V Am : ii III i V

Other markings include red numbers 6, 2, 5 under the bass line; blue numbers 6, 3, +6 under the bass line; and orange numbers 5, +6, 2 under the bass line.

## Arpeggio Models

W. A. Mozart - K397

This musical score excerpt from W.A. Mozart's K397 shows two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one flat. The music consists of six measures. Measures 1-3 show a pattern where the treble staff has a quarter note followed by an eighth-note arpeggio (three notes) and a quarter note, with a dynamic of  $p\cdot$ . Measures 4-6 show a similar pattern but with a key change to G major (indicated by a sharp sign). The bass staff features sustained notes with grace notes above them.

J. S. Bach - BWV 999

This musical score excerpt from J.S. Bach's BWV 999 shows two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature is one flat. The music consists of four measures. The treble staff features eighth-note arpeggiated patterns. The bass staff features sustained notes with grace notes above them. Ellipses (...) appear at the end of both staves, indicating the continuation of the pattern.