Chpt. 15 Exercises Part 2 _____

I.   Realize the following progressions using either keyboard style or SATB voicing. Be sure to follow voice leading rules as discussed in chapter 8 and the appendix. Account for the new tonal center by inserting the correct accidentals.

B: I IV_4^6 I $vii\,^{\circ 7}$

G#min: $ii\,^{\circ 7}$ Cad_4^6 V^7 i

C: I   vi   IV   V   I

G:IV ii^6 V^7 I

F min: i $vii\,^{\circ 7}$ i VI^6

A♭: IV^6 ii^6 V   I

B: I vi^6 IV^6 ii^6

E: vi^6 Cad_4^6 V^7 I

II. For each progression, write in the Roman numerals that correspond with the lead sheet symbols given. Each progression contains a pivot chord modulation. Indicate the pivot chord, determine the new key, and continue the analysis in the new key.

C: C   G7/B   C   Dmin   Bb   C7   F
   I   I

D min: Dmin   G-   E°/G   A   F#min   C#-/G#   G#7   C#-
      i   i

F: F   Bb/F   F   G-   Eb   F7   Bb
   I   I

G min: Gmin   Eb   Amin7(b5)/C   F#°/A   D#°7   B7/D#   Emin
      i   i

Ab: Ab   G°7/B   Ab/C   Ab7   Db   Eb min   Db/Ab   Ab7^7 Db
    I   I

Analysis

Although not one of her chart-topping singles in the United States, Adele's performance of "All I Ask" at the 2016 Grammys was one of the most talked about performances of the night due to a microphone falling into the piano. After following along in the score while listening to the excerpt, answer the questions that follow the example.

Adele, "All I Ask" Mm. 66-77

1. Listen to the excerpt a couple of times and jot down the location in which you hear a modulation.

2. Starting in the key of C major, provide a Roman numeral analysis beneath the staff. Circle all non-chord tones and identify them by type. Identify the type of any second inversion triads. Finally, label the type of modulation.