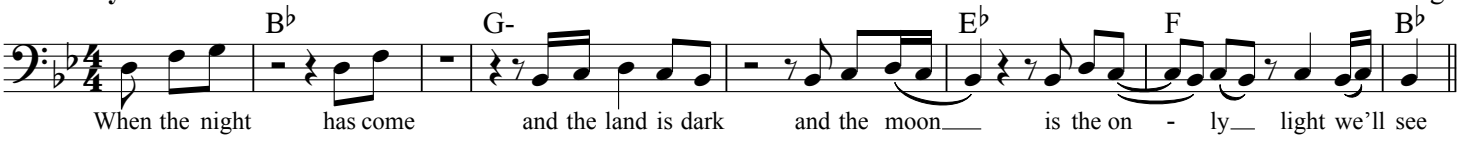
MU 110 (Feurzeig) Assignment 3 Name: _____

For the following excerpts:

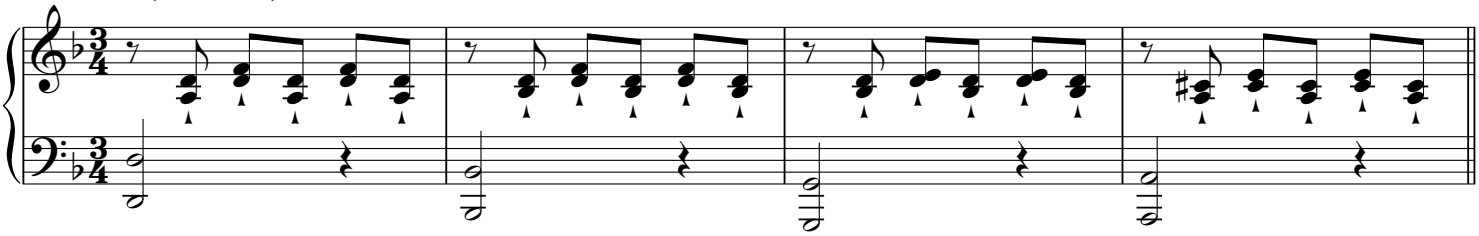
provide roman numeral analysis (indicate the key!) below the staff

identify any sequences, and indicate a) the type of root motion, and b) any LIP between the outer voices

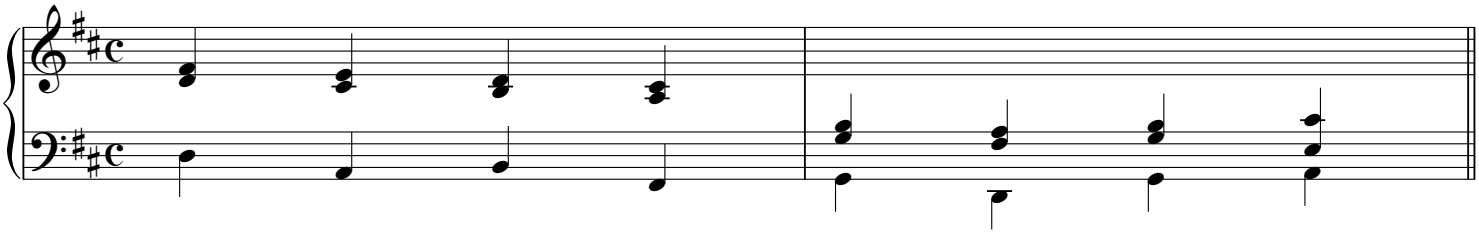
Stand By Me Ben King



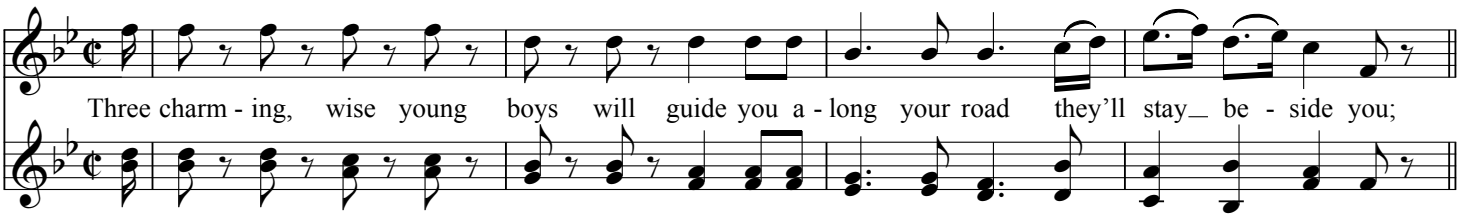
Ständchen (Serenade) Franz Schubert (text by Rellstab)



