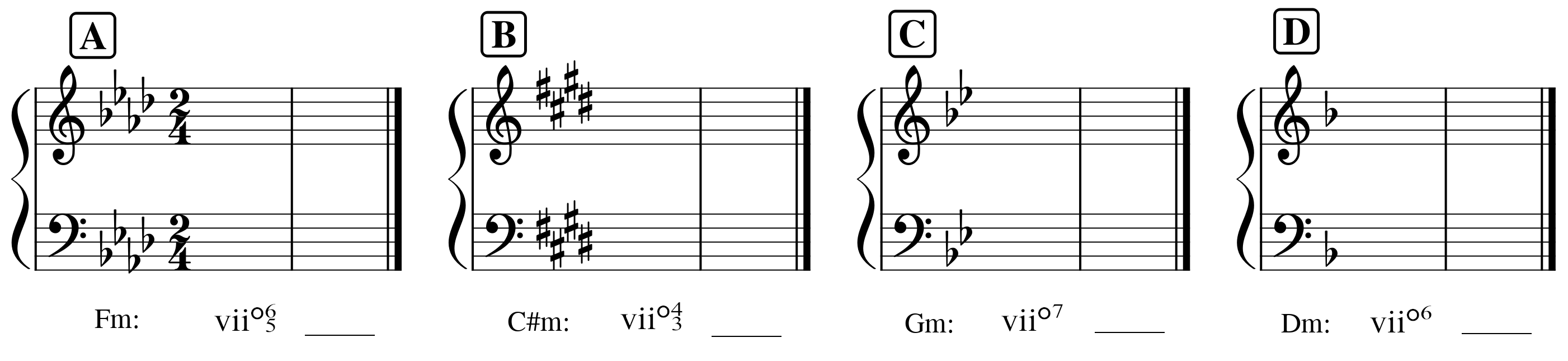
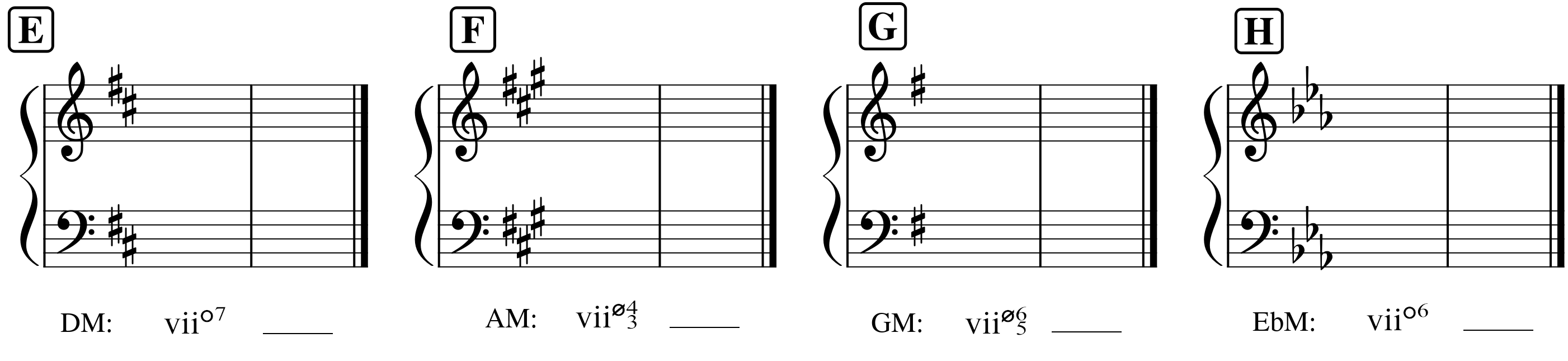
**Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 1: Short resolutions**

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





**Part 2: Analysis: Farrenc, Cello Sonata Op. 46, I**

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

**Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**



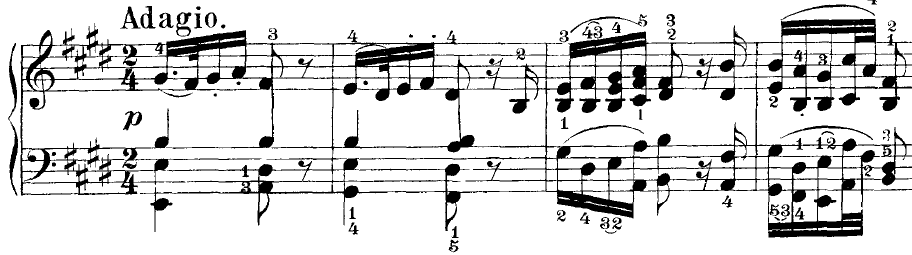


**Part 3: Analysis: Beethoven, Piano Sonata Op. 2, No. 3, II**

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

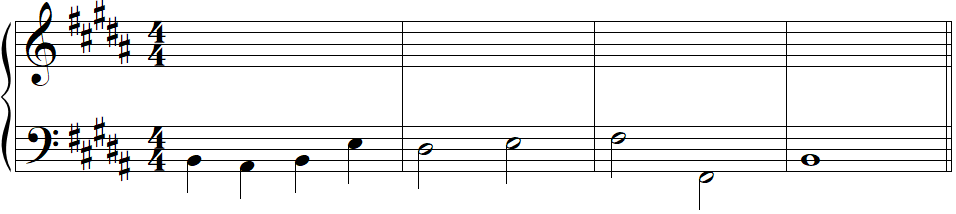
**Prolonging Tonic at Phrase Beginnings Using the Leading-Tone Chord**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**



**Part 4: Writing from figures**

1. Label the **key**
2. Provide a **harmonic analysis** of the figures
3. Realize the progression in **four parts**
4. Label the type of **cadence** you wrote at the end of the excerpt



6 6

\_\_\_\_\_:

(key)