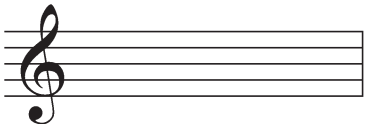
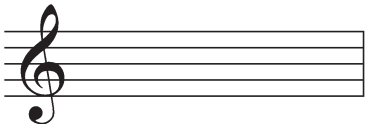
Adult Theory IV
Spring '10
Worksheet #1

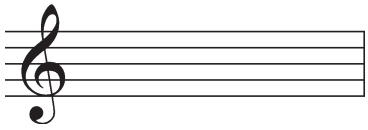
I, V, and V^7

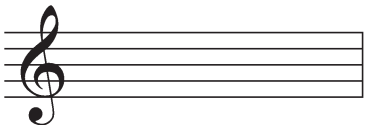
A.

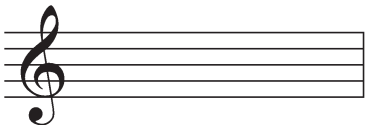
We are going to look at how I and V (and $^{\sharp 7}$) function in a few passages of classical music. First, we should practice making I's and V's in the abstract. The staves below have symbols that indicate a key and a chord within that key. Put a key signature and chord on the staff. Don't forget to "raise your leading tone" in the minor keys (for V and V^7).

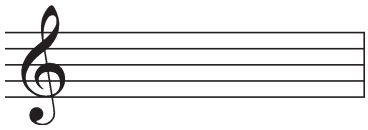
1. 
B♭: I

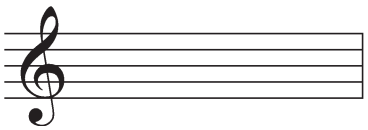
2. 
A: V

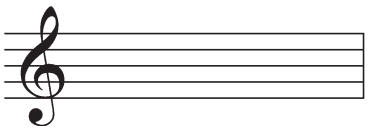
3. 
A♭: V^7

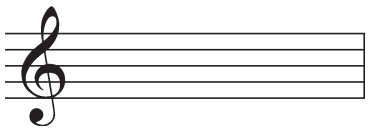
4. 
d: i

5. 
D: V^7

6. 
c: V^7

7. 
b: V

8. 
E♭: I

9. 
c♯: V

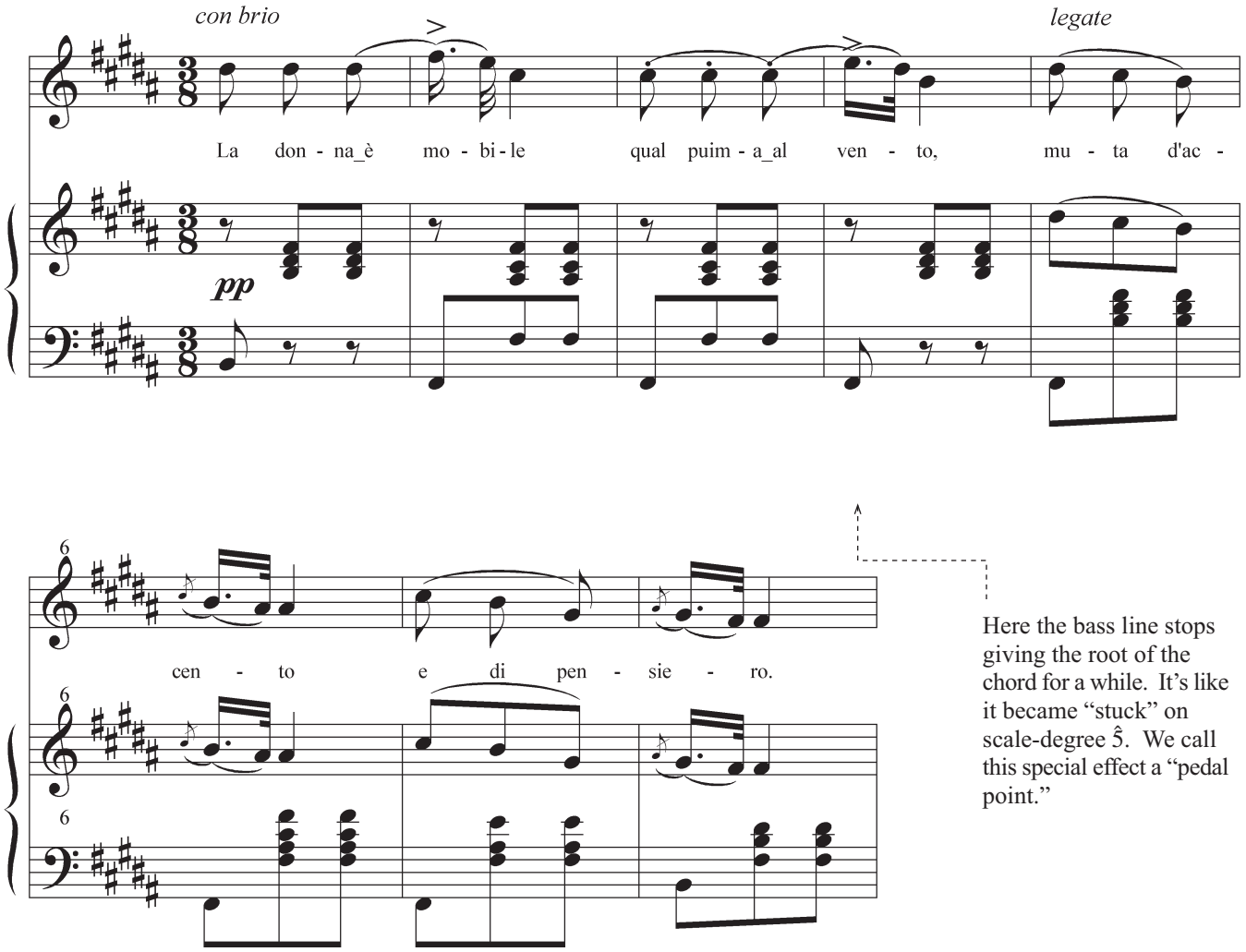
(more!...)

