

## EXERCISE 47-5 Analysis with extended tertian and altered dominant chords

PART A. Study and listen to Worksheet example 47-1. Then answer the questions below.

1. What key is the excerpt in?
2. Which of the following chords (numbered 1–7) is an extended tertian chord? Does it resolve as you would expect?
3. Which of the following chords (numbered 1–7) are secondary dominant or diminished chords? Do they resolve as you would expect?
4. Provide a Roman numeral label for each of the first seven chords. If inversions are used, provide figured bass symbols as well.
5. Once you have identified the extended tertian chord that occurs in the beginning of the excerpt, how many additional times does it reappear in the excerpt?

Andantino

Piano

*pp*

38

1 2 3 4 5 6 7

*smorzando*

3

Worksheet example 47-1. Frederic Chopin, Ballade, op. 38, mm. 38–45

PART B. Study the excerpts in Example 47-2 and listen to a recording of Ella Fitzgerald singing this song [here](#). Full URL:

<https://open.spotify.com/track/4pEoF7AVNZrF0QscLqTnQp?si=342961c6a371441b>

Then answer these questions:

1. Based on the excerpts provided and listening to the entire track, what is the overall form of this song?
2. How do the songwriters create contrast in the bridge section?
3. There are three different key areas used in this song. What key best characterizes mm. 1–8 (passages in yellow)? In what key are mm. 9–12 (passages in pink)?
4. What is the relationship between the keys named above in question 3?
5. In what key are mm. 13–14 (passage in blue)?
6. What is the relationship between the key named above in question 5 and the two keys named in question 3?

Also, provide a Roman numeral analysis for the highlighted blanks beneath the staff. Be on the lookout for:

- Extended tertian chords
- Secondary dominant or diminished chords

mm. 1–2

Am B7 E7 Am F7

KEY: \_\_\_\_ : \_\_\_\_

Try to think that love's not a round. Eyes sent me round the devil in a circle.

mm. 6–12

Am F#7 F7 E13

gain in' no ground be cause my An gel Eyes ain't here. my love's mis spent, mis spent with An gel Eyes to night.

KEY: \_\_\_\_ : \_\_\_\_

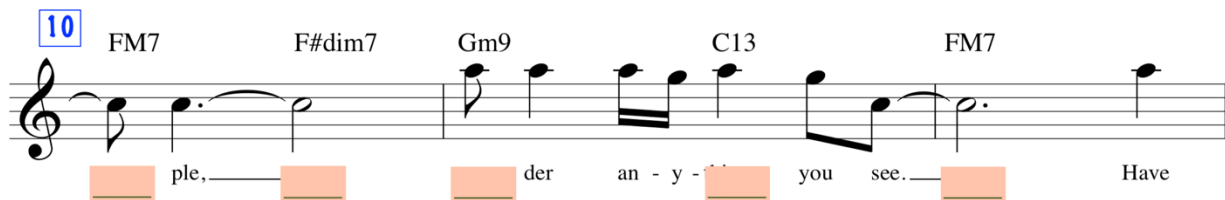
BRIDGE

1 Am E7 2 Am Gm9 C13

So drink up all you peo

KEY: \_\_\_\_ : \_\_\_\_

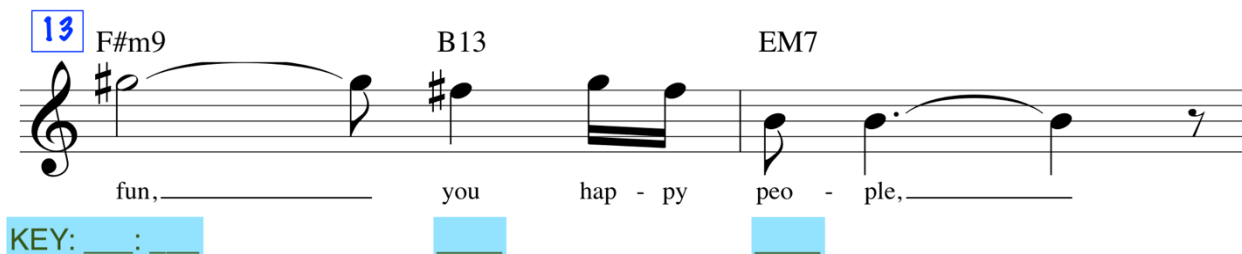
10 FM7 F#dim7 Gm9 C13 FM7



ple, der an - y - you see. Have

mm. 13–14

13 F#m9 B13 EM7



fun, you hap - py peo - ple,

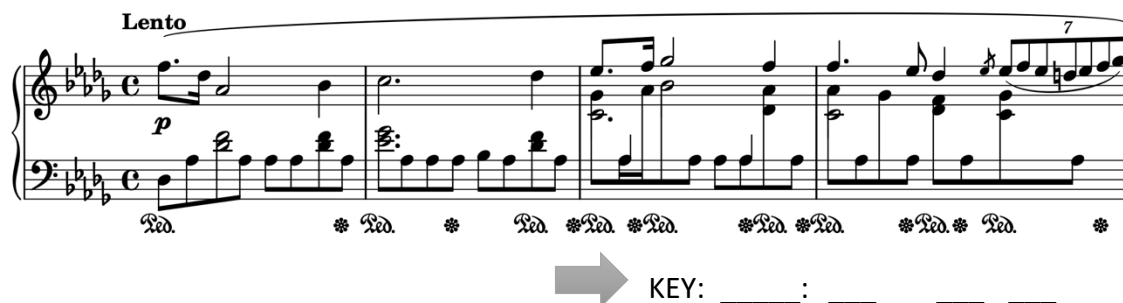
KEY: \_\_\_\_ : \_\_\_\_

**Worksheet example 47-2. Excerpts from Matt Dennis and Earl Brent, “Angel Eyes”**

**PART C.** Study and listen to the excerpt, label chords on the blanks beneath the staff (look for arrows), and answer the questions below. *You need not provide a complete Roman numeral analysis of this excerpt—only chords for which there are blanks beneath the staff.*

- 1) The piece starts in what key? \_\_\_\_\_
- 2) The excerpt tonicizes the key of \_\_\_\_\_ in mm. 11–12. The relationship between the tonic key and this one is \_\_\_\_\_.
- 3) The excerpt modulates to the key of \_\_\_\_\_ in mm. 15–18. The relationship between the tonic key and this one is \_\_\_\_\_.

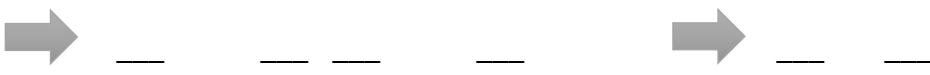
*Lento*



KEY: \_\_\_\_ : \_\_\_\_

5

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



10

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

15

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

→ KEY: \_\_\_\_\_ : \_\_\_\_\_

Worksheet example 47-3. Frederic Chopin, Prelude op. 28, no. 15, mm. 1–19