

Prolonging Tonic at Phrase Beginnings with V^6 and Inverted V^7

Name: _____

Part 1: Short resolutions

- For each excerpt below:
 - Fill in the blank with an appropriate inversion of tonic
 - Realize the progression in four parts

A

Bm: V^6 _____

B

C#m: V^4 _____

C

Gm: V^4 _____

D

Dm: V^6 _____

E

Dbm: V^4 _____

F

Am: V^4 _____

G

Gm: V^6 _____

H

Ebm: V^6 _____

Part 2: Figured bass

- Label the key
- Provide a harmonic analysis of the given figures
- Realize the progression in four-part **keyboard style**, demonstrating typical common-practice voice leading based on the patterns we've been discussing in class.

_____: $\begin{matrix} 6 \\ 5 \end{matrix}$ 6 $\begin{matrix} 8 & \text{---} & 7 \\ 6 & \text{---} & 5 \\ 4 & \text{---} & 4 \end{matrix}$

(key)

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Name: _____

Part 3: Guided Analysis: Schubert, *Three Piano Pieces*, d. 946

1. Listen to a recording of the opening of this piece:
<https://open.spotify.com/track/7xuOO8nByJUQ0NkkouldST?si=af7f360f7c3d48a6>
2. Label the key
3. Label any cadences in the excerpt below by type
4. Provide a harmonic analysis of the excerpt below
 - a. Measure 3 contains an incomplete chord, but I'm confident you can figure out what note is missing, and identify it appropriately by looking at what chords happen in m. 2 and m. 4 to help you decide which Roman numeral makes sense in m. 3
5. There are two embellishing tones in the melody in this passage. Circle and label them appropriately.
6. At the beginning, a repeated note is introduced and it continues to play a prominent role in the piece, but that role shifts as the piece progresses. How does it shift? Work through the questions below to find out!! A score for the entire work appears in the same place you found this assignment, and you'll need to refer to that score.
 - a. Where does the repeated note receive emphasis in the bass? _____
 - i. Given how long the note lasts in the bass, what kind of embellishing tone has it become?
 - b. There's a key change at the top of page 3. What is the new key? _____
 - c. If you enharmonically respell the repeated note from the opening, what scale degree does it become in the new key? _____
 - i. Look at the last measure on page 2 (just before the key change). In what voice does the repeated note appear? _____
 - ii. What is the root and quality of the chord in which it appears (i.e. the chord in the last measure on page 2)? _____
 - iii. What is the purpose of this chord (hint: it will become clearer to you if you enharmonically respell the whole chord and think about what the upcoming key change!)?
 - d. With what note does the second movement begin (page 6)? _____(!)

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Allegro assai.

The first system of the musical score is in 2/4 time and features a piano (*p*) dynamic. The key signature has three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a half note G₄, followed by quarter notes A₄ and B₄, then a quarter rest, and continues with eighth notes. The bass line consists of a steady eighth-note accompaniment. The first measure contains a half note chord of G₄ and B₃, which is the tonic triad in first inversion (V⁶).

The second system continues the piece. The first measure shows a half note chord of G₄ and B₃ (V⁶). The second measure features a half note chord of A₄ and C₅ (V⁷). The third measure contains a half note chord of B₄ and D₅ (V⁷), which is the inverted seventh chord. A shaded gray area covers the remainder of the system, highlighting the beginning of a new phrase that starts with a half note chord of G₄ and B₃ (V⁶).