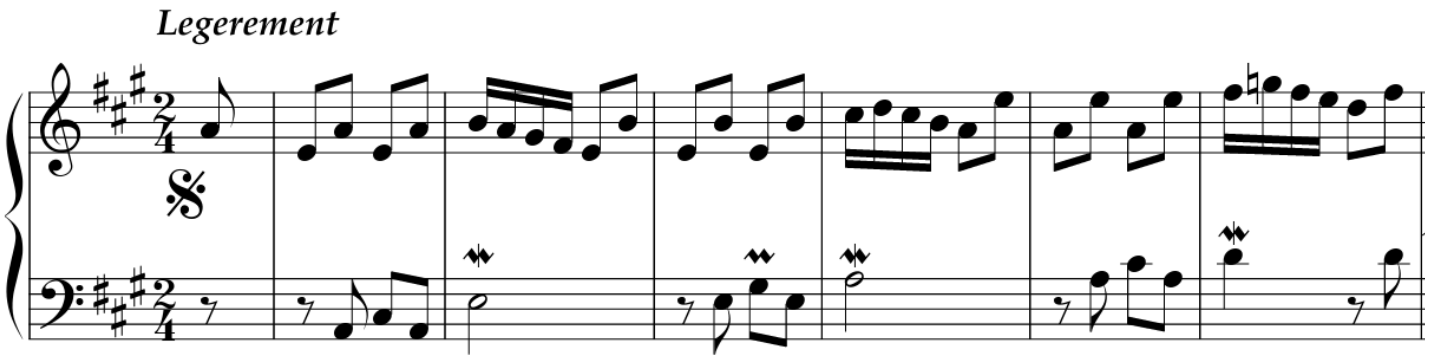
Score Packet - Music 195 (Music Theory 1)

Brigham Young University

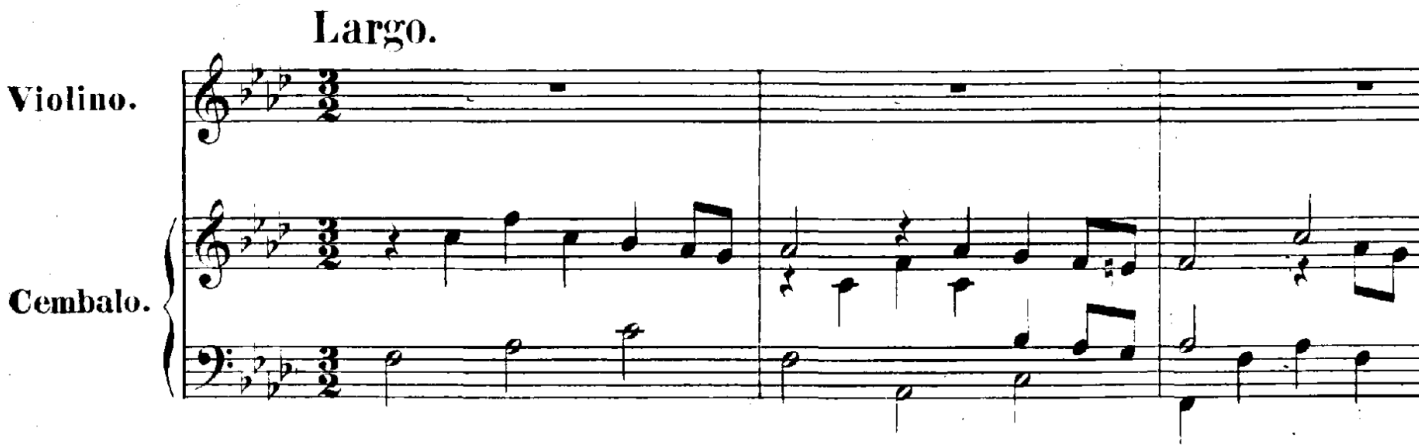
Fall 2025

9 - First Inversion Tonic and Dominant (I6 and V6)

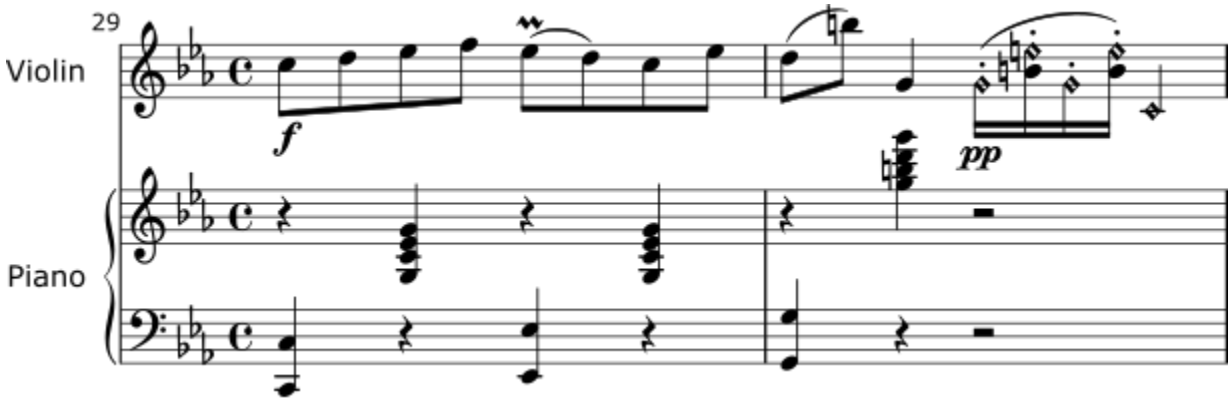
Example 9-1. Jean-Francois Dandreiu, “Les Fifres,” mm. 1-8



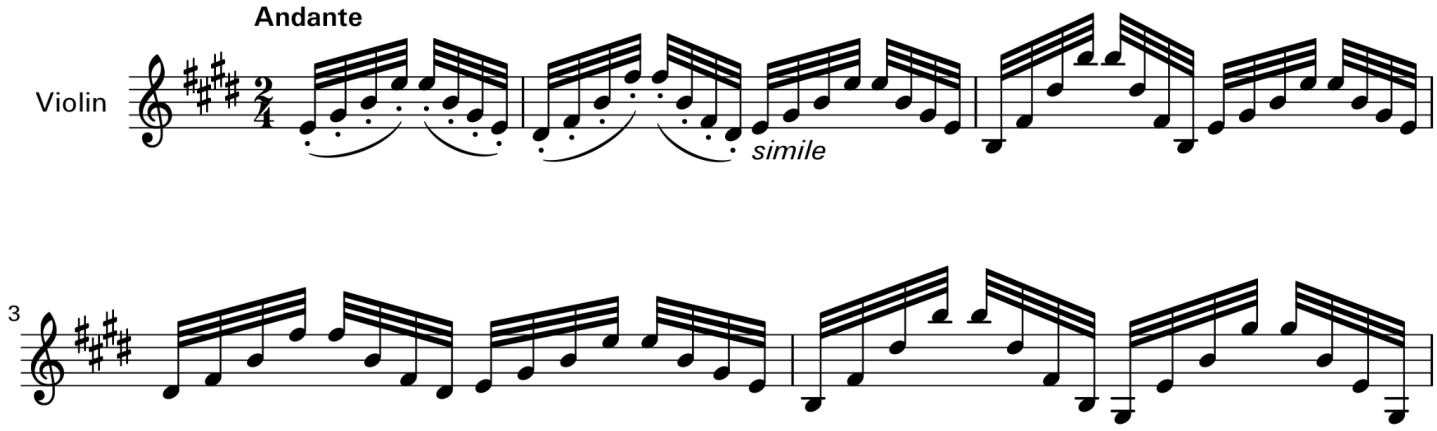
Example 9-2. Johann Sebastian Bach, Sonata for Violin and Harpsichord, BWV 1018, I, mm. 1-3



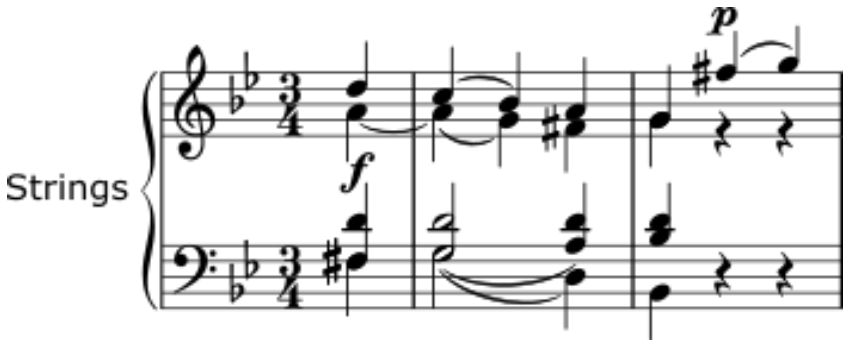
Example 9-3. Pablo de Sarasate, *Zigeunerweisen*, op. 20, mm. 29-30



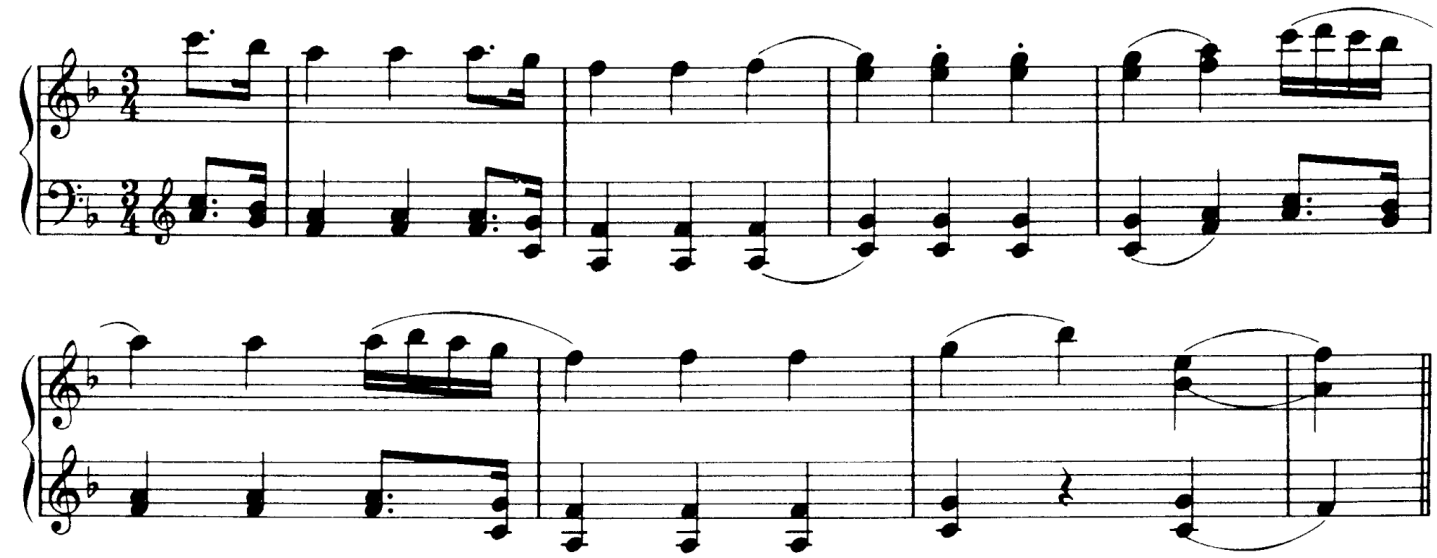
Example 9-4. Niccolo Paganini, Caprice in E Major, op. 1 no. 1, mm. 1-4



Example 9-5. Wolfgang Amadeus Mozart, String Quintet in G minor, K. 516, II, mm. 1-2

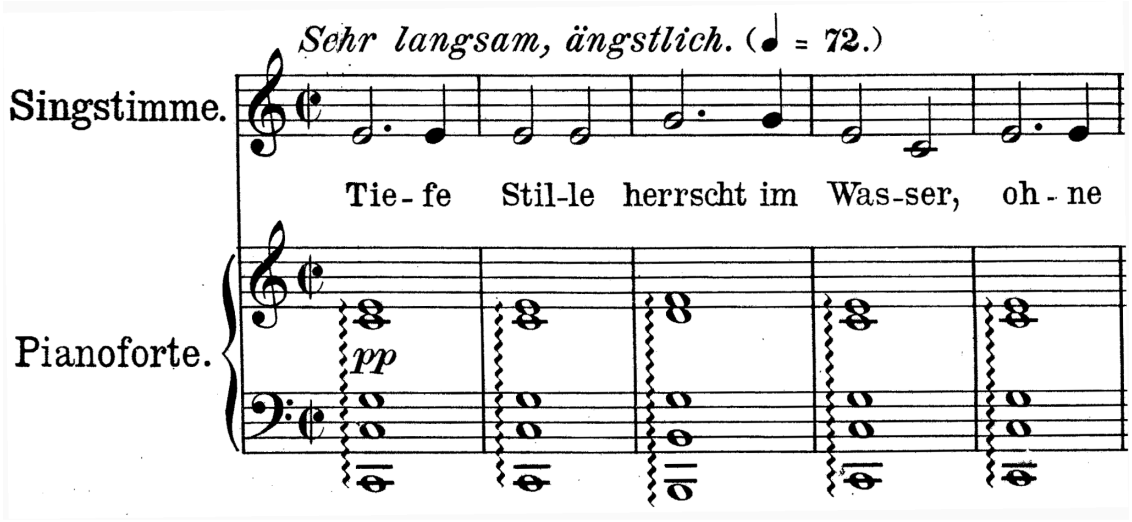


Example 9-6. Wolfgang Amadeus Mozart, Piano Sonata K. 332, I. mm. 145-152

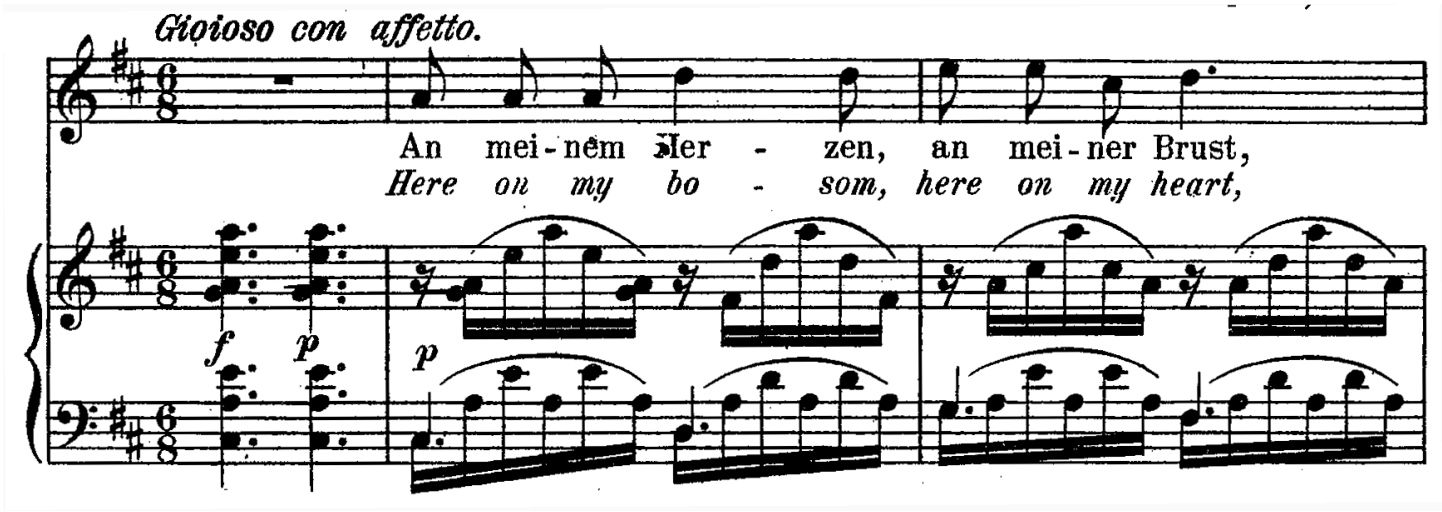


10 - Dominant Inversions (V65 and V42)

