

I am the artist currently known as: \_\_\_\_\_

MEMORIAL UNIVERSITY OF NEWFOUNDLAND  
School of Music

QUIZ # 2  
Music 2108

LATE 19TH-C. HARMONY

Wednesday, February 10, 1999  
Dr. C. Ross

Scriabin, *Prelude*, Op. 16, No. 4

A. Answer the following questions on the Scriabin *Prelude*:

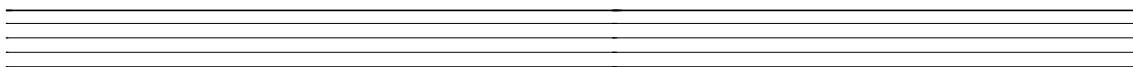
- 2 1. What is the overall key of the piece? \_\_\_\_\_
- 4 2. In what way does the opening melody obscure this key? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- 4 3. Show roman numeral analysis for mm. 4-6 directly **on the music**.
- 4 4. Mm. 7-8 contain two somewhat deceptive progressions. Circle each 2-chord progression on the music, and explain why they are deceptive. \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- 2 5. Locate an augmented 6th chord. Circle and label it (type, key) **on the music**.
- 4 6. What is unusual about the end of the piece? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

The image displays the musical score for Scriabin's *Prelude*, Op. 16, No. 4, measures 1 through 12. The score is written for piano in 3/4 time, with a key signature of three flats (B-flat major/C minor). The tempo is marked *Lento*. The first system (measures 1-4) features a melody in the right hand starting with a piano (*p*) dynamic and a *cantabile* marking. It includes a triplet of eighth notes in measure 1 and a triplet of sixteenth notes in measure 4. The bass line provides harmonic support with chords. The second system (measures 5-8) shows a crescendo from *pp* to *f*, with a *mf* dynamic in measure 7. It contains two deceptive progressions: a V7 chord in measure 7 resolving to a chord with a common tone, and a V7 chord in measure 8 resolving to a chord with a common tone. The third system (measures 9-12) begins with a piano (*p*) dynamic and includes a *rit.* marking. It ends with a triplet of sixteenth notes in measure 11 and a final chord in measure 12 marked *ppp*.

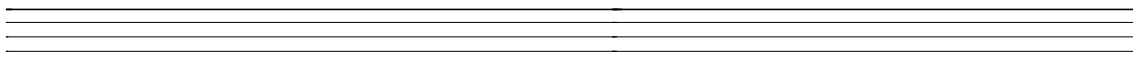
B. **Mediant Relationships** of triads. You are given a Major triad built on A. Show all triads above and below which illustrate:

2

4 1. Chromatic Mediant relationship:

Two blank musical staves, each consisting of five horizontal lines, provided for writing a chromatic mediant relationship.

2 2. Double Chromatic Mediant relationship:

Two blank musical staves, each consisting of five horizontal lines, provided for writing a double chromatic mediant relationship.