

# Assignment 25.3

## I. Spelling chromatic chords

On the staves below, spell each chromatic chord in the key and clef specified. Chromaticism may indicate a mixture, secondary dominant, or secondary leading-tone chord. First provide the correct key signature, then supply any necessary accidentals.

(a) (b) (c) (d) (e) (f)

G:  $V\frac{3}{2}/V$  F:  $ii^{\circ 6}$  D:  $\flat VI$  f:  $vii^{\circ 4}_3/V$  B $\flat$ :  $iv$  E:  $ii^{\circ 6}_5$

(g) (h) (i) (j) (k) (l)

A:  $\flat VI$  d:  $vii^{\circ 6}/V$  G:  $ii^{\circ 6}_5$  f:  $V\frac{6}{5}/V$  B $\flat$ :  $vii^{\circ 4}_3/ii$  F:  $iv$

(m) (n) (o) (p) (q) (r)

D:  $vii^{\circ 4}_2/ii$  c#:  $V\frac{6}{5}/VI$  E $\flat$ :  $vii^{\circ 7}/V$  D $\flat$ :  $V\frac{6}{ii}$  B:  $ii^{\circ 6}$  A $\flat$ :  $vii^{\circ 7}$

(s) (t) (u) (v) (w) (x)

B $\flat$ :  $i^6$  E:  $ii^{\circ 4}_3$  A:  $iv^6$  D $\flat$ :  $vii^{\circ 6}_5$  g:  $V\frac{6}{5}/iv$  e:  $vii^{\circ 6}/VI$

## II. Writing progressions with mixture chords

Write the progressions below with SATB voicing.

A.

A: I  $vii^{\circ 7}$  I  $\flat VI$  iv  $ii^{\circ 7}$  V  $vii^{\circ 7}/V$  V7 I

B.

F: I V $\frac{4}{3}$  I<sup>6</sup> V $\frac{6}{5}$ /IV iv V $\frac{6}{5}$ /bIII bIII i<sup>6</sup> ii $\frac{6}{5}$  V $\frac{8}{4}$  $\frac{7}{3}$  I

### III. Analysis: Joplin, “Pine Apple Rag,” mm. 76–84 $\text{♩}$

Listen to the concluding strain of this rag, then analyze measures 76–84 below. There are many embellishing tones in this style; focus on the overall harmonic motion. The harmonic rhythm moves slowly, with one chord per one or two measures for most of the excerpt. Consider the lowest pitch of the measure to be the bass whether it appears on beat 1 or not (don’t change the inversion when a chord is arpeggiated). Circle the Roman numeral of any mixture chord.

E $\flat$ : I

(a) Describe how the first mixture chord in the passage is foreshadowed.

(b) What is the function of the  $\frac{6}{4}$  chord in measure 79? in m. 82?