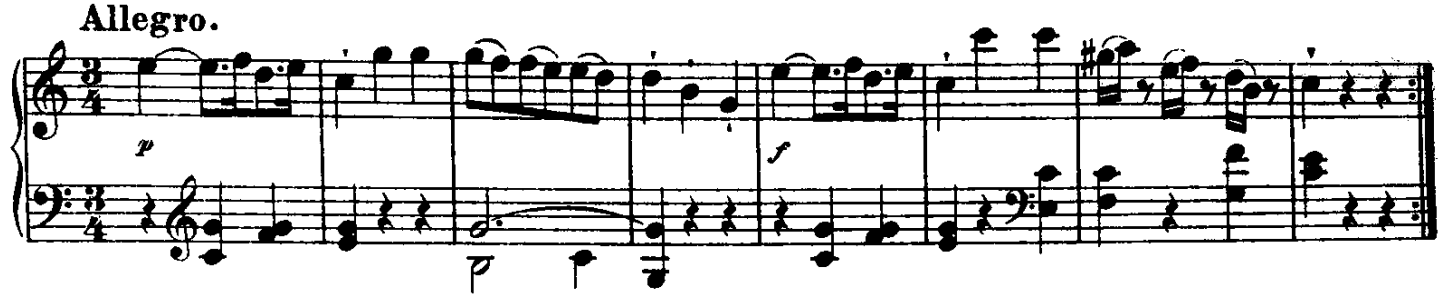
Example 10-1. Franz Schubert, “Meeres Stille,” mm. 1-5



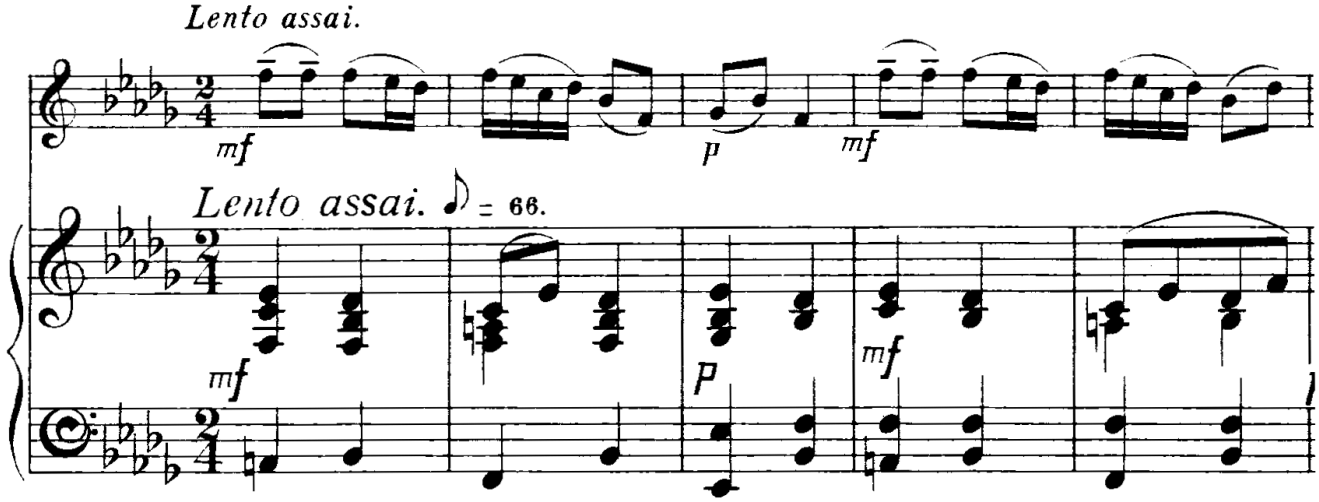
Example 10-2. Robert Schumann, *Frauenliebe und -leben*, op. 42 no. 7, “An meinem Herzen,” mm. 1-3



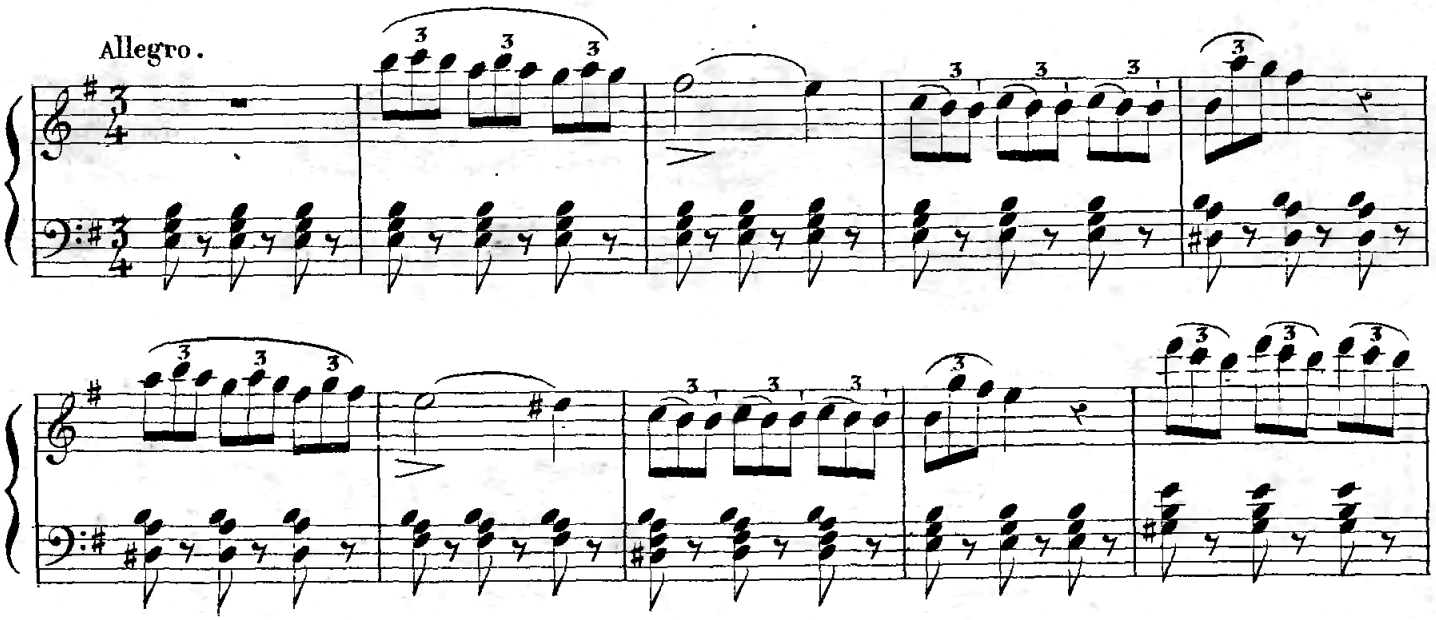
Example 10-3. Joseph Haydn, Piano Sonata in C major, Hob. XVI: 35, III, mm. 1-8



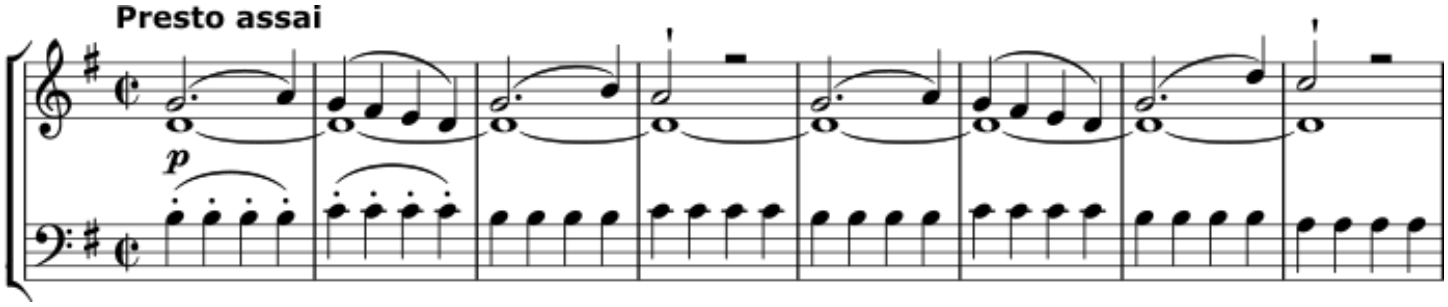
Example 10-4. Ferdinand David, *Bunte Reihe*, no. 22 “Russian Song,” mm. 1-5



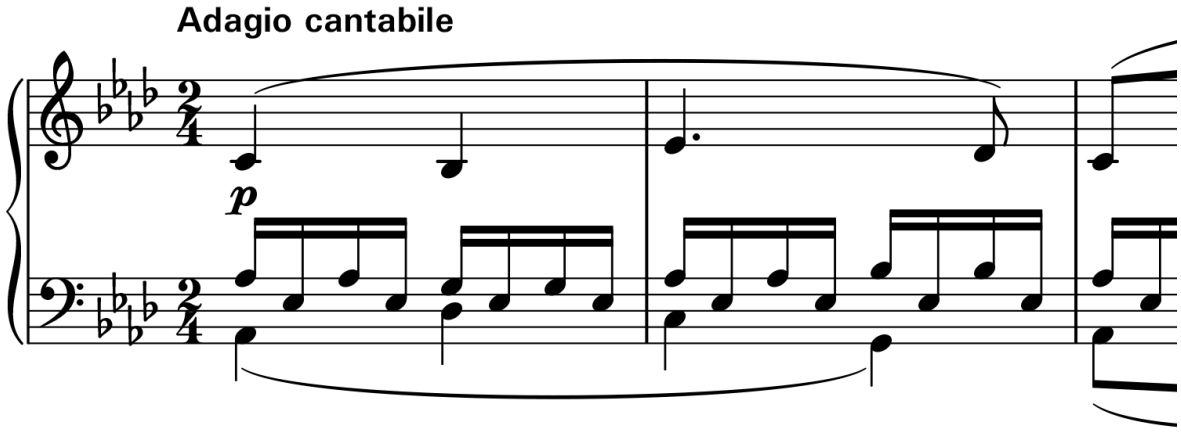
Example 10-5. Gioachino Rossini, Overture to *La gazza ladra*, mm. 62-70



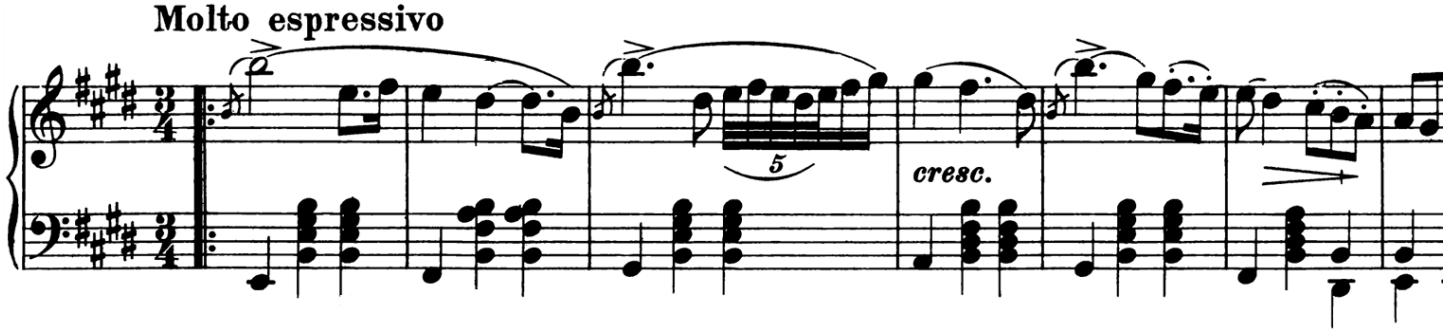
Example 10-6. Joseph Haydn, Symphony no. 47, IV, mm. 1-6



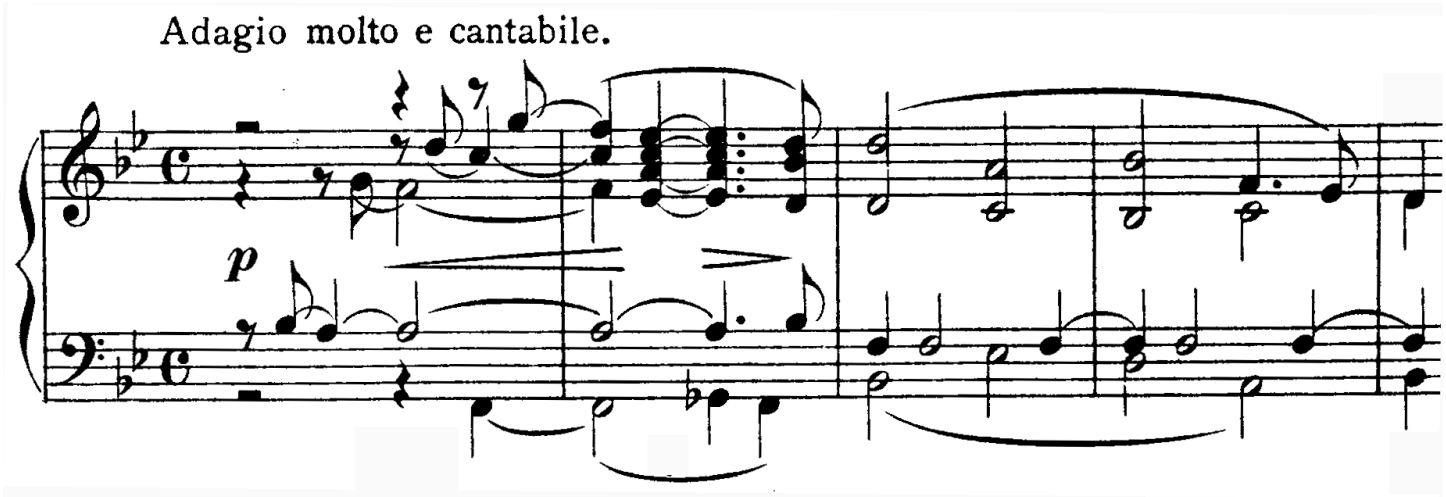
Example 10-7. Ludwig van Beethoven, Piano Sonata op. 13, II, mm. 1-3



Example 10-8. Ludwig van Beethoven, Piano Sonata op. 190, III, mm. 17-23

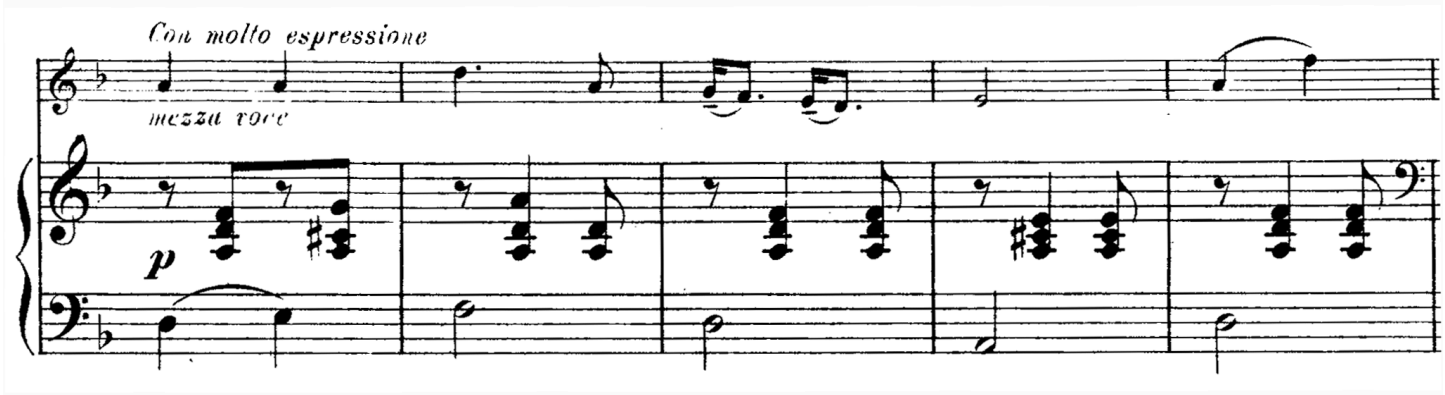


Example 10-9. Ludwig van Beethoven, Symphony no. 9, III, mm. 3-5

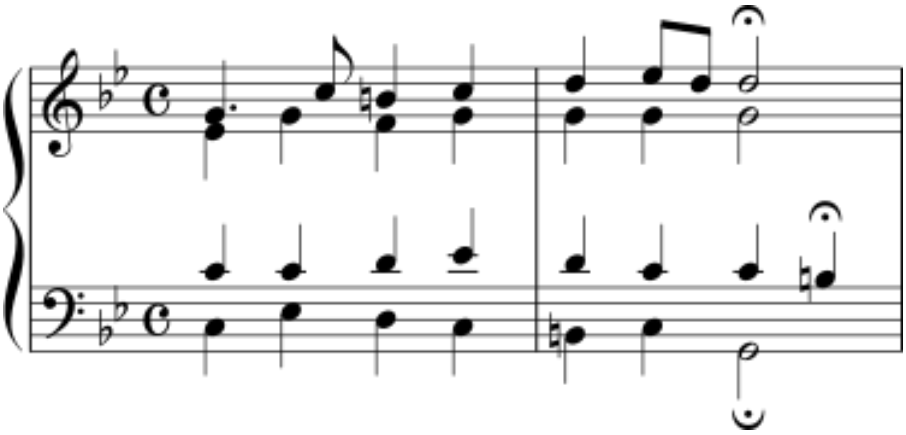


11 - Dominant Inversions (V43 and viio6)

