

Name: _____

MusTh 212: Chapter 3 Assignment, Chords and Verticalities

Questions and examples are in the Kostka, pp. 61 – 65

Part A: Numbers 1 and 4

1) Identify the chords. (See book for chords)

a)	b)	c)
d)	e)	f)
g)	h)	i)

4) Name the scales used in the following excerpts:

(a) Example 3-3, treble clef melody _____

(b) Example 3-9, last four measures (without the Eb; C is tonic)

(c) Example 3-15 _____

(d) Example 3-21 _____

(e) Example 3-22b (the book gives this away, but asks you to label the pitch class it starts on and whether it begins with a 1 or 2) _____

(f) Example 3-26, cello only (missing an A) _____

(g) Example 3-27 (missing C# and G) _____

Part B: Numbers 2 – 5, and 7

2) Debussy: Preludes, Book 1, “The Sunken Cathedral,” mm. 1 – 5

There are three planes to the texture of this excerpt. One is the static three-note chord in the highest register, another is the quarter-note chords, and the third is the three-note chord in the lowest register. What kind of chords do all three planes make use of?

To what scale do the quarter-note chords belong? _____

3) Stravinsky: *The Rake’s Progress*, III.

What kind of sonority predominates in this passage?

4) Debussy: *The Joyous Isle*, mm. 152 – 155.

What kind of sonority predominates in this passage?

5) Ravel: *Menuet sur le nom d’Haydn*, mm. 50 – 54.

The chords here are tertian. Label the six bracketed chords with Roman numerals. Pay attention to the bass line.

a) _____ b) _____ c) _____ d) _____ e) _____ f) _____

7) Charles Ives: *Violin Sonata No. 4*, II.

Explain or discuss each of the five labeled chords

a) _____

b) _____

c) _____

d) _____

e) _____