

Modulation and Analysis Project

Please attach this page to your analyzed copy of the score.

On the score of Henry Purcell's *Air*, identify all chords with roman numerals. For each blank line beneath the staff there is one chord. Some measures have only one chord while others have as many as three. All non chord tones have been put in parentheses, so do not consider those notes when figuring out the chord. You do not need to indicate inversions, just roman numerals.

Many chords are arpeggiated, so don't just look at a single stack of notes to figure out the chords, look at all notes above the blank line. This is why the blank lines are sometimes on the longer side. For example, the chord in measure 1 is a D minor chord (a *i* chord in the key of D minor).

Please note: in some cases only the root and third of the chord are included—the fifth of the chord is omitted to keep the texture light. And be on the lookout for V^7 chords (four different notes).

The first key of the piece is D minor. The second key is F major (the relative major) and appears abruptly at measure 9. The piece ultimately returns to the original key of D minor. The transition back to D minor takes place in measure 15 on the first chord (beat 1). This chord should be analyzed in two ways (with two different roman numerals): as a chord in F major AND as a chord in D minor. Analyze this PIVOT chord in both ways on the two blank lines provided. The remaining chords should be analyzed in the key of D minor.

In the boxes beneath measures 4, 8 and 16 identify the types of cadences (either half cadences "HC" or authentic cadences "AC"). Also, what is the structure/form of measures 1-8? _____

This piece features the device of the *sequence* in the treble clef melody (the 3-beat motif is sequenced almost all the time, except at cadence measures). There is one area towards the end of the piece where both the treble and bass clef parts together form a sequence. Where is it and how long does it last? _____

Also, what is significant about the chords in that sequential passage? _____

At the piece's end, the modulation from F major back to D minor is transitionally smooth because a pivot/common chord bridges the two keys (the chord fits into both keys). But at measure 9, the modulation to F major seems more abrupt according to the score. What helps make this initial modulation not actually feel so surprising? (write your answer below).

Regarding the melodic structure: even though Purcell uses very few materials in the piece's design, how/where does he incorporate a climax? What other factors (besides melodic ones) contribute to the climatic area of the piece? (write your answers below).