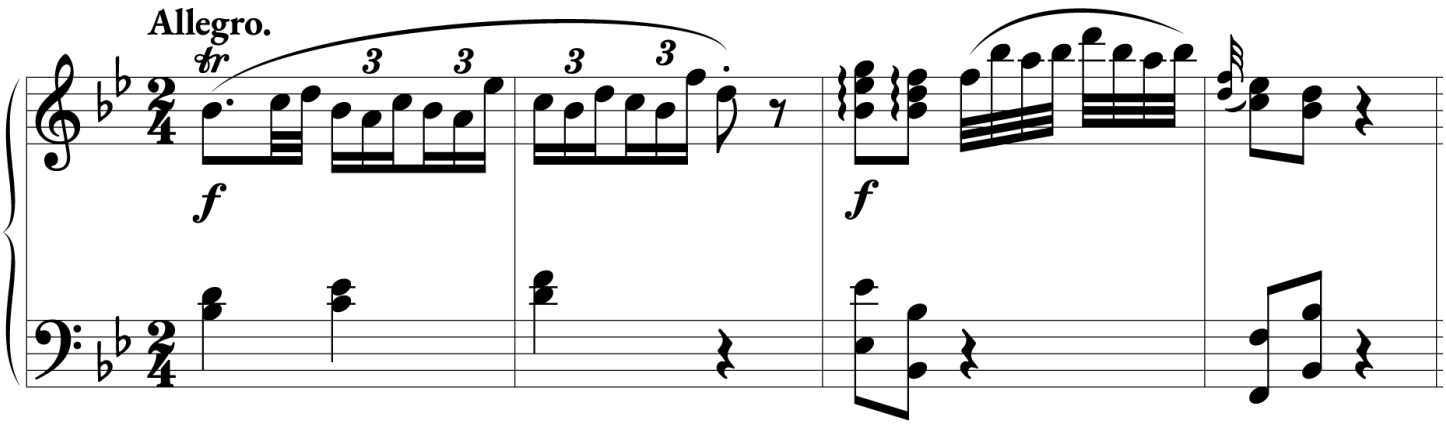
Example 11-1. Jeno Hubay, *Poeme hongrois* no. 1, mm. 23-27



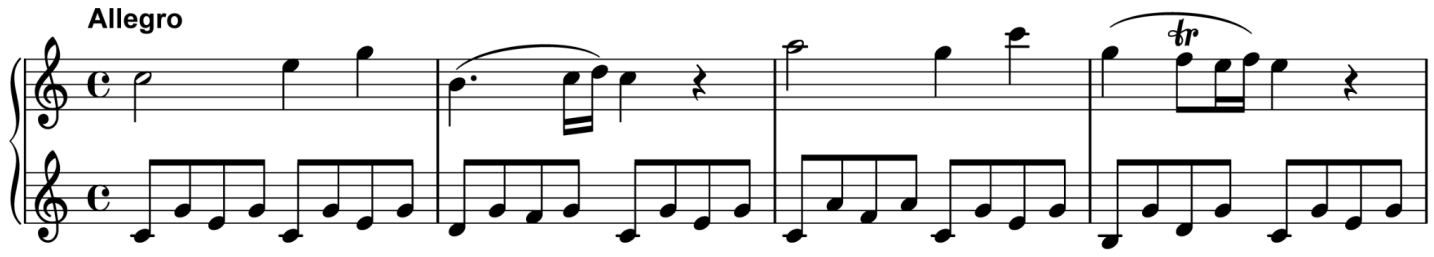
Example 11-2. Johann Sebastian Bach, “Jesu, Jesu, du bist mein,” mm. 1-2



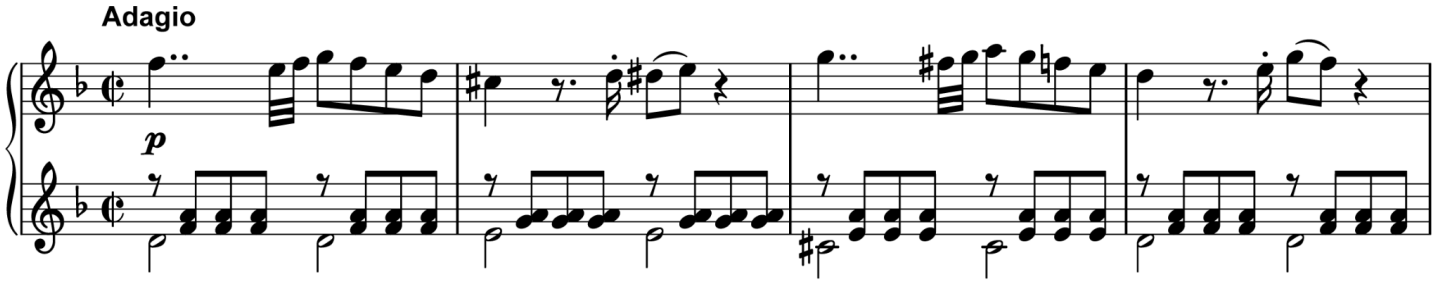
Example 11-3. Wolfgang Amadeus Mozart, Piano Sonata in Bb major, K. 281, I, mm. 1-4



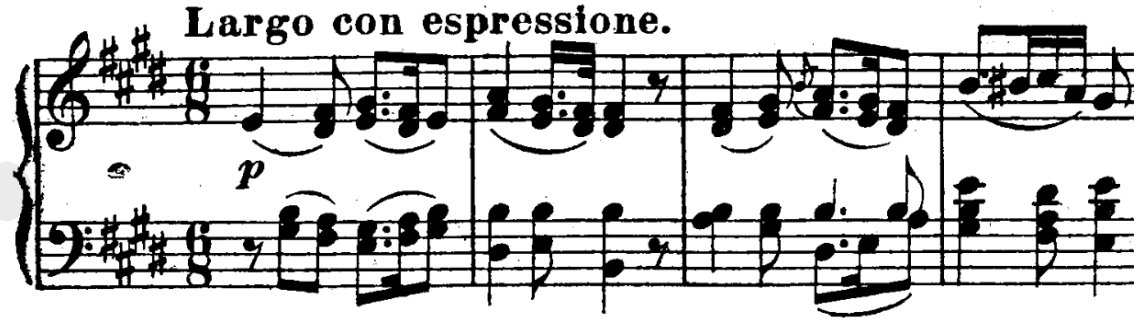
Example 11-4. Wolfgang Amadeus Mozart, Piano Sonata in C major, K. 545, I, mm. 1-4



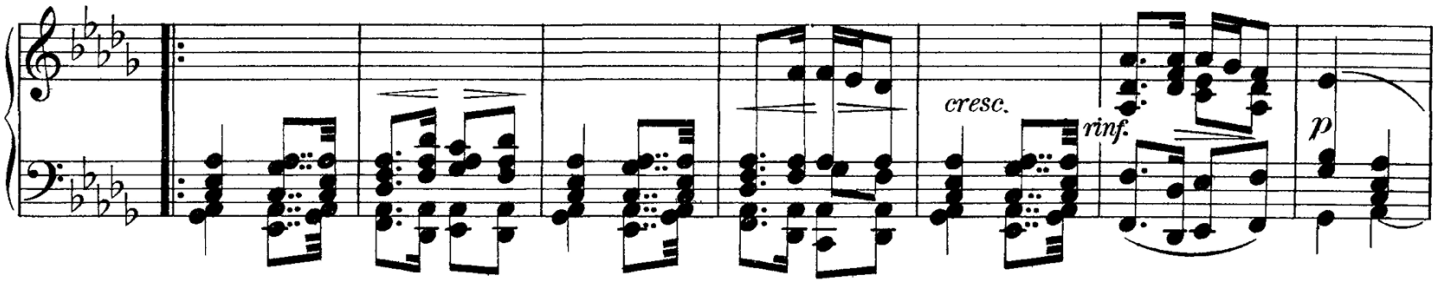
Example 11-5. Wolfgang Amadeus Mozart, Fantasy in D minor, K. 397, mm. 12-15



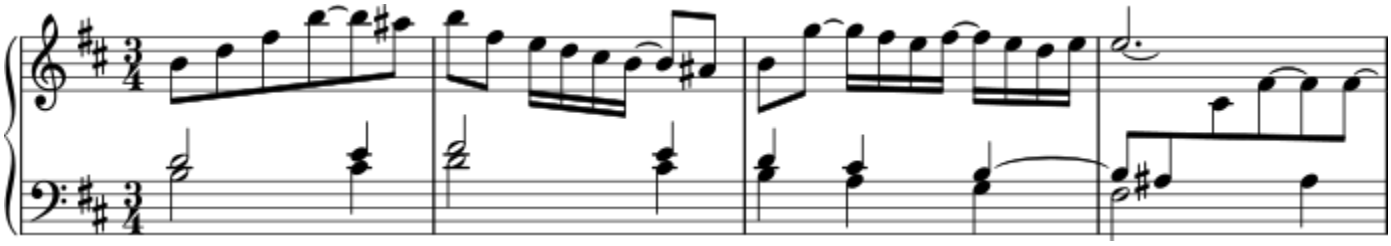
Example 11-6. Ludwig van Beethoven, Piano Trio in G major, op. 1 no. 2, II, mm. 1-4



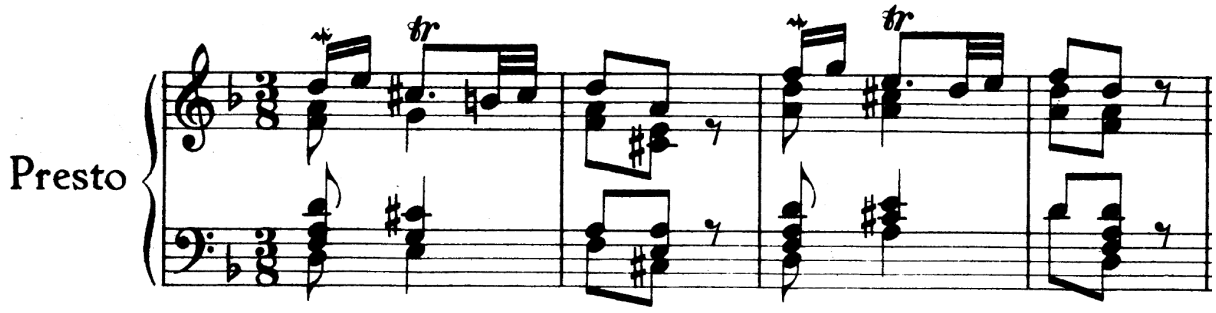
Example 11-7. Ludwig van Beethoven, PIano Sonata in F minor, op. 57, II, mm. 9-15



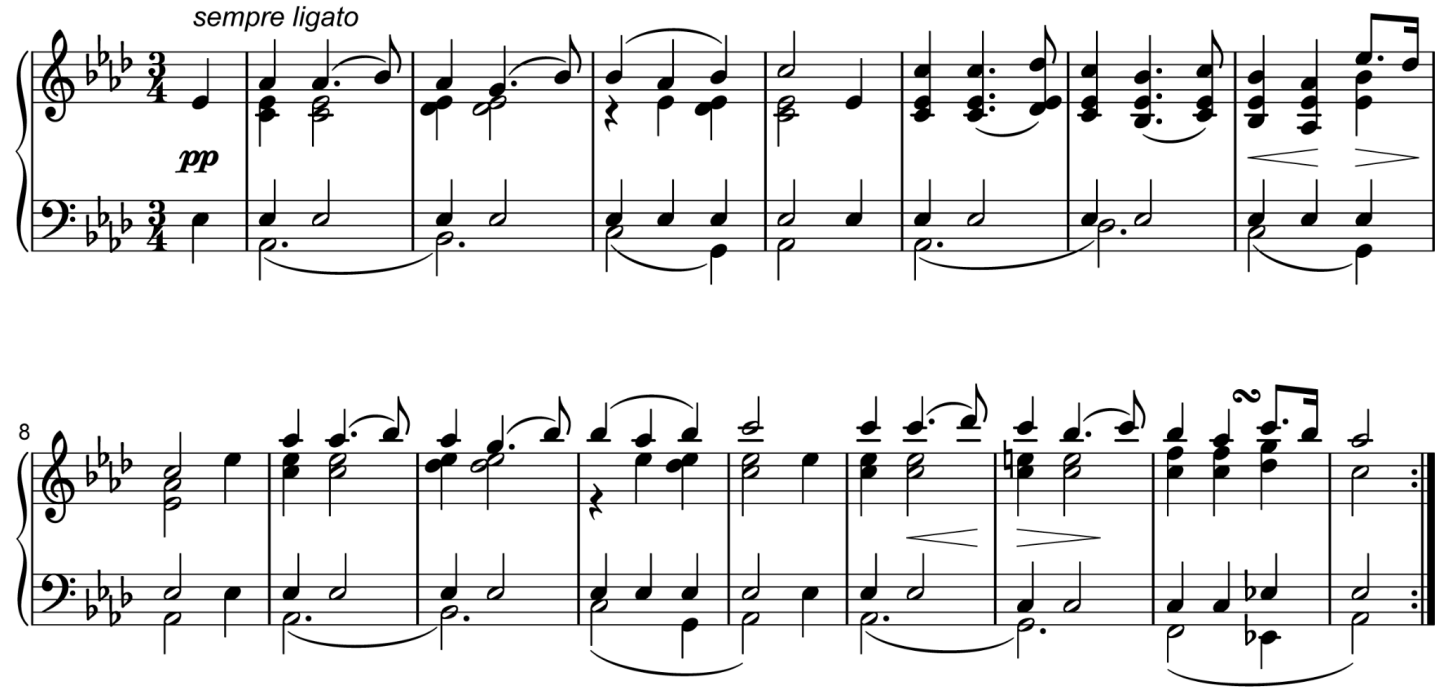
Example 11-8. Johann Sebastian Bach, French Suite no. 3, Sarabande, mm. 1-4



Example 11-9. George Frideric Handel, Harpsichord Suite in D minor, HWV 428, VI, mm. 1-4

