

Analysis Project: The Case of the Wandering Keys – Jazz Chowder

NAME: _____

- ▲ **Purpose:** Use your knowledge of modulations and non-modulating chromatic chords to analyze this sectional, seven-part rondo form with transitions, for Bb clarinet and piano.
- ▲ **Directions:** Refer to the attached score (below), and the live audio file on Canvas.

Listen to the recording while following along with the score. (See Canvas, Course Documents.)

Note: Do not print the entire score! Print only the two pages of questions, and the score pages labeled 9, 11, & 12 (pages 1, 2, 13, 15, & 16 of the PDF).

Note: The clarinet is a transposing instrument (in Bb), so its pitches are written a M2 higher than the sounding pitch. For example, the clarinet's opening A natural sounds a G. However, focusing on the piano part alone will be sufficient for your harmonic analysis.

1. (18 points)

Each of the following sections uses common chord modulation. For each, give the key it begins in, the key it modulates to, and the Roman Numeral in both keys of the common chord (*pivot!*). (See example)

<u>Measures</u>	<u>Starting Key</u>	<u>Ending Key</u>	<u>Pivot (label in both keys)</u>
(Example	DM	AM	DM: vi, AM: ii)
mm.18-26	_____	_____	_____
mm.42-50	_____	_____	_____
mm.66-74	_____	_____	_____
mm.90-98	_____	_____	_____
mm.114-122	_____	_____	_____
mm.154-162	_____	_____	_____

2. (9 points)

Print page 13 (9 on the score), and attach at the end of this handout. The section just before measure 130 begins in E Minor. For measures 130 through 136 only, give lead sheet chord symbols *above* the staff. (Do not attempt a Roman Numeral Analysis.) In the blank below, name the type of harmonic device used.

Harmonic Device: _____



Analysis Project 3: The Case of the Wandering Keys – Jazz Chowder – Page 2

3. (19 points)

Print pages 15 & 16 (11 & 12 on the score), and attach at the end of this handout. Give a complete Roman Numeral Analysis of measures 162 to 177. Do not analyze embellishing (nonchord) tones.

Note: For this analysis, ignore the bass note in measures 167 (beats 1 & 2 only) and in 175 (entire measure). In these locations, it may help to imagine the B-natural as a C-flat.

4. (14 points)

Critical Thinking Essay

In 60-100 words, discuss the following questions:

This work engages in a topic of local, social concern. Is this appropriate? Is it effective? More generally, what is the role of classical/concert music in society today? Is it solely for entertainment? Does music *reflect* social and cultural values, *shape* them, or both? How does classical music, whether contemporary or historical, interact with society and culture in your own life? Give specific examples.

Note: I am not looking for specific, “correct” answers to these questions. I want thorough, well-reasoned opinions, supported with ample real-life evidence and examples.

[illegible]

Jazz Chowder

9

128 *poco più mosso*

B♭ Cl. *mp*

Pno. *mp*

134 *poco più mosso*

B♭ Cl. *sub. p* *f* *sub. p*

Pno. *mf* *f*

139

B♭ Cl. *f*

Pno.

143

B♭ Cl.

Pno.

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11

157 *accel.* -----

B♭ Cl. *f*

Pno.

162 **Larghetto** ♩ = 64 Jazzy, heavy swing *poco a poco accel.*

B♭ Cl.

Pno. *mf*

166

B♭ Cl.

Pno.

170

B♭ Cl.

Pno.

12

Jazz Chowder

B♭ Cl. 174

Pno. 174

Clarinet ad lib to the end.

f

(Play melody *only* if clarinetist does not solo.)

Andantino ♩ = 84 (Steady to the end)

B♭ Cl. 178

Pno. 178

D6 F#m7b5 B7 Em7

C6 Em7b5 A7 Dm7

B♭ Cl. 182

Pno. 182

A Eb7/A A7 D6

G Db7/G G7 C6