

Chapter 8

TRIADS IN FIRST INVERSION

EXERCISE 8-1

A. Analysis.

1. a. Bracket the longest series of parallel sixth chords (triads in first inversion) that you can find in this excerpt. Do not attempt a roman numeral analysis.
- b. Does the voice leading in the sixth-chord passage resemble more closely Example 8-9 (p. 119) or Example 8-10 (p. 120)?



Beethoven, Piano Sonata op. 2, no. 1, III

53

55

60

ff

65

p *pp* *p*

70

Men. D.C.

2. a. Label all chords with roman numerals.
 b. Then classify the doubling in each ed triad according to the methods shown in Example 8-11 (p. 121).



Bach, "Was frag' ich nach der Welt"

A musical score for a piece by Bach. It consists of two staves, treble and bass clef, in G major and common time. The music features a series of chords and melodic lines. There are several instances of triads with a yellow box highlighting the doubling of the third. Below the score are several horizontal lines for labeling.

3. a. Provide lead-sheet symbols (including slash chords) above the excerpt and roman numerals beneath it.
 b. Bracket the circle-of-fifths progression (review pp. 96–98).




Handel, Passacaglia

A musical score for a piece by Handel. It consists of two staves, treble and bass clef, in C major and common time. The music features a series of chords and melodic lines. There are several instances of triads with a yellow box highlighting the doubling of the third. Below the score are several horizontal lines for labeling.


- B. The following excerpt is from M 's String Quartet, K. 428. Supply the missing tenor line (viola in the original).

A musical score for a string quartet excerpt. It consists of two staves, treble and bass clef, in E-flat major and common time. The music features a series of chords and melodic lines. There are several instances of triads with a yellow box highlighting the doubling of the third. Below the score are several horizontal lines for labeling.

Ek: I⁶ $\frac{5}{3}$ 6 IV I⁶ IV v $\frac{4}{3}$ I v⁶ $\frac{5}{3}$


C. Supply alto and tenor lines for the following passages. 

1 2 3



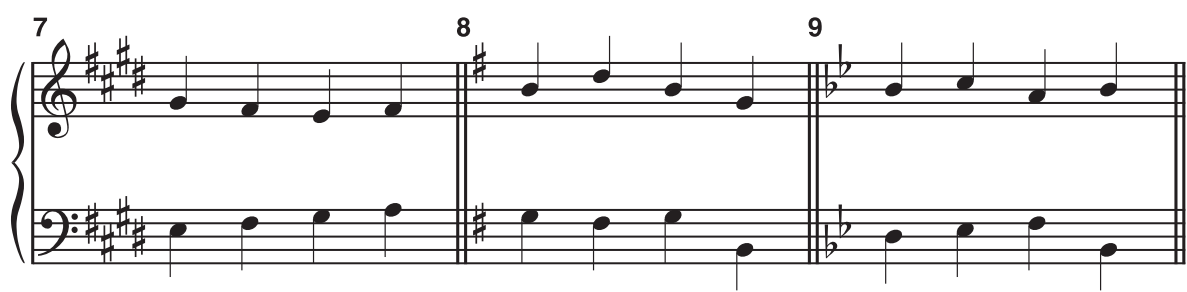
g: i⁶ iv⁶ ii^{o6} V A: V I⁶ V⁶ I f: i vii^{o6} i⁶ ii^{o6} V

4 5 6




d: i i⁶ iv i⁶ b: i IV vii^{o6} i Eb: I IV⁶ V⁶ I

7 8 9



E: I vii^{o6} I⁶ ii⁶ G: I V⁶ I I⁶ Bb: I⁶ ii⁶ V I

10 11 12



F: I I⁶ IV V D: I⁶ V⁶ I IV c: i ii^{o6} V VI