

## Music Theory III (MUST 2313)

**Assignment #1 (Modulation 1)**Due Wednesday, September 2<sup>nd</sup>**Part 1: Pivot chords**

1. List all of the possible pivot chords that could lead from E major to C# minor. Of these, mark the choices that would probably work best.
2. Would your answer differ if you were instead modulating from C# minor to E major? Explain.

**Part 2: Part writing with tonicizations and modulations**

- Realize the figured bass below in SATB style
- Provide appropriate Roman numerals.
- **Hint 1:** This progression contains **two tonicizations** and **one modulation**, which should be reflected in your analytical symbols.)
- **Hint 2:** Don't forget to proofread for accidentals!

**Part 3:** Harmonic analysis of a modulating passage – Sousa, *The Stars and Stripes Forever* (recording on <http://www.brianedwardjarvis.com/>)

- On the score, locate all cadences and identify each by type (make sure to listen!).
- With these cadences in mind, what is the phrase structure of this excerpt?
  
- One the score, identify an arpeggiation  $\frac{3}{4}$  chord.
- Provide a harmonic analysis (Roman numerals and figures) of the first two systems (measures 5-15)

**John Philip Sousa (1854-1932), "The Stars and Stripes Forever," measures 5-20**

The image displays a musical score for the first system of measures 5-20 from John Philip Sousa's "The Stars and Stripes Forever." The score is written for piano and consists of three systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The first system (measures 5-9) begins with a dynamic marking of *mf* and features a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The second system (measures 10-15) includes dynamic markings of *p* *leggiero.* and *f*. The third system (measures 16-20) includes dynamic markings of *p*, *f*, and *ff*, and concludes with a first ending (marked '1') and a second ending (marked '2').