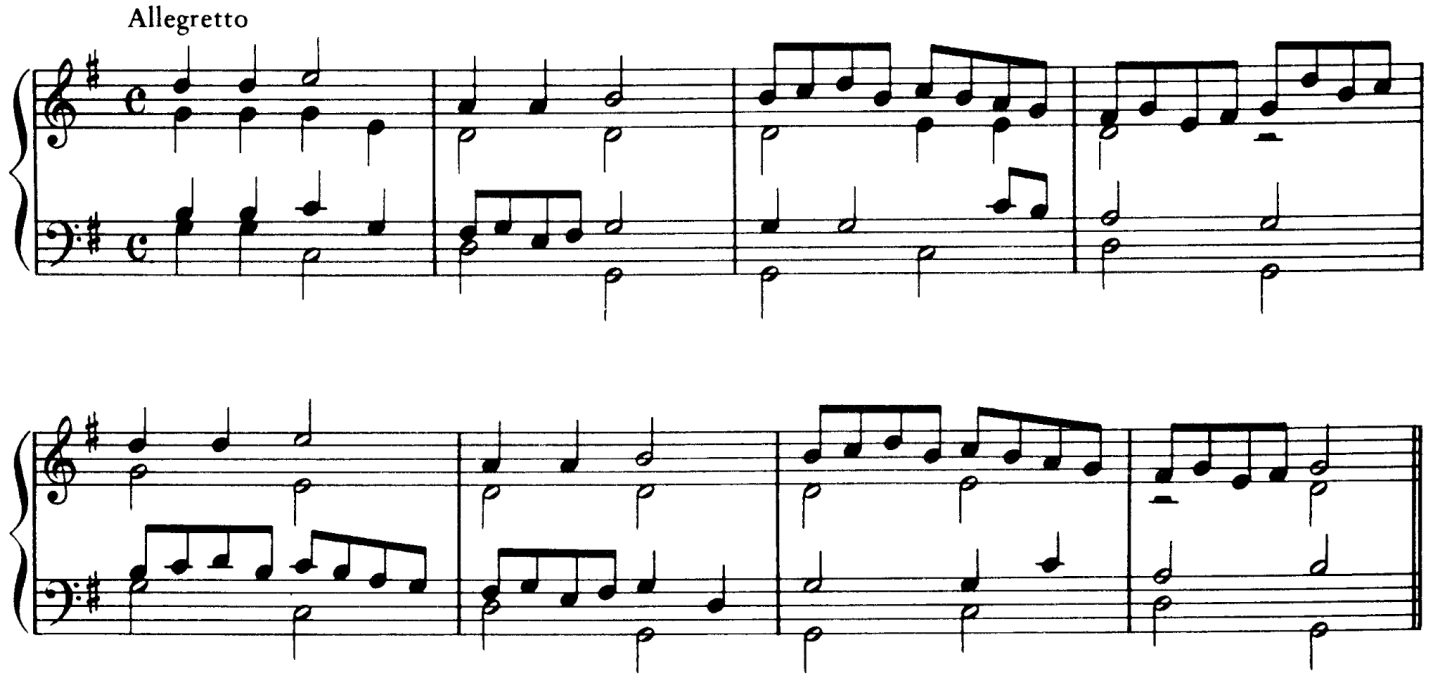


Example 11-10. Franz Schubert, Impromptu in Ab major, D. 935, no. 2, mm. 1-16

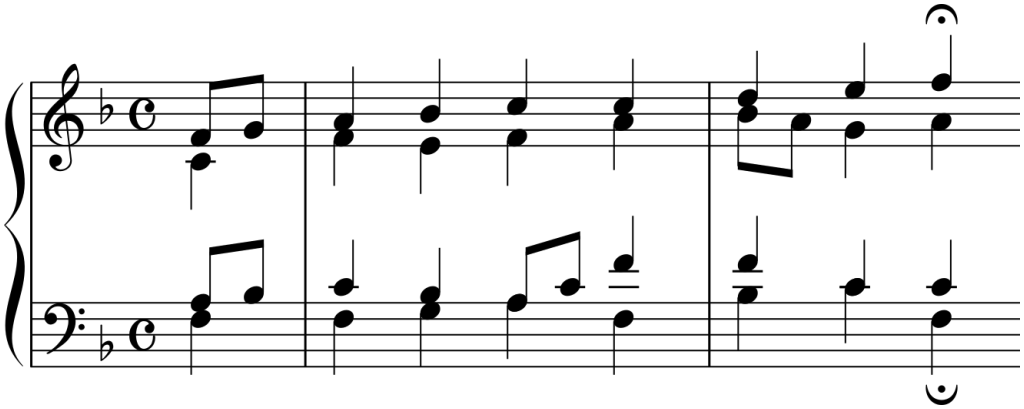


12 - Subdominants: IV, ii6, and ii65

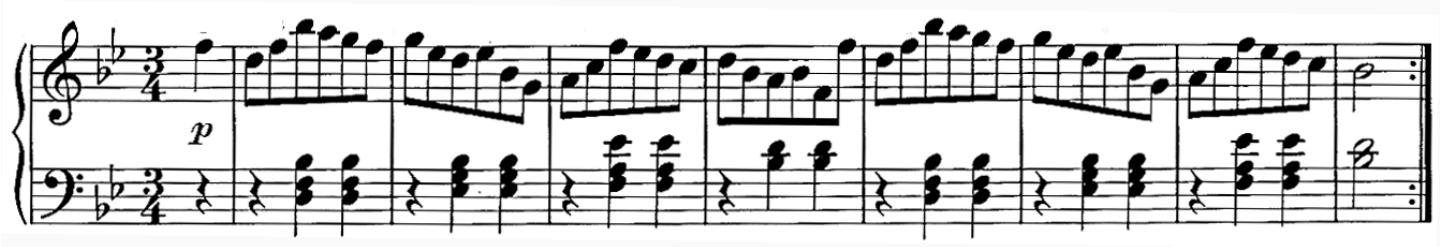
Example 12-1. Samuel Scheidt, Bergamasca, mm. 1-8



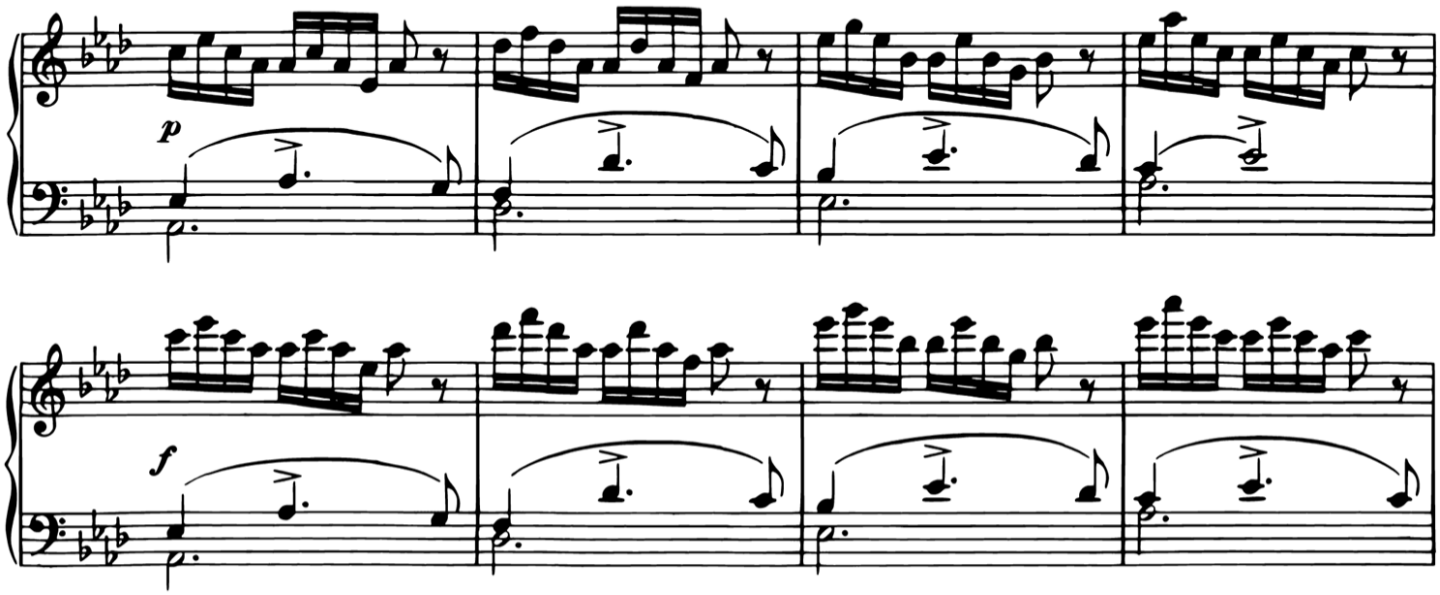
Example 12-2. Johann Sebastian Bach, “O Ewigkeit, der Donnerwort,” mm. 1-2



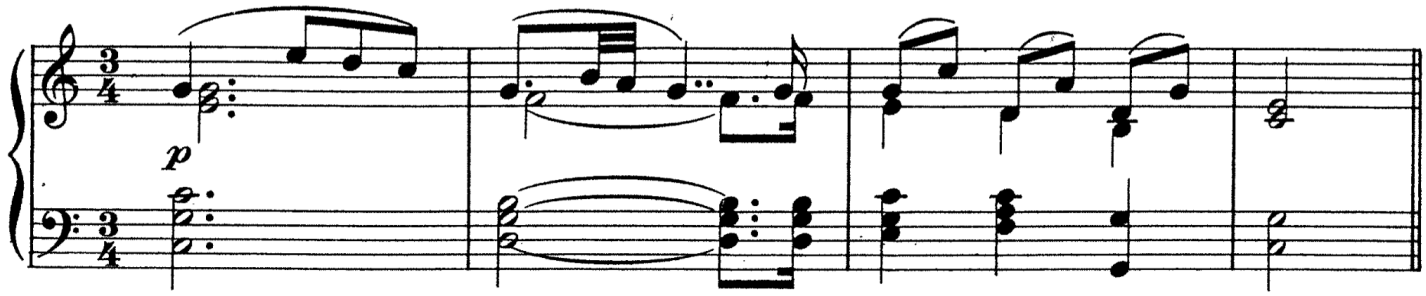
Example 12-3. Franz Schubert, Landler D. 378, no. 5, mm. 1-8



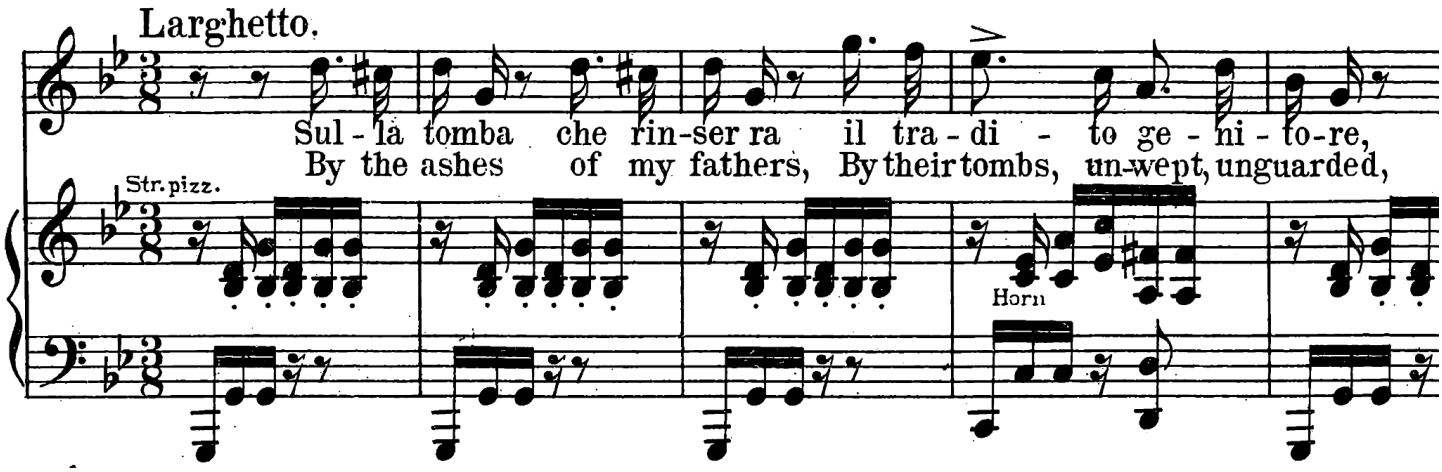
Example 12-4. Franz Schubert, Impromptu, op. 90 no. 4, m. 88-96



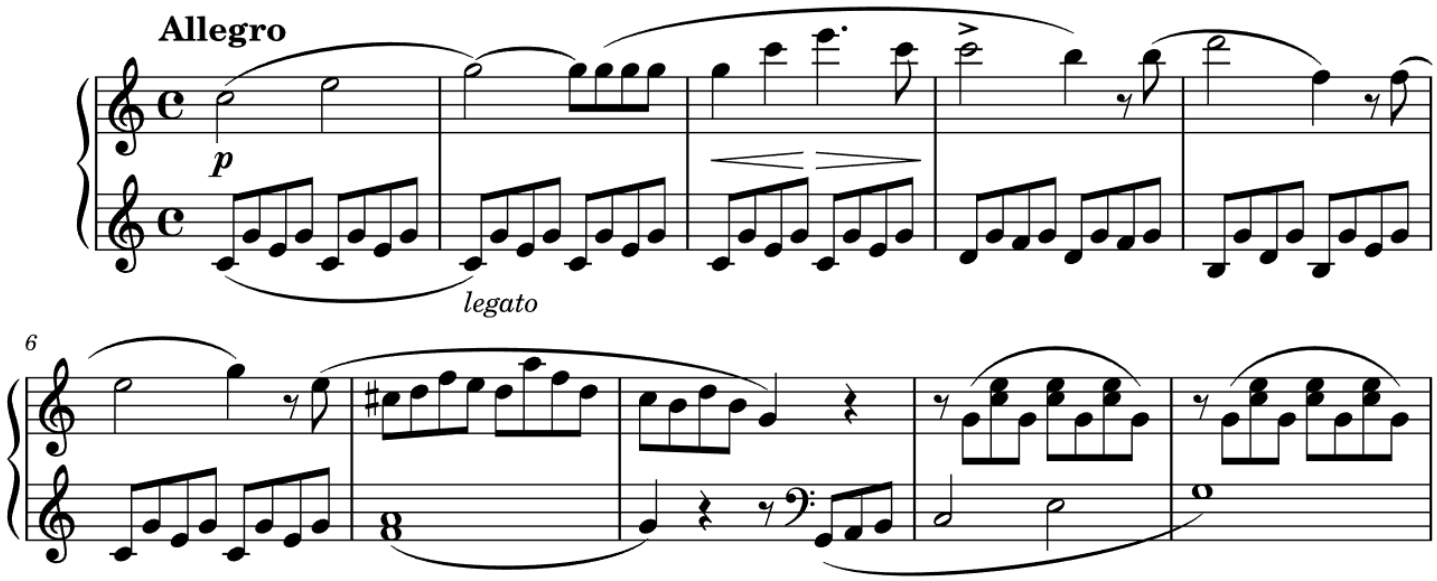
Example 12-5. Franz Schubert, *Die schone Mullerin*, “Morgengruss,” mm. 1-4



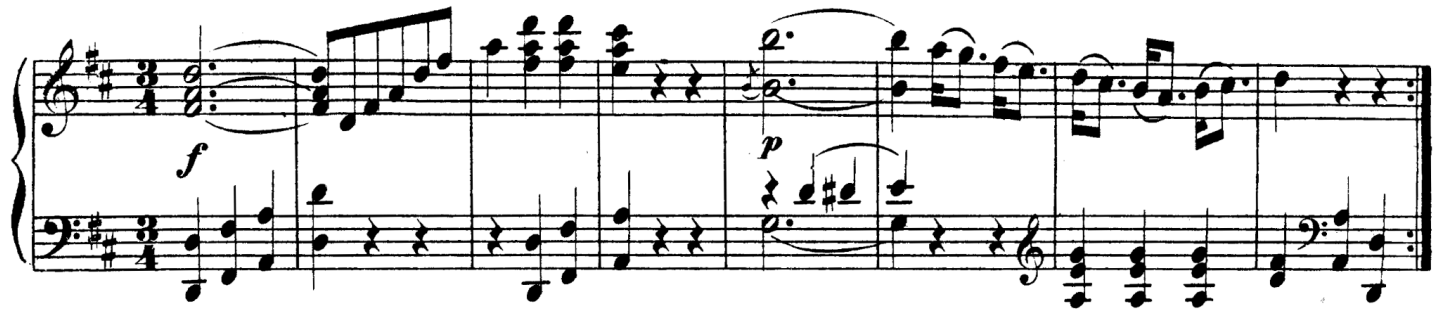
Example 12-6. Gaetano Donizetti, *Lucia di Lammermoor*, Act 1 no. 4, mm. 66-70