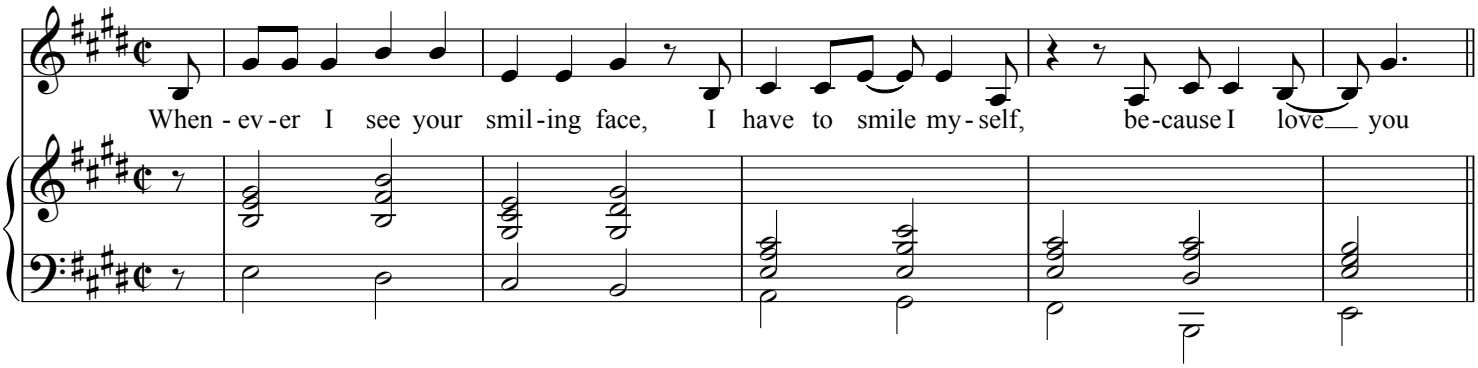
Kanon in D Pachelbel



***from* The Magic Flute** Mozart (text by Schikaneder)

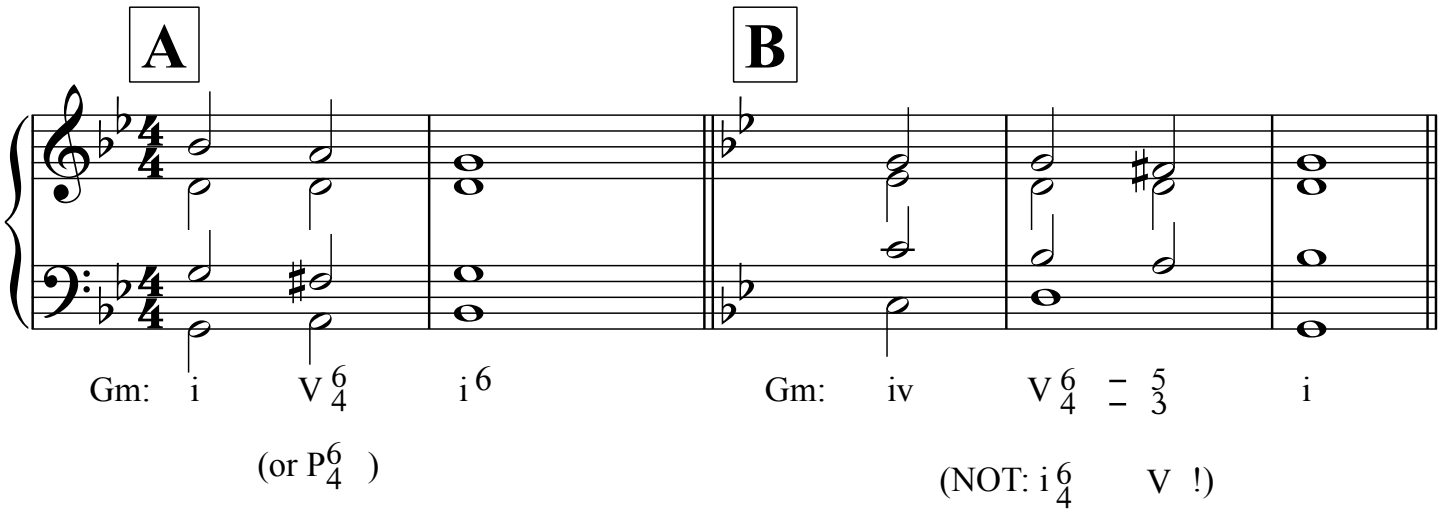


Your Smiling Face James Taylor



MU 110 (Feurzeig) **Asst. 3** Name: _____

Review: Passing and Cadential 6/4 Chords (see chapter 14, pp. 278-88)



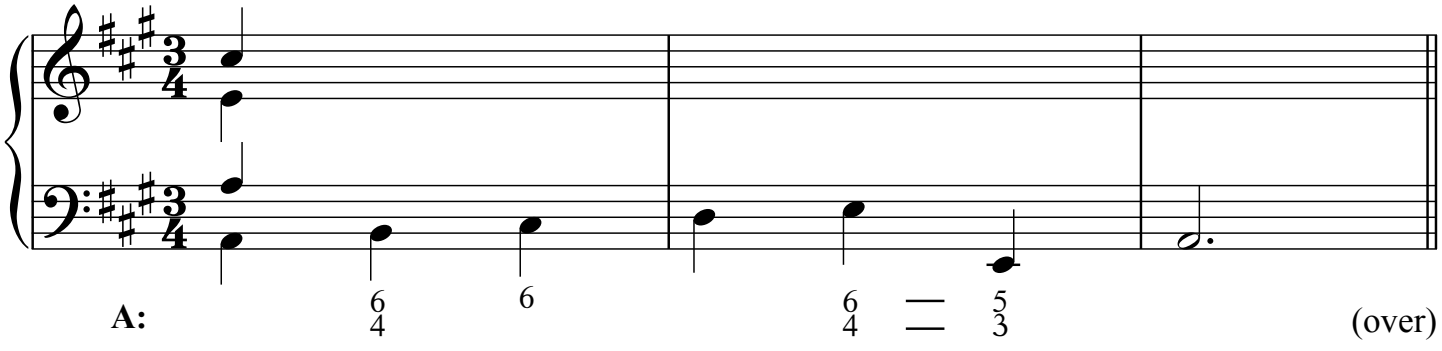
Progression A shows a **passing** 6/4 chord. The passing 6/4 is used to harmonize the passing tone in a filled-in voice exchange. The resulting pitches form a V triad, and that is the usual RN analysis. However, you may hear the 6/4 chord as more the result of linear motions than a fully "functional" triad; its role is passing, fully dependent on the chords before and after. For that reason it is considered a "linear" harmony, and some analysts label it "P" (for passing) rather than with a RN "V". Passing 6/4 chords can also be used to connect between root position and first inversion IV chords. Note: In any case, passing 6/4 chords are not nearly so common as theory textbooks (including ours) lead students to think. Voice exchanges are far more often filled in with passing 6/4/3 (seventh) chords, or with viio6 chords.