B. “La donna è mobile” from Verdi’s *Rigoletto*

Let’s look at a very familiar melody from a Verdi opera. We’ve got three jobs here. First, we must look at the key signature (and the music, a little bit) and decide what key it’s in. Mark that with a key indicator.

Next, we’ll look at the chords that are in effect. That’s pretty easy if you look at the piano part - the left hand is giving us the bass notes and the right is spelling out all (or most) of the chord. (We’ll take the melody notes into consideration as well, but the piano part is a much clearer place to start.) This passage features one harmony per measure - put a roman numeral on each downbeat.

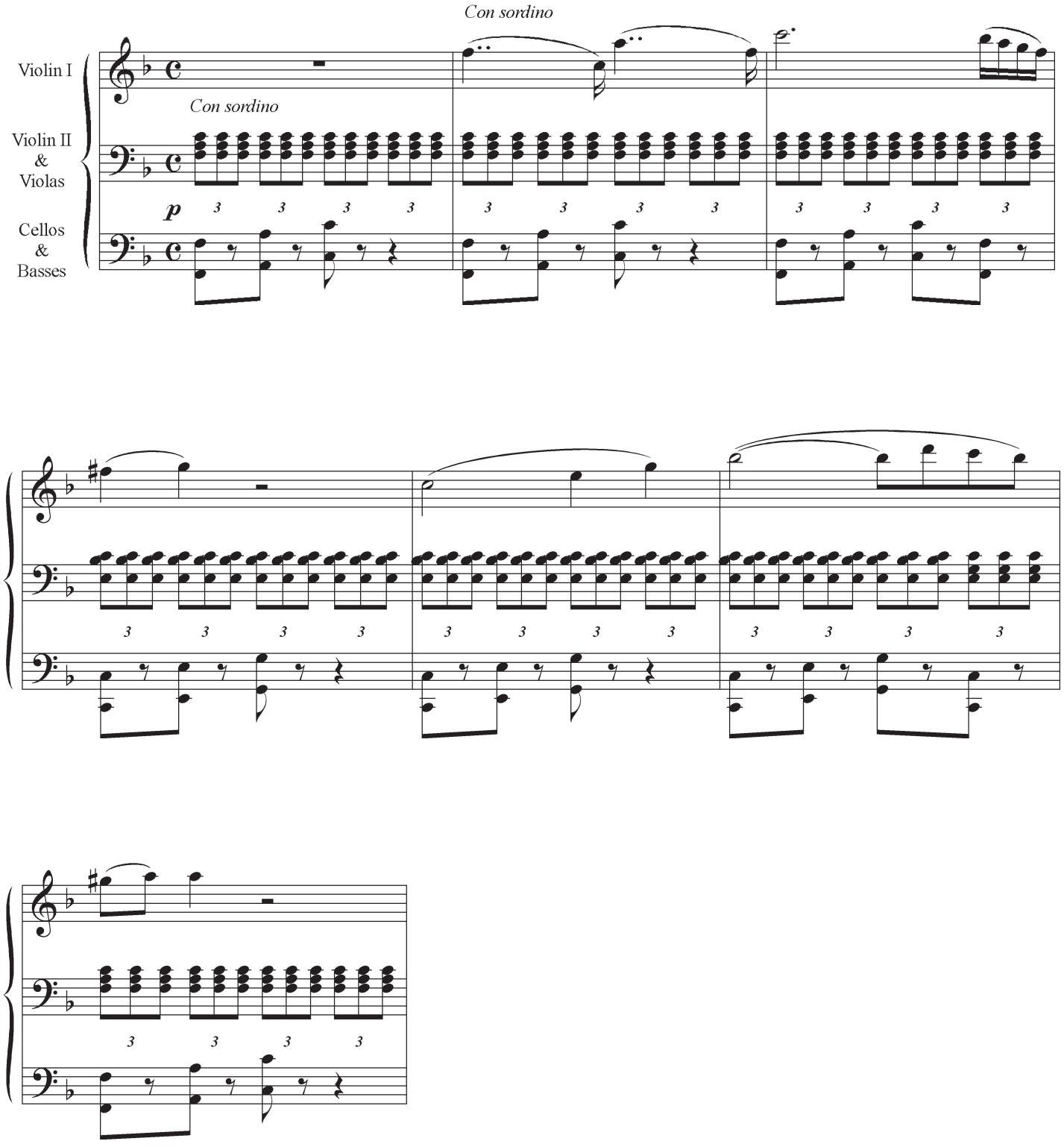
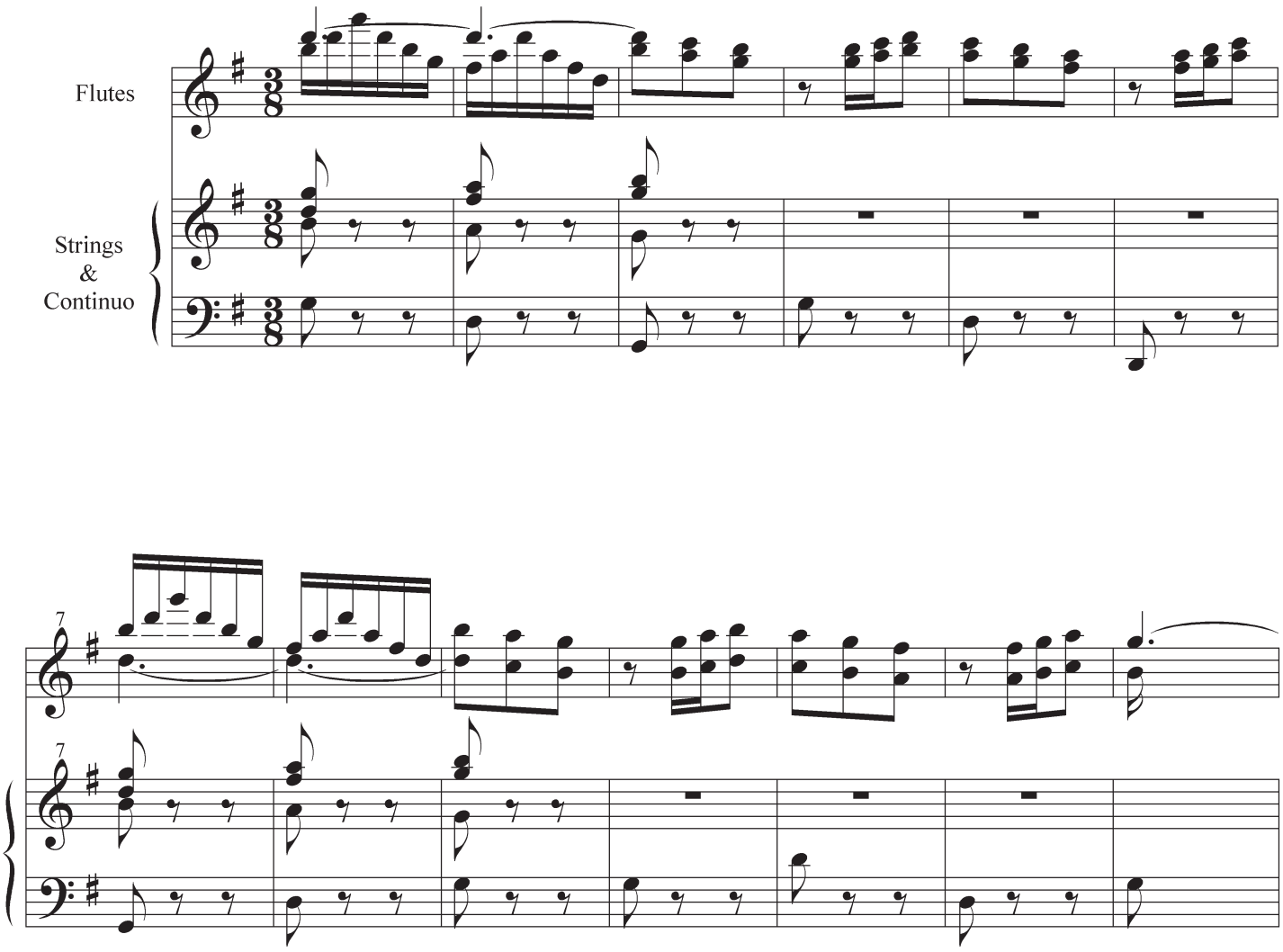
Finally, we’ll find that not every note in the melody fits into the chords that are sounding. These are called “non-chord tones”, and they help fill out the melody and make it more interesting. Circle all the non-chord tones you can find in the melody (and sometimes the piano right-hand.)



Here the bass line stops giving the root of the chord for a while. It’s like it became “stuck” on scale-degree $\hat{5}$. We call this special effect a “pedal point.”

C. Mozart Piano Concerto No. 21 in C major, K. 467, Second movement

Same deal - indicate key (the second movement is not C major but something else), find one harmony per measure, and circle non-chord tones.



D. Bach Brandenburg Concerto No. 4 in G major, First Movement