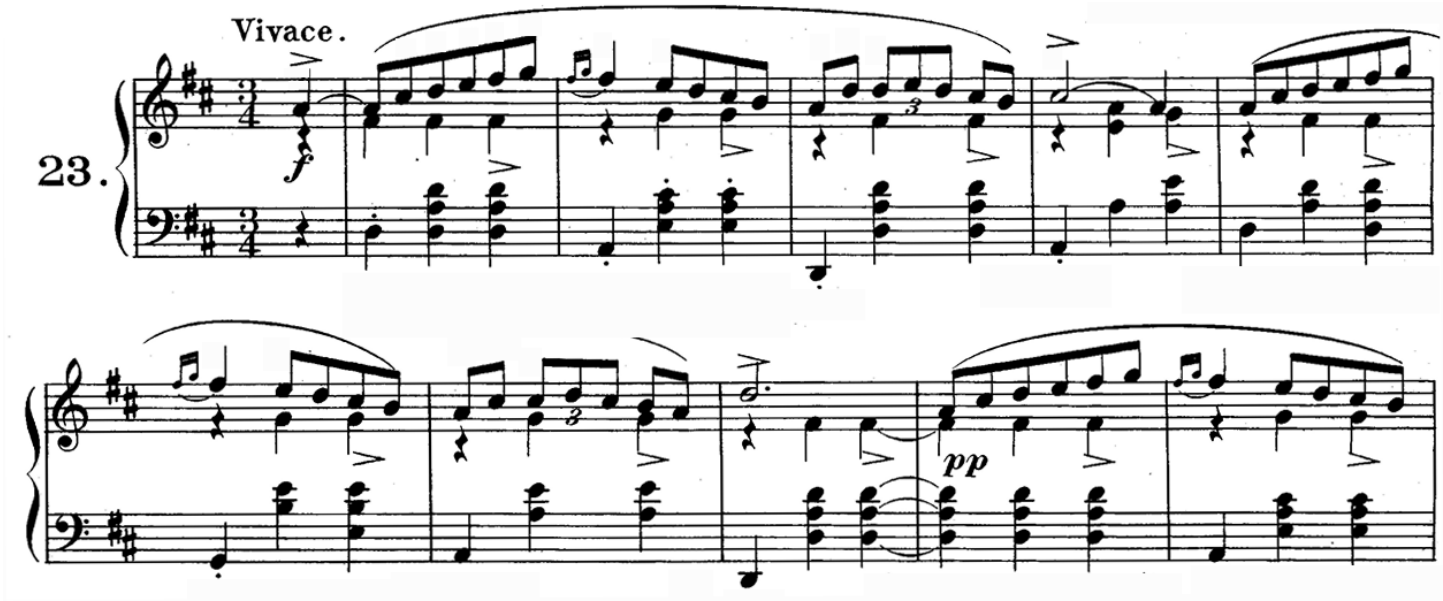
Example 12-7. Friedrich Kuhlau, Sonatina op. 20 no. 1, mm. 1-10



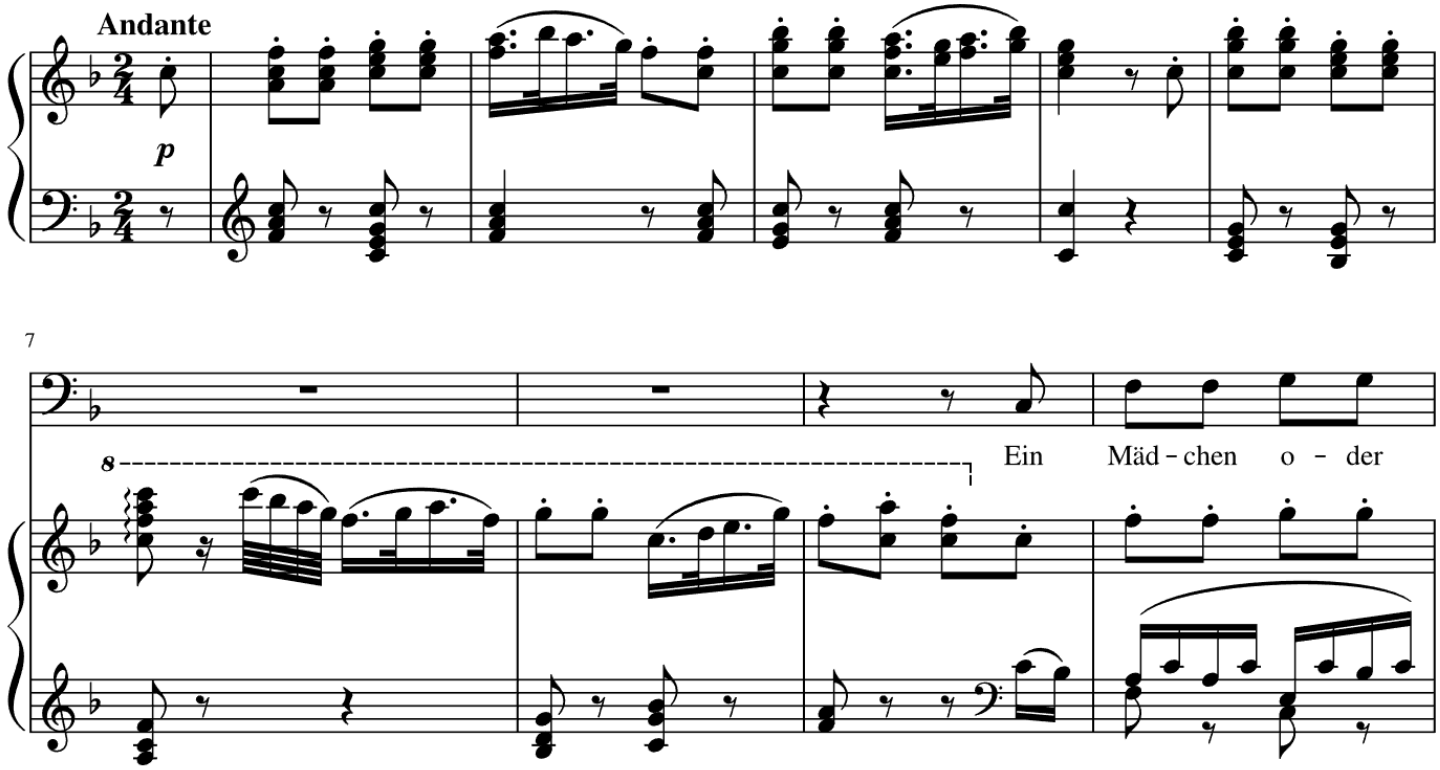
Example 12-8. Wolfgang Amadeus Mozart, Symphony no. 35, III, mm. 1-8



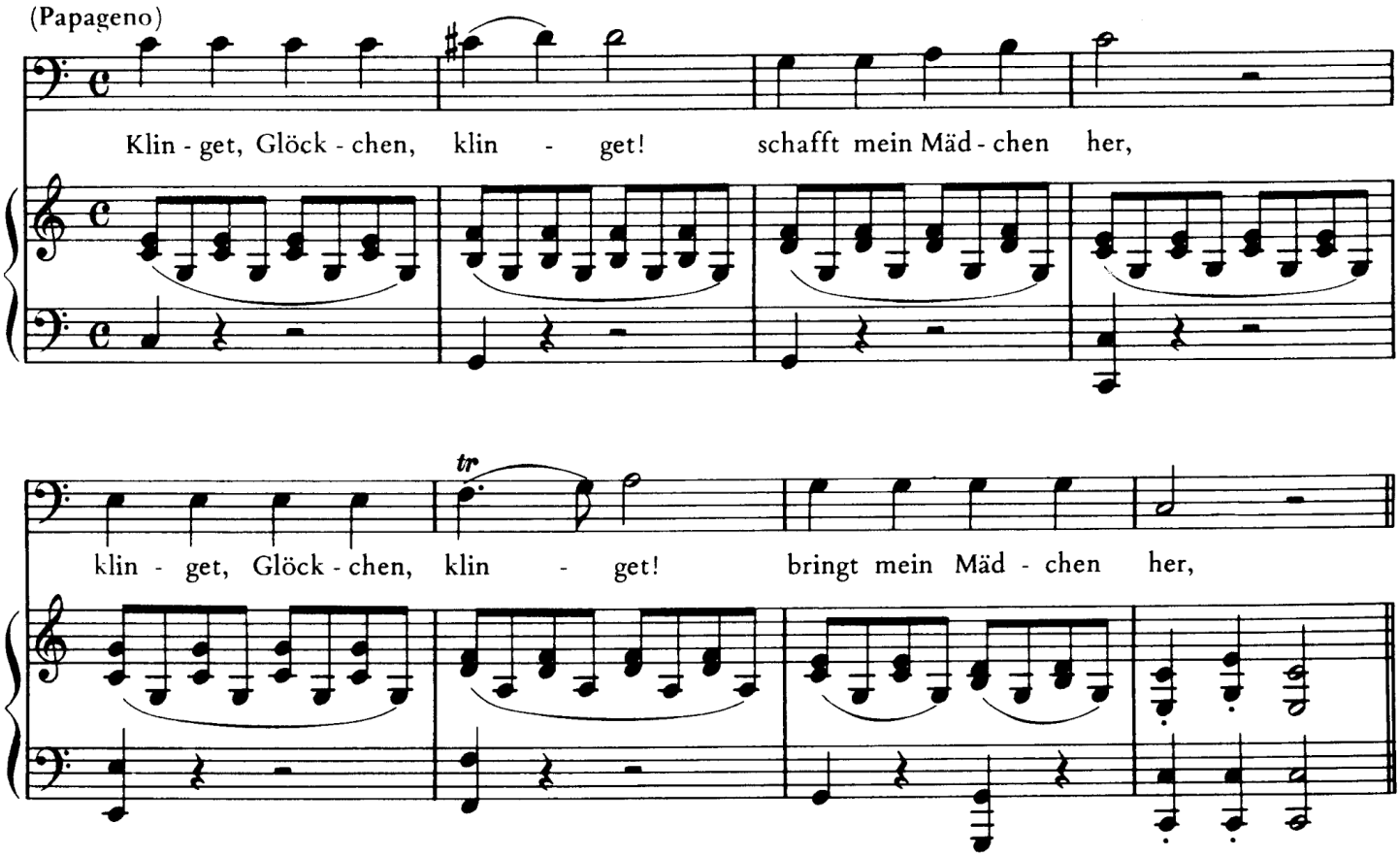
Example 12-9. Frederic Chopin, Mazurka op. 33 no. 2, mm. 1-10



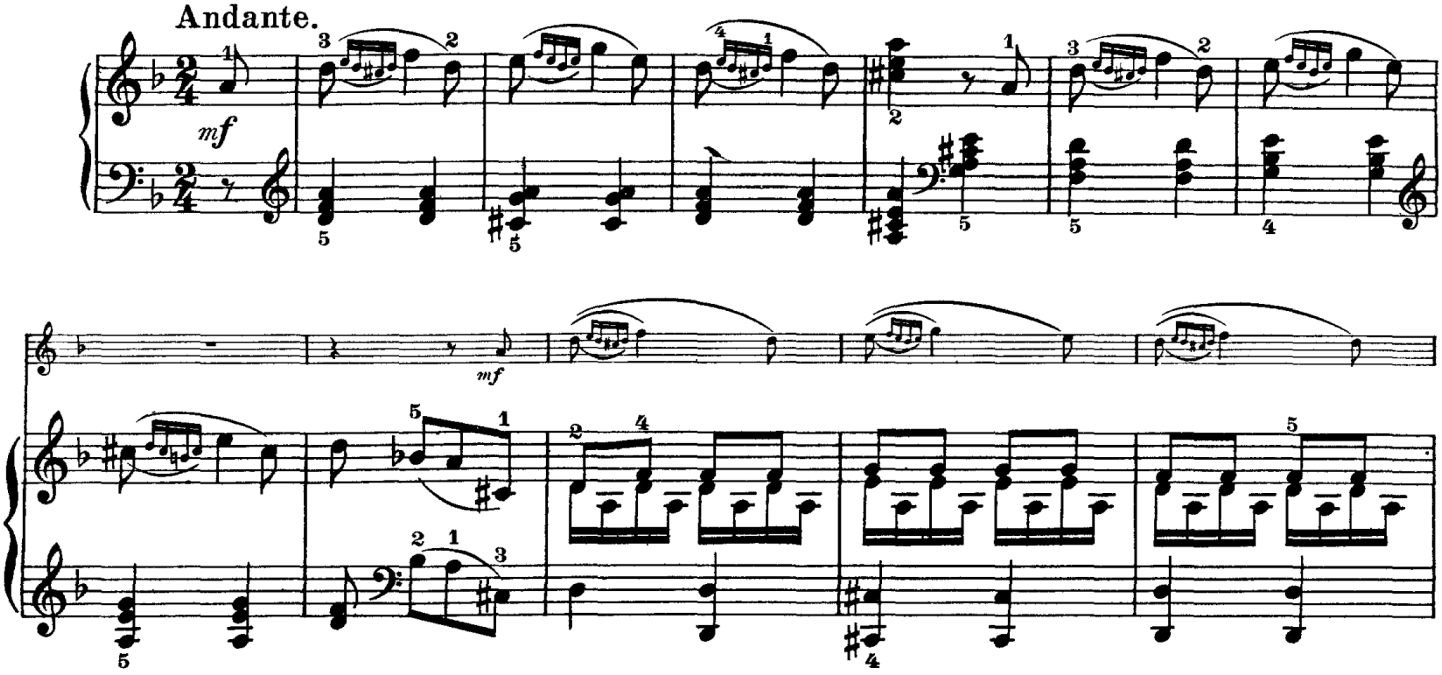
Example 12-10. Wolfgang Amadeus Mozart, *The Magic Flute*, Act II no. 20



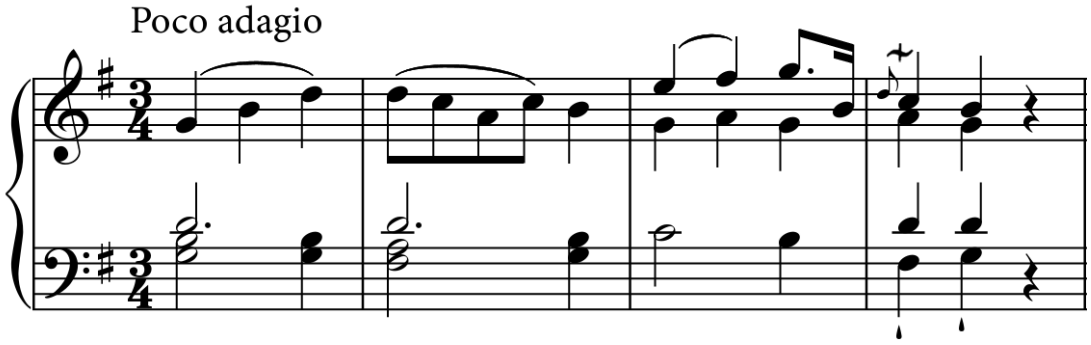
Example 12-11. Wolfgang Amadeus Mozart, *The Magic Flute*, Act II no. 21



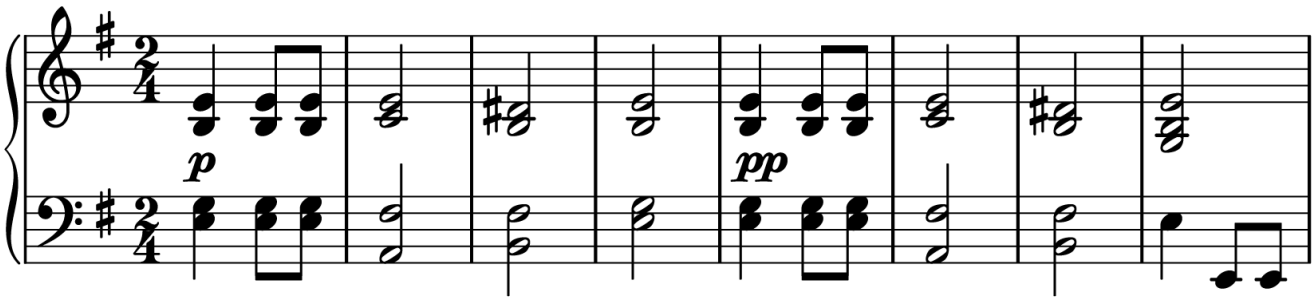
Example 12-12. Wolfgang Amadeus Mozart, Violin Sonata in F major, K. 377, II, mm. 1-11



