

**Ex.1**

C major

A minor

I ii iii IV V vi vii I i ii° ii III iv IV v V VI VII vii i

**Ex.2**

A harmonic minor scale

A melodic minor scale

**Ex.3**

Chord I in C major

V7 in C major

5 6 6 7 6 6 6  
3 3 4 5 5 4 4  
↑ ↑ ↑ ↑ ↑ ↑ ↑  
Root position 1st inversion 2nd inversion Root position 1st inversion 2nd inversion 3rd inversion

**Ex.4**

[original in Ab]

aux acc pn/sus? sus aux

15/3 V4/3 16/3 V6/5 15/3 15/3

2

acc pn/sus? aux acc pn/sus? pn/7th of V7 [8ve higher in original from here]

[Note omission of 3rd - possible in 7th chords]

V4/2 I6/3 V6/5 I5/3 I5/3 V4/3 I6/3 V6/5

aux acc pn appog

I5/3 I5/3 V4/3 of vi vi5/3 V7 I5/3

**Ex.5** 7th [dissonance] preparation resolution sus [dissonance] preparation resolution

[i] [ii]

I5/3 ii6/5 V7 vi5/3 IV5/3 I<sup>5</sup><sub>4</sub> <sup>3</sup>

**Ex.6** pn acc pn chr pn acc chr pn

[C] [Dm]

ii5/3 ii6/3 V i5/3 i6/3 V IV5/3 IV5/3 IV6/3 ii5/3 pn ii6/3 V i5/3 pn i6/3 V

**Ex.7**

aux chrom aux chrom aux

[Am] [C] [Am]

$i5/3$   $i6/3 V7(+4-3sus)$   $ii6/3$   $I6/3$   $V7$   $i5/3$

**Ex.8**

appog-dia/chrom

[C]

**Ex.9**

changing-note group changing-note group

[Bb]

**Ex.10**  $I5/3$  [from Bach - original in Bm]

[Am]

4 6 #5 4 [why no 3?] 9 [why no 8?] 7 6 9 8

[why not 3?]

$i5/3$   $v5/3$   $ii5/3$   $V6/5$   $i5/3$   $VI5/3$   $ii6/3$   $V7$

[minor form of ii]

NOT a suspension - a 7th

6 6 6 5 9

pivot chord Modulation to C major

$i5/3$   $i6/3$   $v5/3$   $VI6/5$   $IV6/5$   $V6/5$   $I5/3$   $VI5/3$   $IV5/3$

## Ex.11

5/3 5/3 5/3 5/3 5/3

## Assignment

## Ex.12

[i]  
[D] *f* *sf* *sf* *sf*

[ii]  
[F] *f*

[iii] [iv]  
[E $\flat$ ] [G]

[v]  
[G]

**Ex.13**

[i] [ii] [iii] [iv]

[G major]

ii6/3 I6/4 V7 I5/3 ii6/3 I6/4 V7 I6/3 V6/4 I5/3 IV5/3 I6/4 IV6/3

**Ex.14**

[C major/minor]

b7 or b 6 5b 6 6 4 or b or b

**Ex.15**

[i]

could become, for example -

[Note introduction of I6/4 - remember this is NOT a I chord]

[Triple suspension giving V at cadence - very common]

I5/3 vi5/3 ii6/3 V7 I5/3 I5/3 vi5/3 ii6/3 I6/4 V7 I5/3

V6#4/3ofvi V#4/2ofii V°7ofV

[ii] [Mozart]

[D major]

I5/3 ii4/2 V6/3 IV6/3 V6/5ofvi vi5/3

V6/5ofV V4/2 I6/3 ii6/3 V6/3ofV V5/3

6 Ex.16 [Mozart]

[i]  $\frac{2}{4}$   
 [C major] *mf*

cf. reharmonisation at \* *mp*

chromatic appoggiaturas

[later]

IV5/3 I6/3 IV6/3 I6/4  
 [passing 6/4]

ii6/3 I6/4 V5/3

[ii] [Beethoven] *Largo e mesto* [cadential 6/4]

[D minor]

[Texture slightly simplified]

A musical score for piano and bass clef. The piano part features a complex harmonic structure with non-harmonic notes and diatonic harmonies, particularly the inversions of V7. The bass clef part provides a steady accompaniment with a mix of eighth and sixteenth notes.

