

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

A

Fm: $\text{vii}^{\circ 6}_5$ _____

B

C#m: $\text{vii}^{\circ 4}_3$ _____

C

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

D

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

E

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

F

AM: $\text{vii}^{\circ 4}_3$ _____

G

Gm: $\text{vii}^{\circ 6}_5$ _____

H

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

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-Tc

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The image shows a musical score for Violoncelle and Piano. The tempo is marked "All^o mod^{to}" with a quarter note equal to 76 (♩ = 76). The key signature has one flat (B-flat). The Violoncelle part is in the bass clef, and the Piano part is in the treble and bass clefs. The score is divided into two measures by a double bar line. The first measure shows the beginning of a phrase. The second measure shows the continuation of the phrase, with a "Dol." marking above the piano part. The piano part starts with a piano (*p*) dynamic.

This image is a close-up of the musical score, focusing on the first measure of the phrase. It shows the Violoncelle part in the bass clef and the Piano part in the treble and bass clefs. The key signature has one flat. The tempo is marked "All^o mod^{to}" with a quarter note equal to 76 (♩ = 76). The piano part starts with a piano (*p*) dynamic.

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

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Adagio.

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

_____:
(key)