Example 12-13. Joseph Haydn, String Quartet op. 20, no. 3, III, mm. 1-4

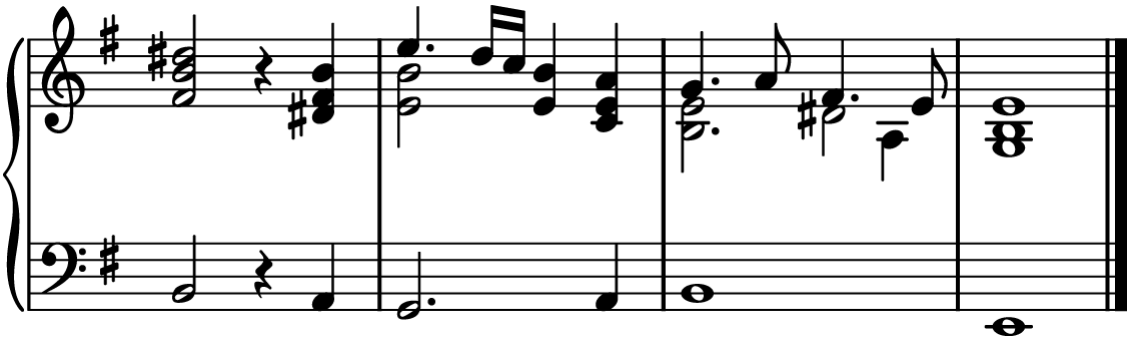


Example 12-14. Peter Ilyich Tchaikovsky, *Children's Album*, "In Church," mm. 25-32

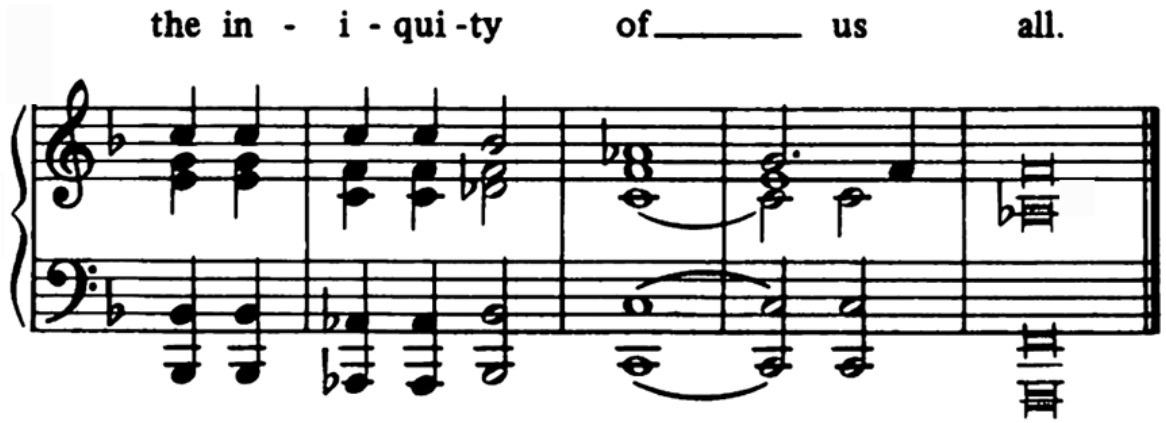


13 - Cadential 64

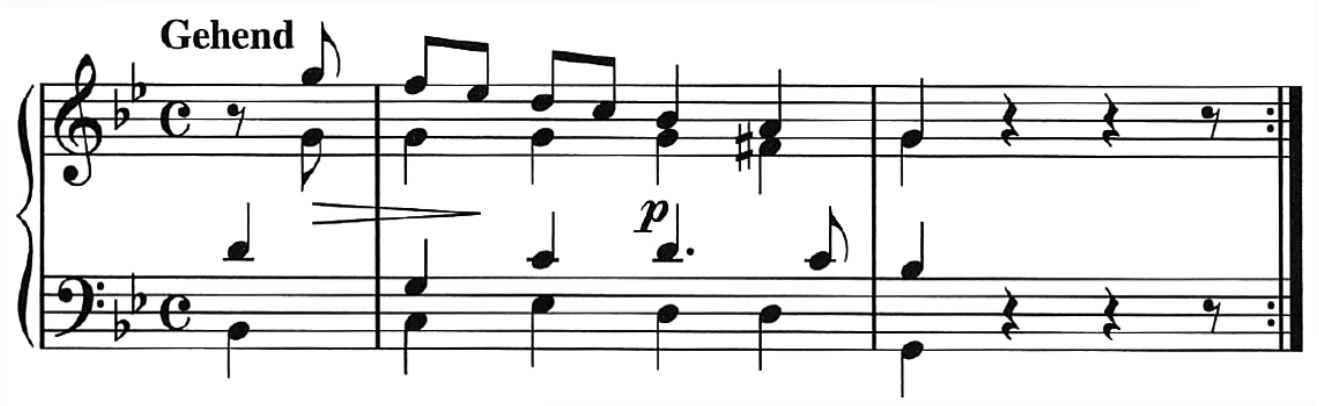
Example 13-1. George Frideric Handel, *Messiah*, Part I, no. 1, Symphony, mm. 94-end



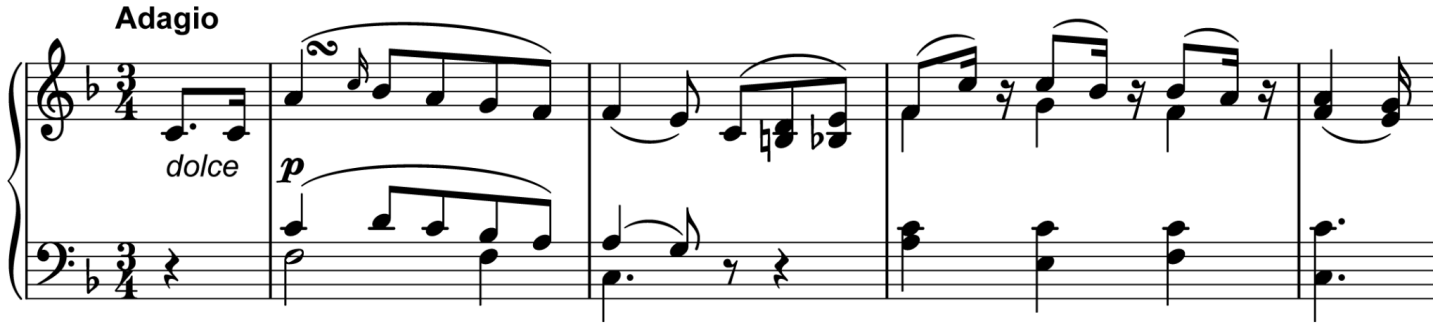
Example 13-2. George Frideric Handel, *Messiah*, Part II, no. 23, “All we like sheep,” mm. 88-end



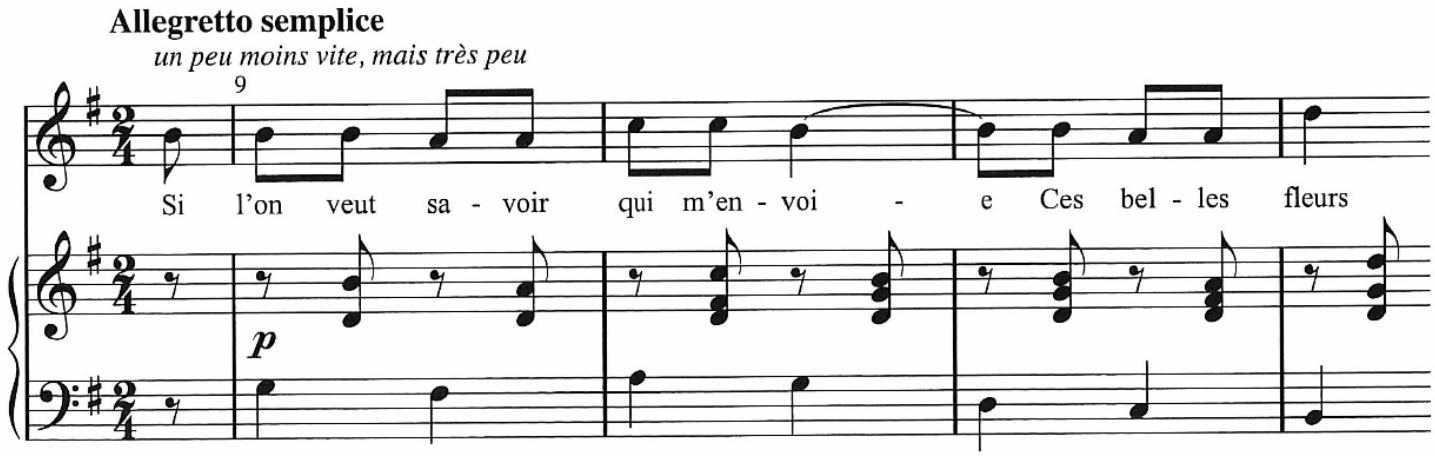
Example 13-3. Johannes Brahms, “Rosmarin,” mm. 8-9



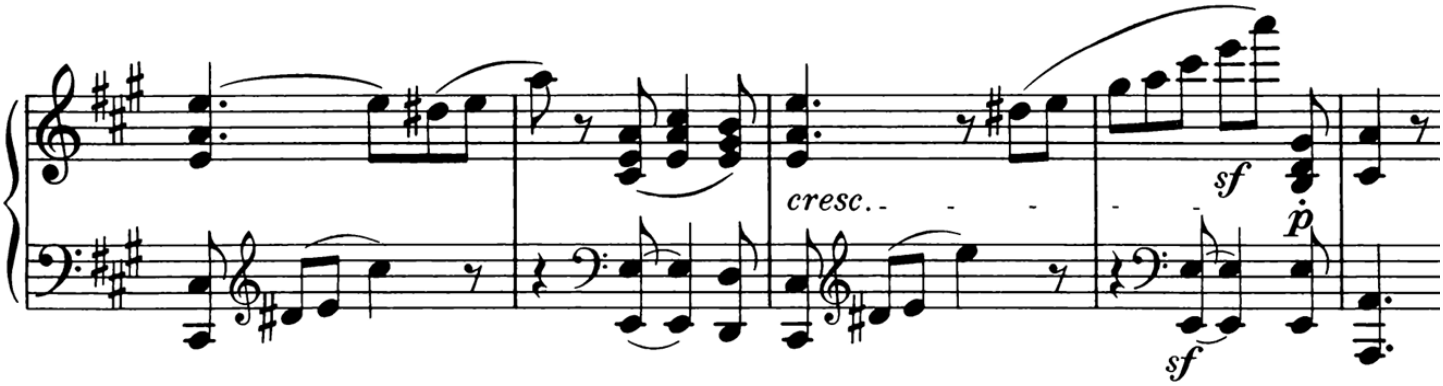
Example 13-4. Ludwig van Beethoven, Piano Sonata in F major, op. 2 no. 1, II, mm. 1-4



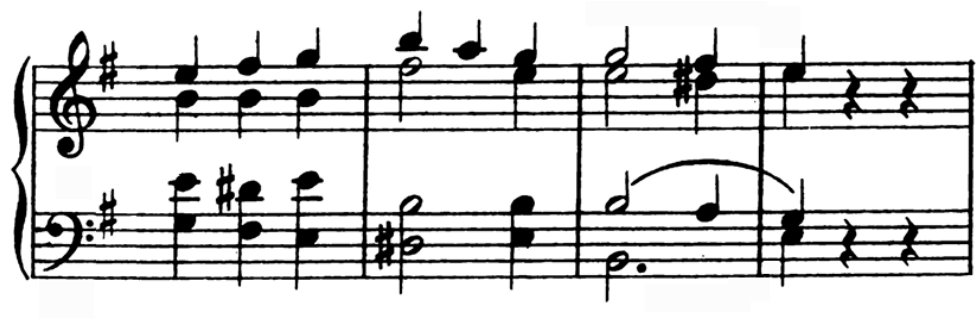
Example 13-5. Charles Gounod, “Envoi de fleurs,” mm. 9-12



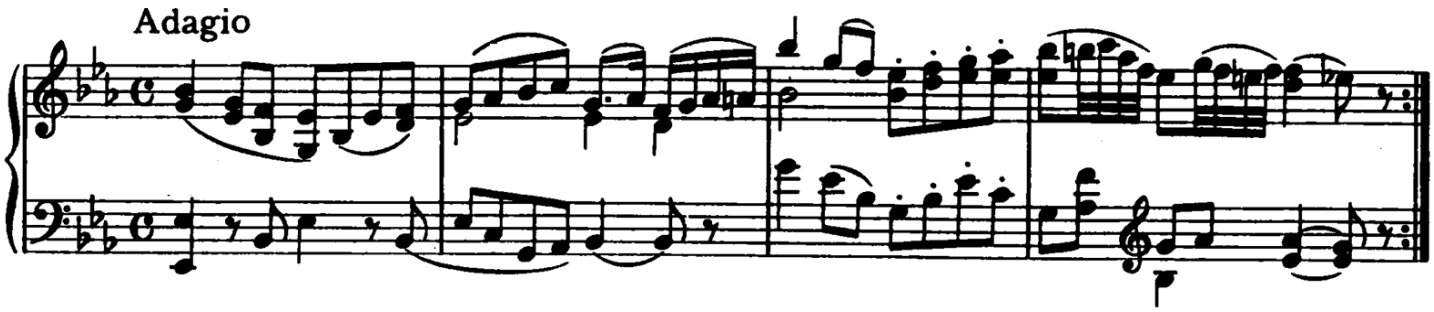
Example 13-6. Ludwig van Beethoven, Piano Sonata in A major, op. 109, I, mm. 73-77



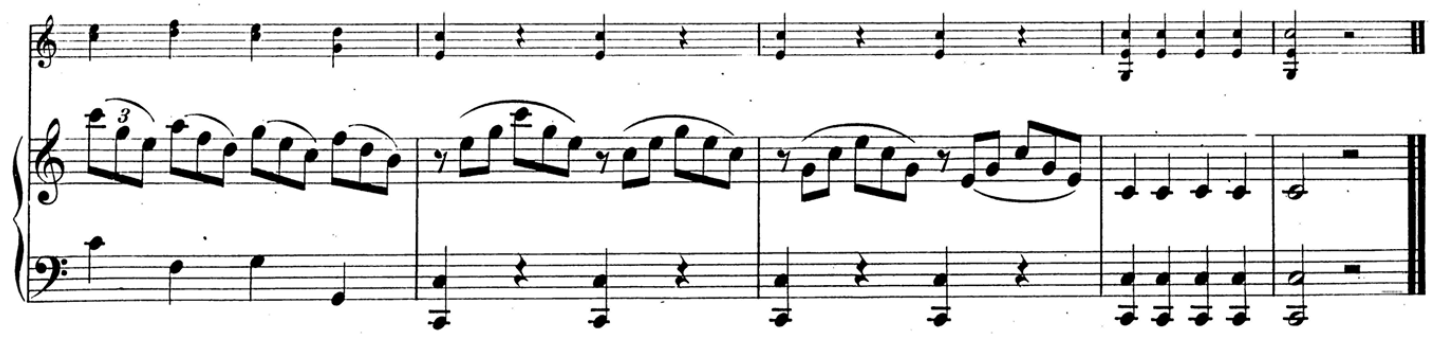
Example 13-7. Ludwig van Beethoven, Piano Sonata op. 14, no. 1, II. mm. 13-16



