

7 6 $\frac{4}{3}$ 6 $\frac{\delta}{4}$ ₃

e: i V⁷/III III VI⁶ iv vii^{o4}₃ i⁶ V⁴₃ i

6 $\frac{\delta}{4}$ ₃ $\frac{4}{4}$ 6 $\frac{\flat 6}{4}$ ₃

B: I IV⁶ Fr⁺⁶ V V⁴₃/IV IV I⁶ bII⁶ V I

Neapolitan
sixth chord

$\frac{\flat}{4}$ $\frac{\flat 7}{\flat 5}$ $\frac{\flat 6}{\flat 5}$ 6 $\frac{\delta}{5}$ $\frac{6}{4} = \frac{5}{4}$

c: i iv V V⁷/VI VI vii^{o5}/iv iv⁶ Ger⁺⁶ i⁶₄ V i

cadential
six-four

2. Provide a harmonic analysis of each of the following excerpts.

Mozart: Piano Sonata, K. 284, 3rd movement

D: I vi ii⁶ V⁷ I ii⁶ $\frac{I_4^6}{V} V$

5

I⁶ vi⁶ | A: ii⁶ V⁷ — $\frac{6}{5}$ I ii⁶ $\frac{I_4^6}{V} V^7$ I

V⁷/V V V⁷/IV IV | D: I vi IV V₅⁶ I V⁶ vii⁶/V $\frac{I_4^6}{V} V$

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I vi ii⁶ V⁷ I ii⁶ $\frac{I_4^6}{V} V^7$ I

Beethoven: Piano Sonata, op. 28, 2nd movement

Andante

d: i V⁶ i ⁶ ii^{°4}₃ i^{°6}₄ ii^{°6}₅ vii^{°7}/V i^{°6}₄ V

III F: I V⁶ I a: VI ii^{°6}₅ i^{°6}₄ V⁷ i

Mendelssohn: Prelude and Fugue, op. 35, no. 4

Con moto.

Ab: I V⁴₃ I⁶ V⁶₅/IV IV

V⁶₅/V V⁷ V⁶₅/vi vi IV⁶ ii⁶ i⁶₄ V

Schubert: Impromptu, op. 142, no. 3

Andante

p

Bb: I ———⁶ V₃⁴ ———⁷ I ii₅⁶ V₅⁶/V V ———⁷

I ———⁶ V₃⁴ ———⁷ I vii^{o7}/V V⁷ I

mf *decresc.* *p* *p*

V/vi vi |
 F: ii V⁷ I ii₅⁶ V⁷ Bb: V ———⁷ I V₅⁶/IV
 I

cresc. *p* *pp* *dim.*

IV vii^{o7}/V V₃⁴/V I₄⁶ V⁷ I V⁷ I V⁷ I

V

Chopin: Nocturne, op. 48, no. 1

Lento.

mezza voce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

c: i VI⁶ V₅⁶ i VI ii₅⁶ V⁷ i

5

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

III

E_b: I ii₅⁶ V⁷ vi

g: iv ii₅⁶ i₄⁶ V^{7(b9)} i

V

9

poco cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

D_b: V₂⁴ I⁶ V₅⁶ I

c: bII V₅⁶ i V₃⁴ i⁶

(cont'd)

13

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

vii^4_3 i^6 V^6_5 i | $Eb: vi$ ii — $\frac{6}{5}$ V^7 $c: V^6_5$ V^6_5/vi |

17

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

V^7/iv iv^7 VII^7 III^7 VI^7 ii^{o7} V^7 VI

21

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

i^6 bII^6 V^3_4/iv iv^6 V V i

3. Provide a harmonic analysis of the following example, and then identify the type of non-chord tone that is being used for each note in parentheses.

The first system of music consists of two staves. The treble staff contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff contains a bass line with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. Non-chord tones are indicated by parentheses: (F#4) in the treble staff and (E3) in the bass staff. Above the treble staff, 'susp. (4-3)' is written above the G4 note, and 'P' is written above the B4 note. Above the bass staff, 'N' is written below the E3 note, and 'NG' is written below the F#3 note. Below the staves, the harmonic analysis is: D: I I ii⁴ V⁶ I vi ii⁶ I₄⁶ V₂⁴. The text 'cadential six-four' is written below the I₄⁶ and V₂⁴ chords. Other annotations include 'ant.' above the final G4 note and 'N susp. (7-6)' above the final F#4 note in the treble staff.

The second system of music consists of two staves. The treble staff contains a melodic line with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4. The bass staff contains a bass line with notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3. Non-chord tones are indicated by parentheses: (F#4) in the treble staff and (E3) in the bass staff. Above the treble staff, 'app.' is written above the G4 note, 'P' is written above the B4 note, and 'esc.' is written above the C5 note. Above the bass staff, 'susp. (4-3)' is written above the G3 note. Below the staves, the harmonic analysis is: I⁶ I IV⁶ V⁷ I. Other annotations include 'P P' below the first two notes of the treble staff, 'P' below the first note of the bass staff, and 'susp. (4-3) N' above the final F#4 note in the treble staff.

P = passing tone
 N = neighbor tone
 NG = neighbor group (a.k.a. double neighbor)
 app. = appoggiatura
 esc. = escape tone
 susp. = suspension
 ant. = anticipation

4. Write the following scales. Use accidentals rather than a key signature.

