

Prolongation at Phrase Beginnings Using the Leading-Tone Chord

Part I. Short resolutions

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

A

Fm: $\text{vii}^{\circ 5}$ _____

B

C#m: $\text{vii}^{\circ 4}$ _____

C

Gm: $\text{vii}^{\circ 7}$ _____

D

Dm: $\text{vii}^{\circ 6}$ _____

E

DM: $\text{vii}^{\circ 7}$ _____

F

AM: $\text{vii}^{\circ 4}$ _____

G

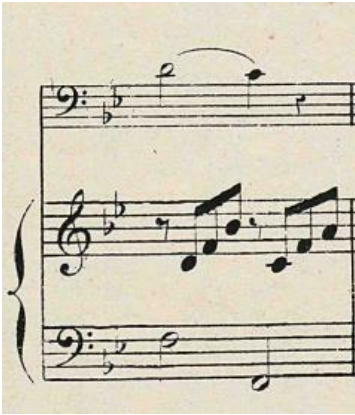
GM: $\text{vii}^{\circ 6}$ _____

H

EbM: $\text{vii}^{\circ 6}$ _____

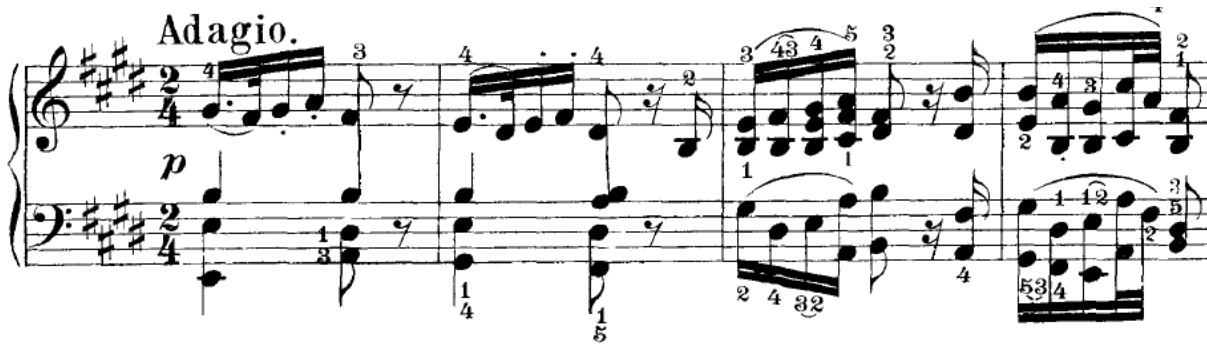
Part II. Analysis: Farrenc, Cello Sonata Op. 46, I

- Listen to the excerpt several times: <https://open.spotify.com/track/5SzVEIZZNbYW97G7UFM4UN?si=8833971423e04ba0>
- Label the **key**
- Label any **cadences** in the excerpt
- Provide a **harmonic analysis** (i.e. Roman numerals)
- Identify how the phrase model operates using the labels Tb-PD-D-Te



Part III. Analysis: Beethoven, Piano Sonata Op. 2, No. 3, II

- Listen to the excerpt several times:
<https://open.spotify.com/track/3PT3O4HhQ29yRcQ8vkbIpw?si=afef71aa4bb444b8>
- Label the **key**
- Label any **cadences** in the excerpt
- Provide a **harmonic analysis** (i.e. Roman numerals)
- Identify how the phrase model operates using the labels Tb-PD-D-Te



Part IV. Writing from figures.

- Label the **key**
- Provide a **harmonic analysis** of the figures
- Realize the progression in **four parts**
- Label the type of **cadence** you wrote at the end of the excerpt

_____:
 (key)