[Study the use of non-harmonic notes in this extract and the use of diatonic harmonies - particularly the inversions of V7]

[iii] [Beethoven]  
Moderato e grazioso

A musical score for piano and bass clef, marked *p dolce*. The piano part features a complex harmonic structure with non-harmonic notes and diatonic harmonies, particularly the inversions of V7. The bass clef part provides a steady accompaniment with a mix of eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

[The following sequence of 7th chords going through the circle of 5ths is common in the music of the common practice period - especially in the Baroque era. Note how the 3rd of each chord becomes the 7th of the next and vice versa]

[iv] [Pachelbel]

D minor

i5/3 V6/3 i5/3 iv7 VII7 III7 VI7 ii7 V7 i5/3 ii6/5 V

i6/3 iv5/3 ii7/vii6/3 vii6/3 i5/3

[v] Neapolitan 6th chord - the chord on the flattened supertonic - usually used in first inversion

G minor

i6/3  $\flat$ II6/3 V i5/3 i6/3  $\flat$ II6/3 i6/4 V i5/3 i6/3  $\flat$ II6/3  $\uparrow$  V i5/3

V<sup>o7</sup> of V

The Neapolitan 6th, as a chromatic version of the diminished ii, retains its pre-dominant function, but because it is a major chord it can be preceded by its own secondary dominant - i.e., tonicised - see (vii) below.

[vi]

[G minor]

i6/3  $\flat$ II6/3 V4/2 i6/3 vii6/3 ii6/5 V I5/3

[Tierce de Picardie - major 3rd ending to a phrase/piece in a minor key - very common in all eras]

[vii] [Schumann]

Allegro

[Violin]

[Note resolution to last inversion of V7]

[Piano]

[A minor]

i5/3 [i5/3] iv6/3  $\flat$ II6/3 V4/2of II  $\flat$ II6/3 i6/4

V7      i5/3

**The 5-6 technique**

[viii]      Diatonic version      Chromatic version

[a] [C major]      [b]

5 6 5 6 5 6 5 6 5      5 6 5 6 5 6 5

↑      ↑  
secondary dominants

[ix] [Mozart]      Allegro

[A major]

5 6 5 6 5 6 5 6

[x]

[C major]

IV5/3    V6/5ofV    V5/3    V6/5ofvi    vi5/3    IV6/3    vii5/3    V6/5    I5/3

[Vofvii not available because vii is a diminished chord. Note adjustment of progression]

**Ex.17** [Beethoven]

E tonic pedal as repeated note in bass →

**Ex.18** [Bach]

**Chords used in First group [Exposition] - Ist movement of Beethoven's 5th Symphony**

**Ex.19**

\* See notes

i      V(7)    V<sup>o7</sup>    iv    V7 of iv    Italian 6th    V<sup>o7</sup> of V

[Note the use of pedal points in both extracts]      [in Eb]

**Ex.20** **Chords used in Bars 1-36 [Exposition] - Ist movement of Mendelssohn's Violin Concerto**

\* See notes

[a]      i      V7    V<sup>o7</sup> of V    iv    IV      ii7    V7 of iv    German 6th

[b]      5      6      5      6/5      5      6/5      5      6/5      5

iv    [IV6/3 of VI]    V6/5 of VI    VI    iv6/3    V6/5    →    [i5/3]

Brief tonicisation of VI



V7 of vi

[Resolves deceptively to its  
own VI chord [= IV in C]; cf.  
B7-C progression in bars 6-  
7 in Schubert's Impromptu  
No.3 on separate sheet]

V4/2 in C

Ger 6th in Bm

i6/4 in Bm

V7 in Bm

i5/3 in Bm

[F changes enharm-  
onically to E#]