

# Prolonging Tonic at Phrase Beginnings with V<sup>6</sup> and Inverted V<sup>7</sup>

## 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**

Bm: V<sub>3</sub><sup>6</sup>    \_\_\_\_\_

**B**

C#m: V<sub>2</sub><sup>4</sup>    \_\_\_\_\_

**C**

Gm: V<sub>3</sub><sup>4</sup>    \_\_\_\_\_

**D**

Dm: V<sup>6</sup>    \_\_\_\_\_

**E**

D#m: V<sub>2</sub><sup>4</sup>    \_\_\_\_\_

**F**

A<sup>m</sup>: V<sub>3</sub><sup>4</sup>    \_\_\_\_\_

**G**

G<sup>M</sup>: V<sub>3</sub><sup>6</sup>    \_\_\_\_\_

**H**

E#m: V<sup>6</sup>    \_\_\_\_\_

## Part II. 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.

**Part III.** 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)? \_\_\_\_\_ (!)

**Allegro assai.**