Example 13-8. Wolfgang Amadeus Mozart, Piano Sonata K. 570, II, mm. 1-5

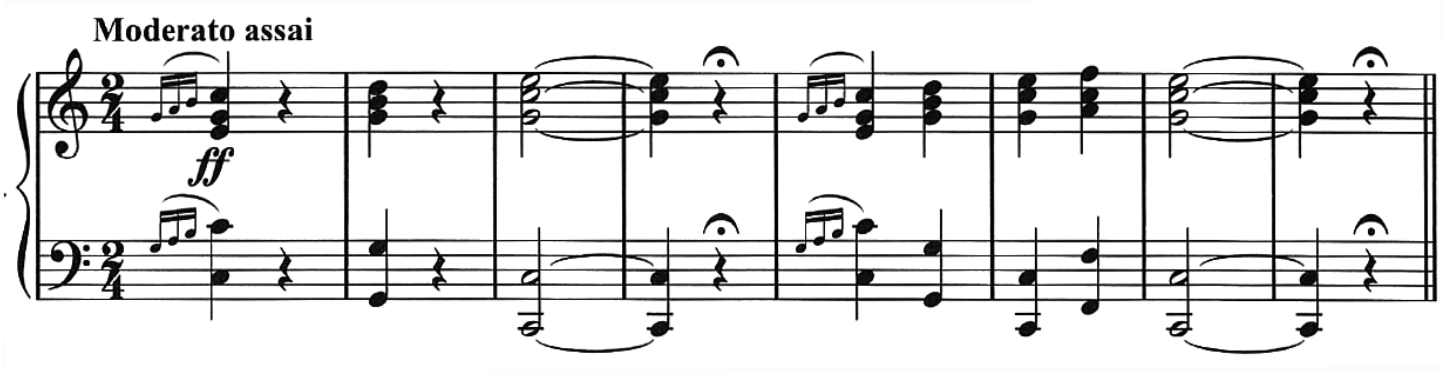


Example 13-9. Wolfgang Amadeus Mozart, Violin Sonata K. 296, III. mm. 163-end

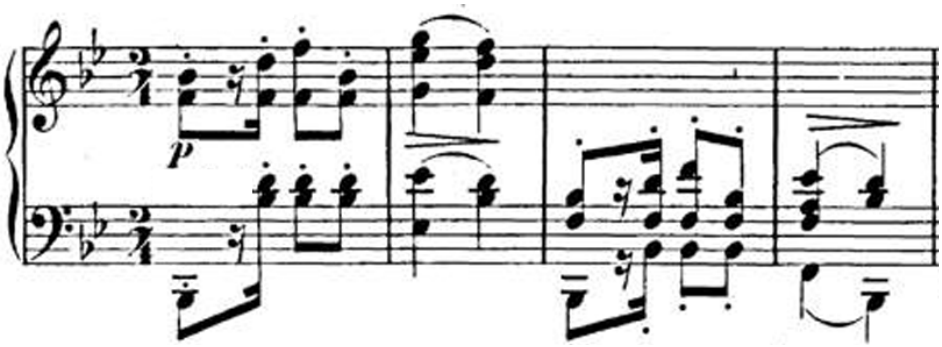


14 - IV to I (Plagal)

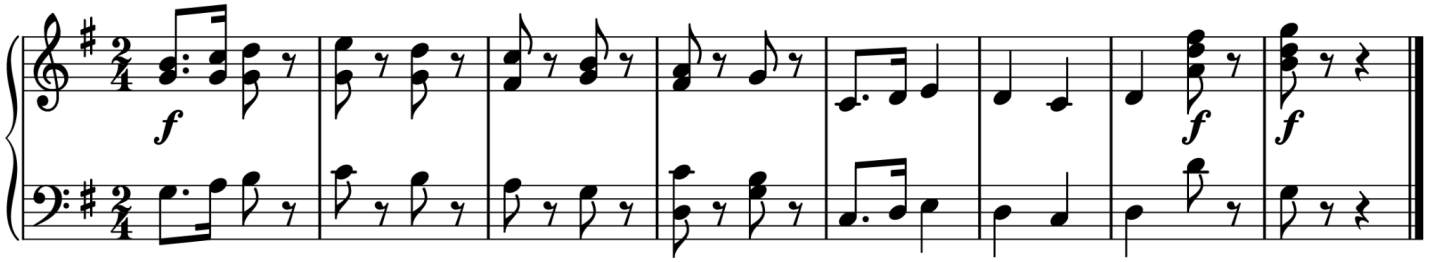
Example 14-1. Peter Ilyich Tchaikovsky, Symphony no. 2, IV, mm. 1-8



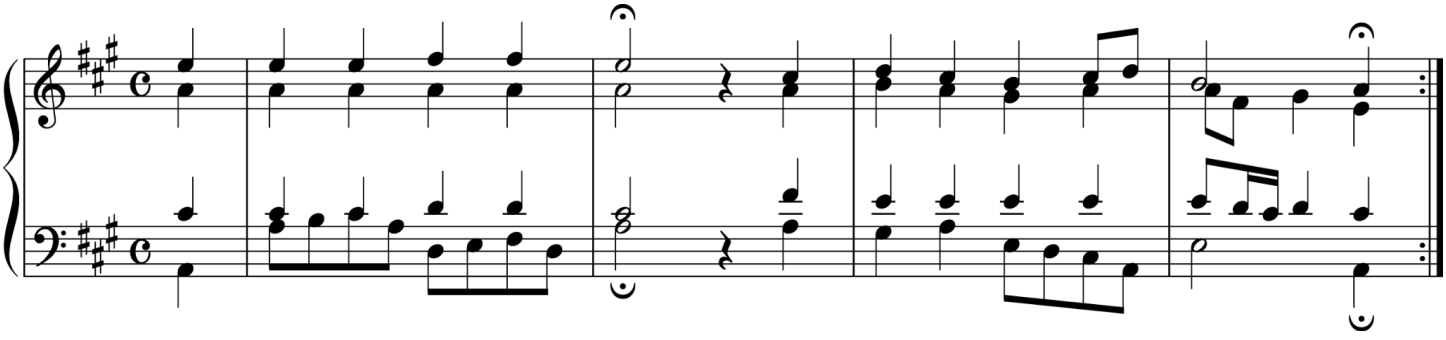
Example 14-2. Robert Schumann, *Faschingsschwank aus Wien*, Scherzino, mm. 1-8



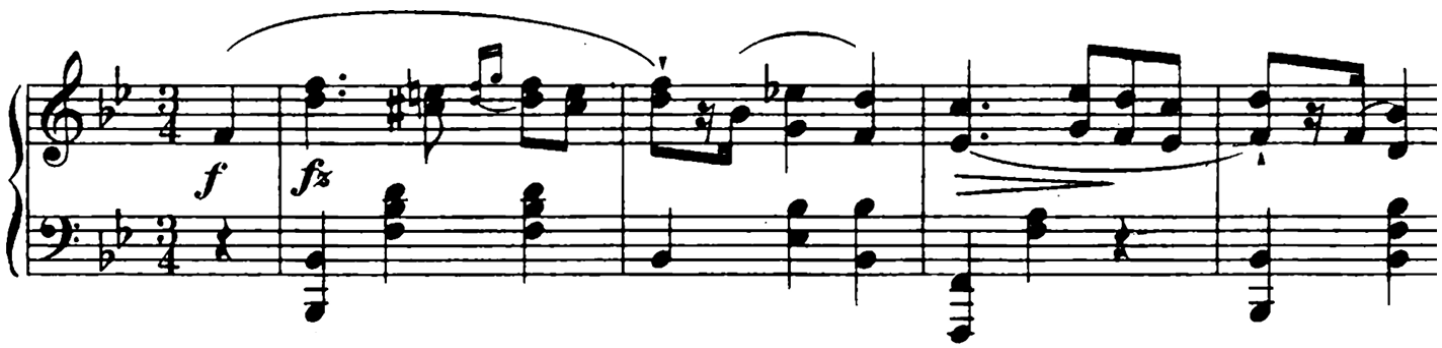
Example 14-3. Robert Schumann, Album for the Young, “Soldatenmarsch,” mm. 25-end



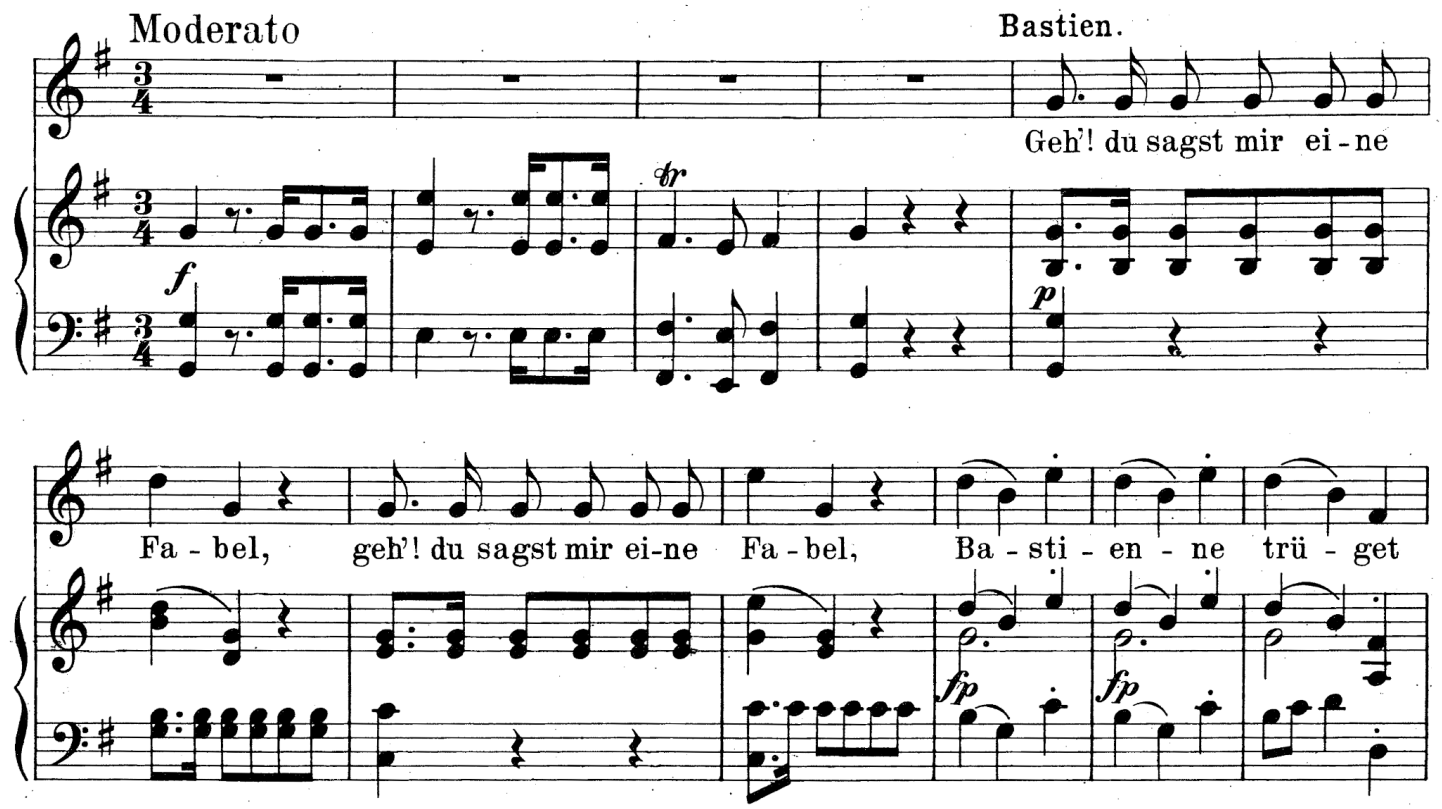
Example 14-4. Johann Cruger, “Nun Danket alle Gott” (arr. Bach), mm. 1-4



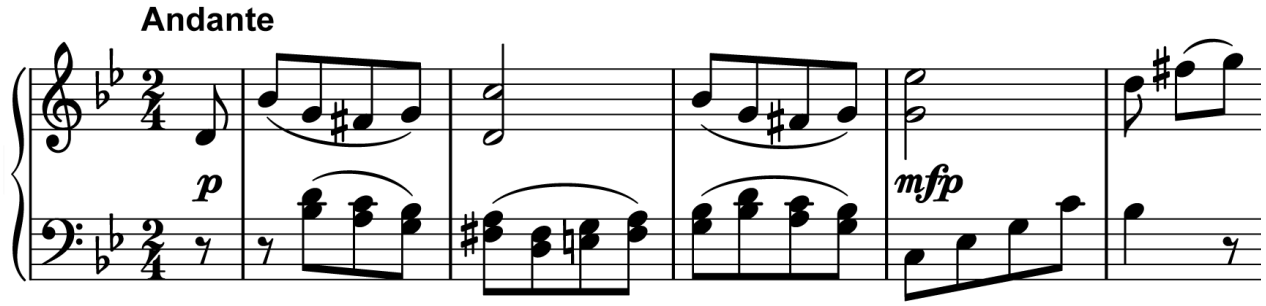
Example 14-5. Frederic Chopin, Mazura op. 17 no. 1, mm. 1-4



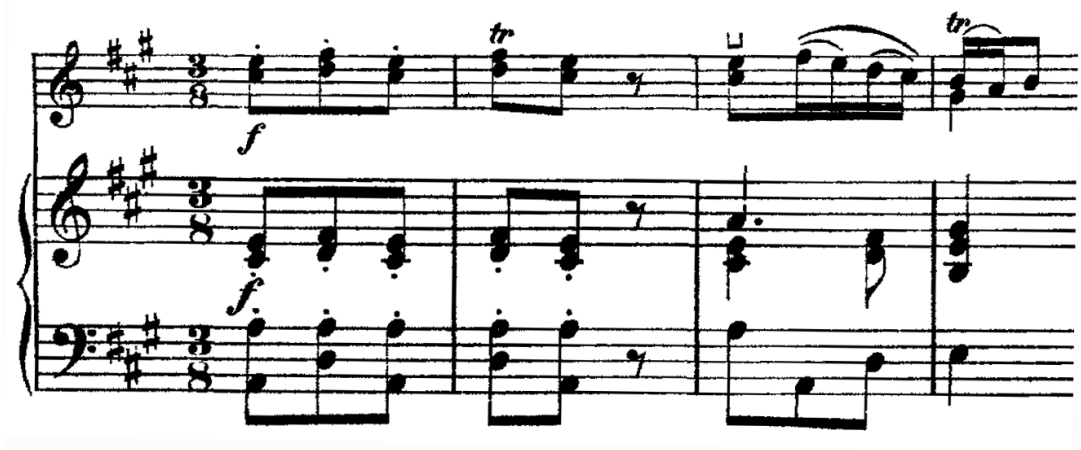
Example 14-6. Wolfgang Amadeus Mozart, Bastien und Bastienne, K. 46B, no. 9, mm. 1-10



