

Chapter 15

Other Diatonic Seventh Chords

EXERCISE 1 Analysis.

1. Study mm. 1–12 of anthology, no. 47, Schumann, “Ich grolle nicht.”

a) Provide RNs (Roman numerals) for mm. 1–9. Notice that the first chord in m. 3, which we studied in this chapter, actually belongs to Cm because of the A♭ (♭6). Assign it the same RN you would in Cm, and think of it as a chord “borrowed” from the minor mode. Do not assign a RN to the second chord in m. 4, but rather explain how it functions linearly.

b) What is the underlying progression (think of downbeat chords for each measure) in mm. 4–9? Think of both root progression and chordal progression. Then, how do the “upbeat” chords in each measure function?

c) Think of mm. 9–12 as an extended V₇–I progression. How are the V₇ at m. 9 and the I at m. 12 connected linearly? Think first of the bass motion from $\hat{5}$ to $\hat{1}$. Then look also at the piano’s top voice, moving down from $\hat{2}$ to $\hat{3}$. How would the term “wedge” apply to this contrapuntal gesture?

d) 1) In which ways is the melody unified—motivically? rhythmically? other?

3. Study mm. 1–4 of anthology, no. 27 (Mozart, AM Sonata). What is the chord at m. 2? Where does this chord *really* resolve? What is the function of the “provisional” resolution in m. 3, beat 1? What chord is this exactly (m. 3, beat 1)?

4. Analyze examples 15.2a and b with Roman numerals.

Example 15.2a J. S. Bach, Prelude no. 1 in CM, from *The Well-Tempered Clavier*, I

Example 15.2b J. S. Bach, Fugue no. 16 in G minor, from *The Well-Tempered Clavier*, II

EXERCISE 2 Realize the following short progressions in four voices.

a.

b.

Em: i ii[°]_{6/5} V VI A^bM: I ii_{4/2} vii[°]₇ I

c.

d.

F#m: i iv₆ vii[°]_{4/3} V_{4/2} i₆ BM: I IV₇ vii[°]_{4/2} V_{6-5/4-3} I

EXERCISE 3 Provide RNs and realize in four voices.

Anthology 47

Robert Schumann (1810–1856), "Ich grolle nicht," from *Dichterliebe*,
op. 48, mm. 1–19

Nicht zu schnell

mf

Ich grol - le nicht und wenn das Herz _____ auch

mf

This system contains the first two measures of the piece. The vocal line begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

④

bricht, e - wig ver-lor' - nes Lieb, e - wig ver-lor' - nes

This system contains measures 3 through 6. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

⑧

Lieb! _____ ich grol - - - le nicht, ich grol - - - le

This system contains measures 7 through 10. The vocal line has a half note F5, a half note G5, and a half note A5. The piano accompaniment continues with the characteristic eighth-note texture.

Anthology 47

Continued

(12)

nicht. Wie du auch strahlst in Di - a - man - ten-pracht, es fällt kein

f *f*

(15)

Strahl in dei - nes Herz - ens Nacht, das weiß ich längst.

f *f* *ritard.*

(18)

f

I hold no resentment,
 And even if my heart breaks,
 O love forever lost,
 I hold no resentment.
 And although you gleam in jewelled splendor,
 There falls no ray upon your heart's night,
 I've long known it.