

Some analyses with V^7 and vii^{o7}

These short passages all feature some V^7 and/or vii^{o7} . Consult our text p. 7 to get the inversion symbols to use when the seventh chords are not in root position.

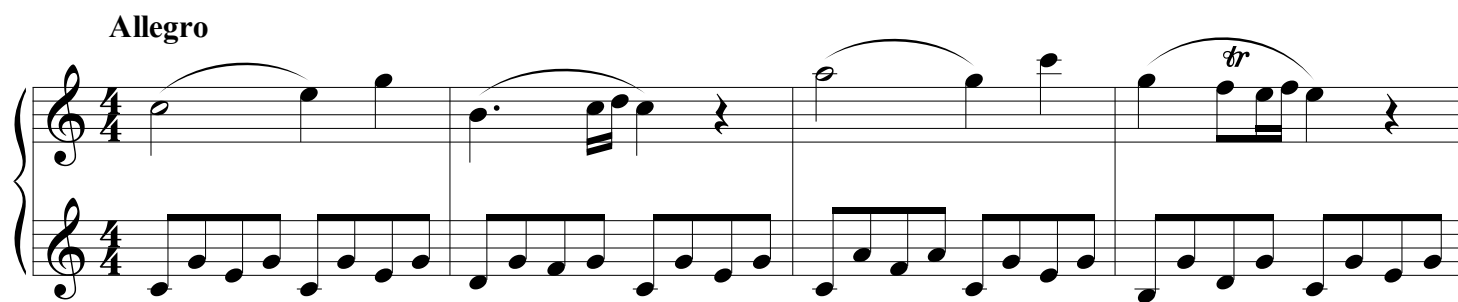
Sound clips of these pieces should be up on our blog soon.

A. Two short piano passages

These short passages both feature some V^7 . Put roman numerals under the music wherever the harmonies change. Since these are fairly simple I won't mark each chord change or the few tiny decorations that embellish the melody. You got this.

Mozart, Piano Sonata in C major K. 545, first movement

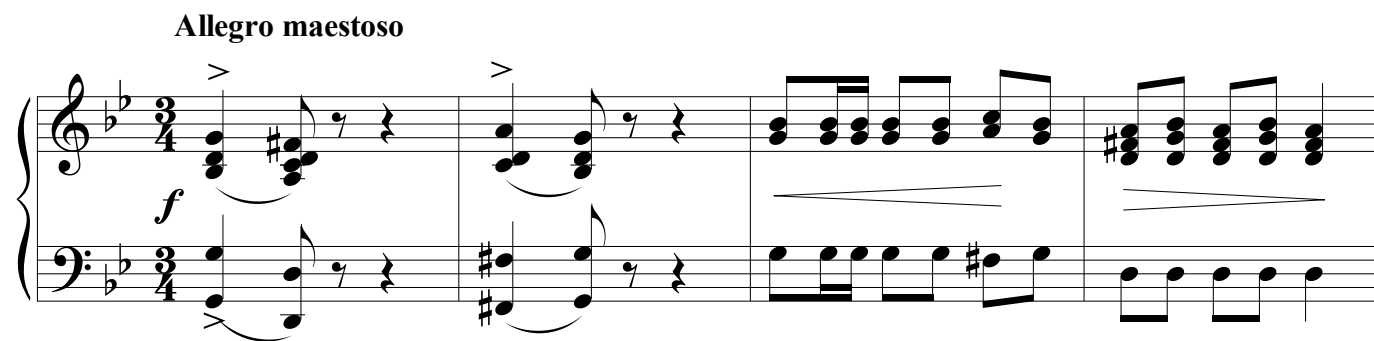
Allegro



C:

Chopin, Polonaise in G minor

Allegro maestoso



g:

B. Haydn, String Quartet Op. 17 No. 5 in G major, third movement

Since this one is a little more complicated I've put blanks in there to indicate chord changes. Try to consider all of the notes that happen before the next blank as part of the chord. I've circled some non-chord tones that you should

g: — (V⁷) —

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