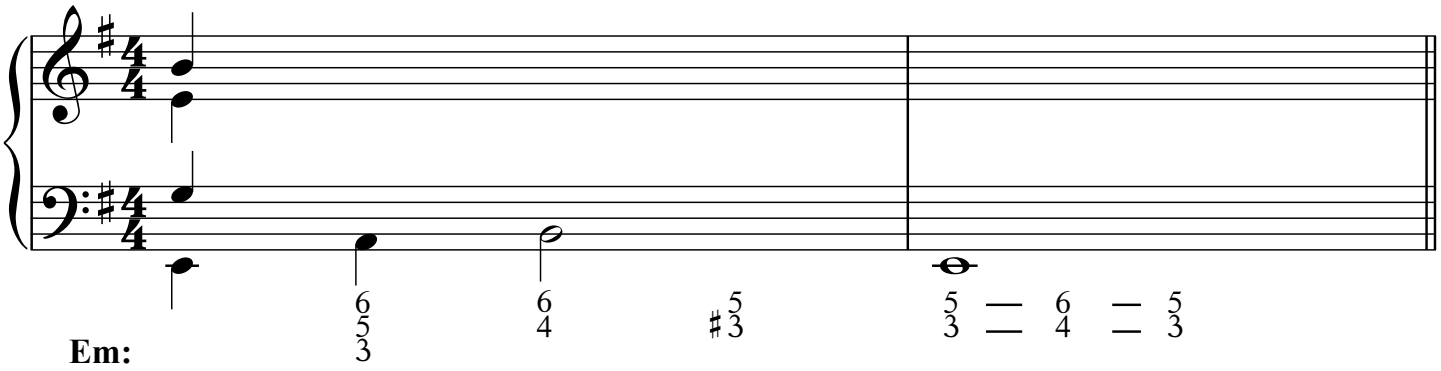
Progression B shows a **cadential** 6/4 chord. The cadential 6/4 is an embellishment of the V chord at a cadence. The 6/4 is the result of two different linear embellishments (the 6th and the 4th over the bass), which are typically suspensions or accented passing tones. The pitches at the moment of the 6/4 form a **tonic** triad (contrast this with the passing 6/4). So why label it with a V? Because the "tonic" triad does not sound tonic, or even stable; nor does the first scale degree (the 4th over the bass here) sound like a root. The cadential 6/4 is utterly dependent on its resolution to the V 5/3 chord; it is not a separate harmonic event but part of a cadential dominant "package deal". (That said, until recently many theory textbooks did label the cadential 6/4 as two different triads, i.e. as a **I** 6/4 followed by a V.)

Note that in both 6/4 situations, the bass is the best tone to double. In a 6/4 chord, both the 4th and (to a lesser extent) the 6th over the bass are active rather than stable pitches. The 6th is occasionally doubled, but never the 4th. If the cadential 6/4 moves to a V7 chord rather than to a simple V triad, the voice doubling the bass proceeds to the 7th.

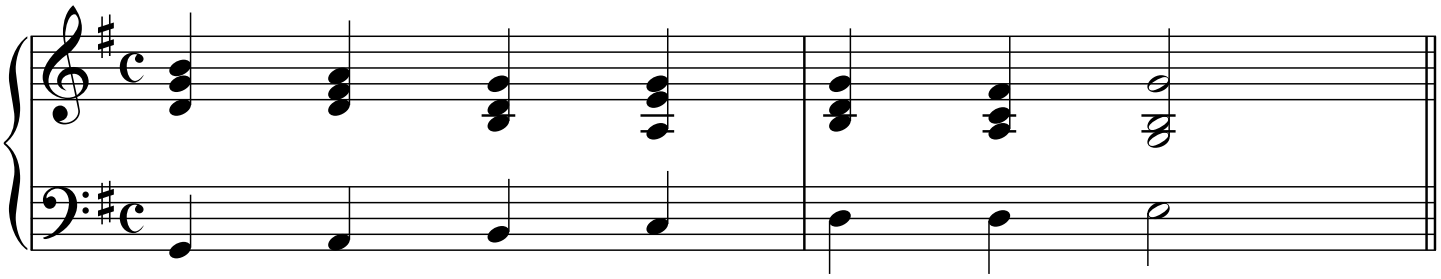
Remember, these categories and concepts make sense only in context! The two chords labeled V 6/4 above form two different "triads". Look at the harmonic situation, not each chord or moment as an isolated event.

Realize the figured basses SATB and supply RN analysis.





Supply RN analysis.



Realize the given chord progression SATB.