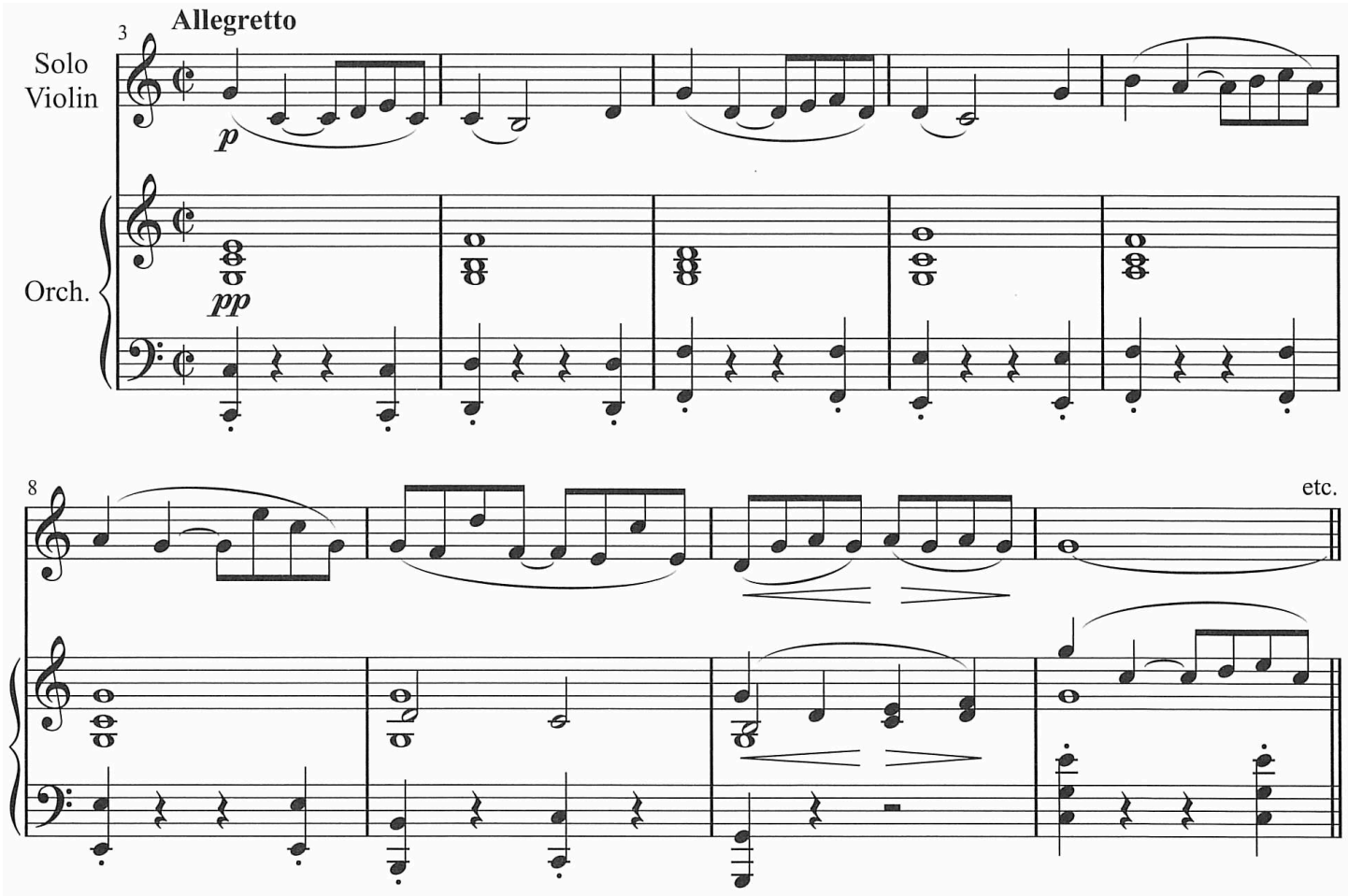
Example 14-7. Ludwig van Beethoven, Piano Sonata op. 49, no. 1, I, mm. 1-5



Example 14-8. George Frideric Handel, Violin Sonata in A major, HWV 372, IV, mm. 1-4

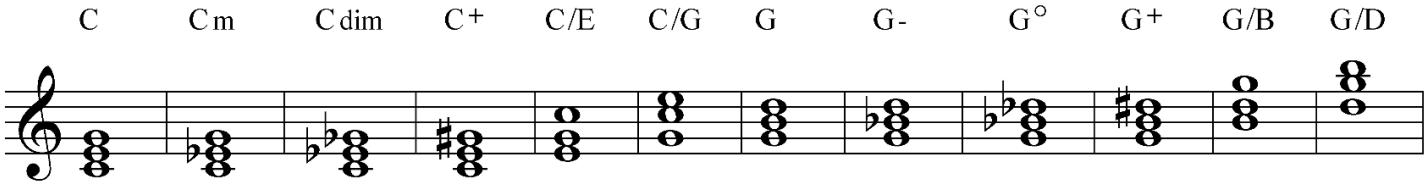


Example 14-9. Camille Saint-Saens, Romance in C major, op. 48, mm. 3-11

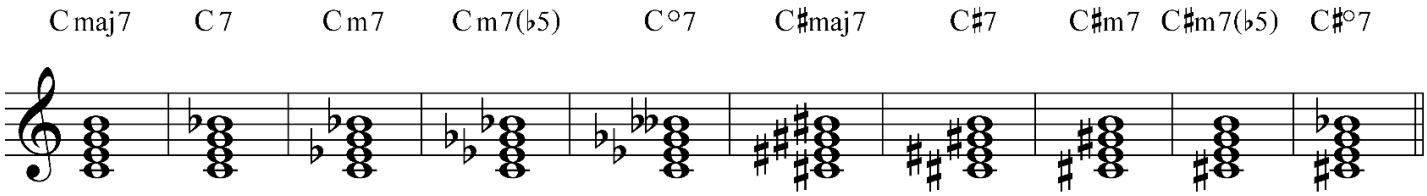


Pop Chord Symbols

Triads

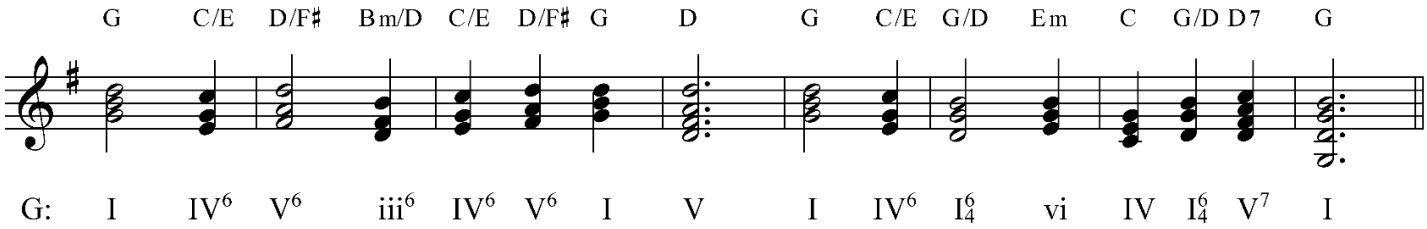


Sevenths

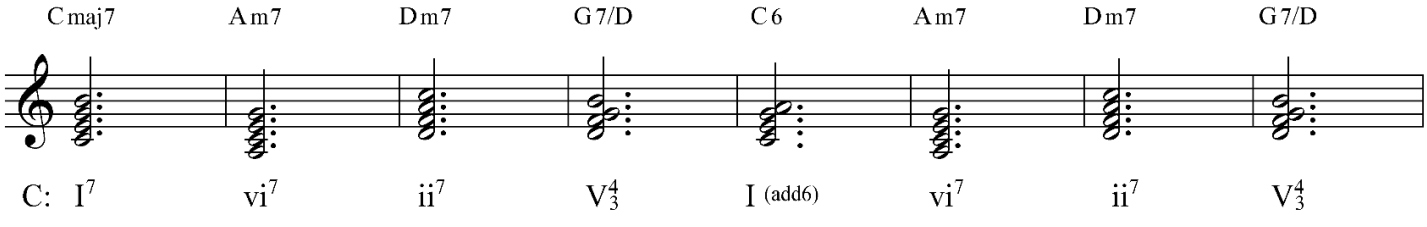


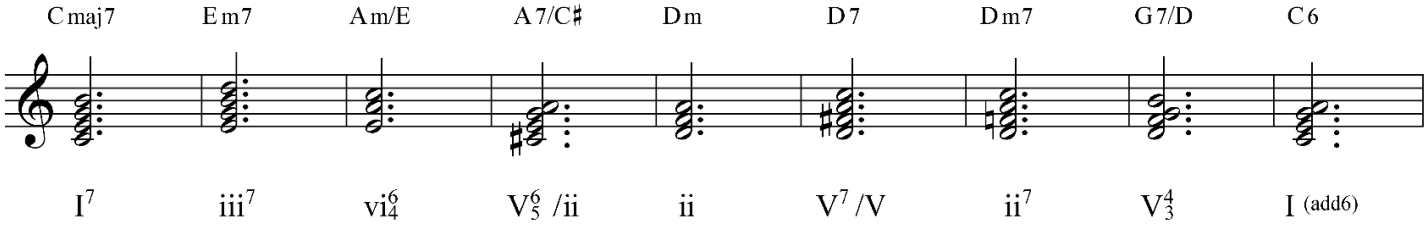
Pop Chords vs. Roman Numerals

Triads

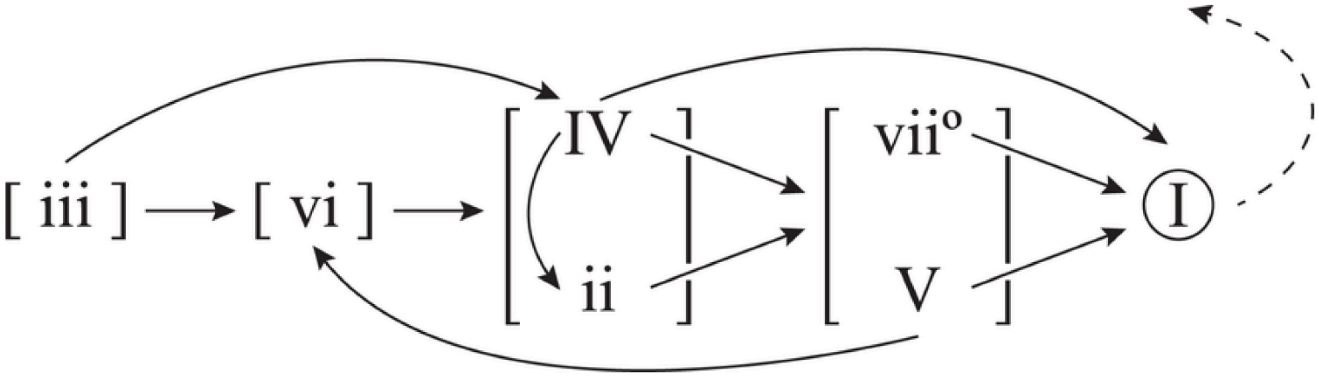


Sevenths





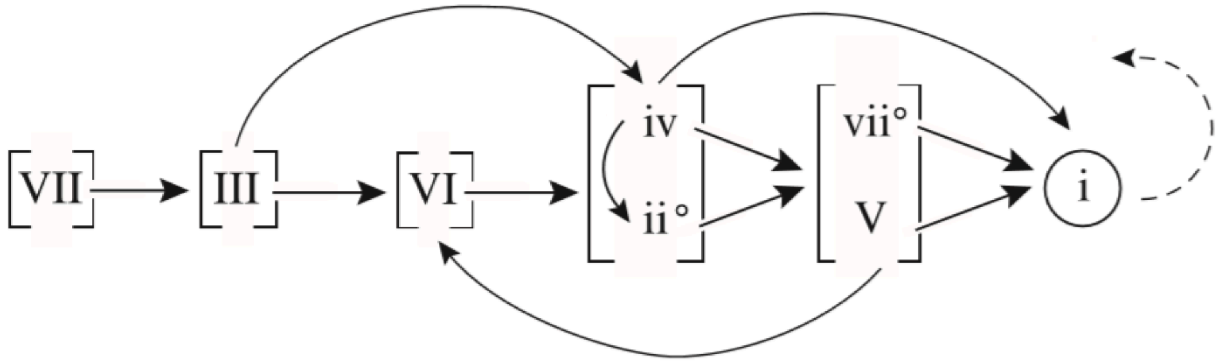
Common Chord Progressions (in major)



functions: **S** **D** **T**

subdominant *dominant* *tonic*

Common Chord Progressions (in minor)



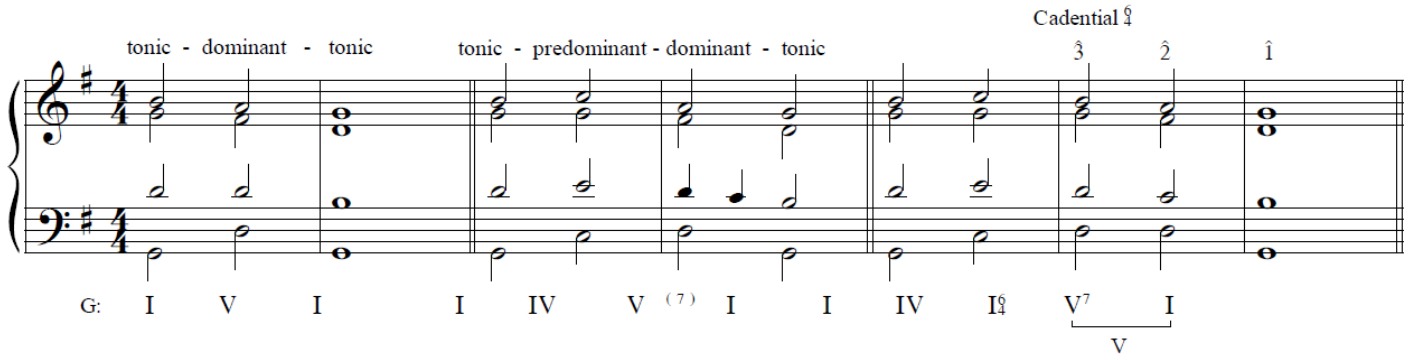
functions: **S** **D** **T**

subdominant *dominant* *tonic*

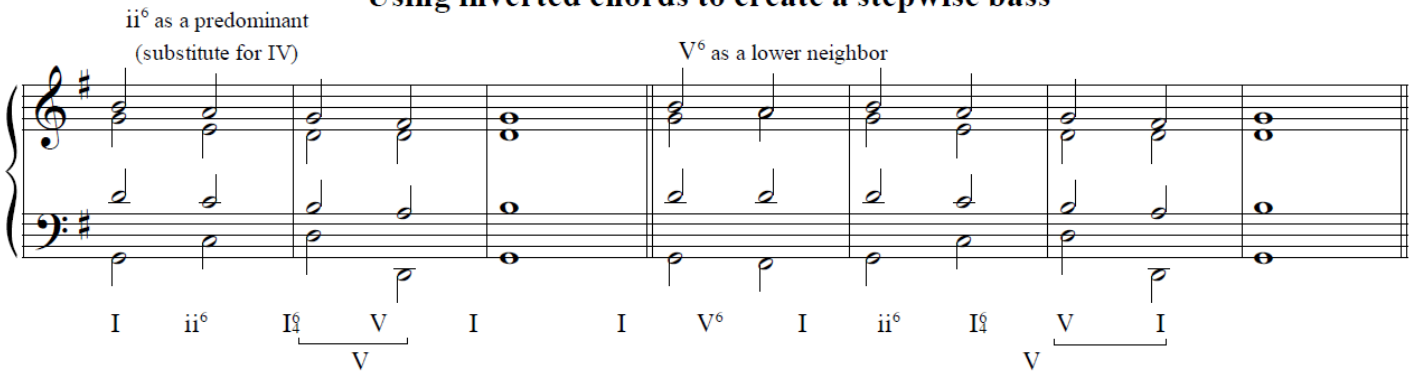
Most common:

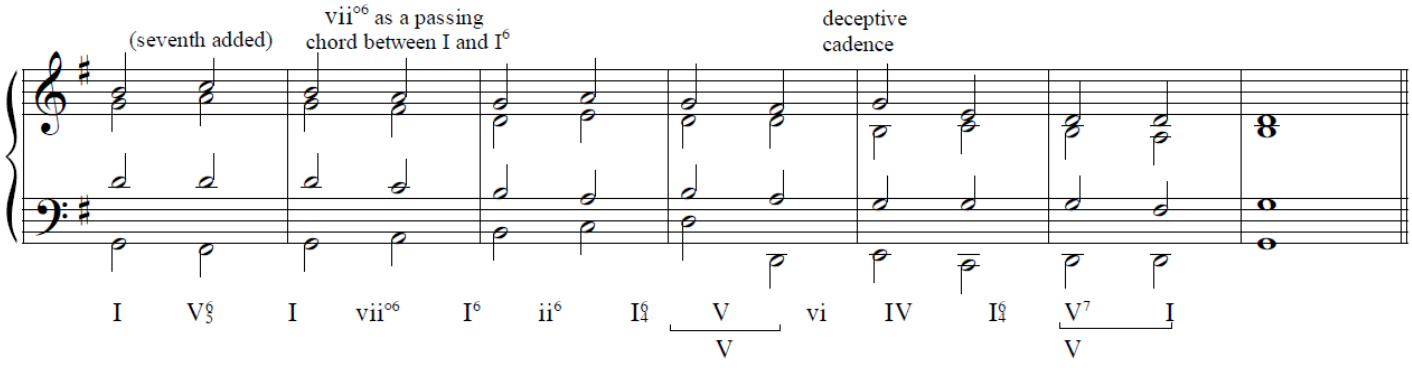
- Descending fifths (iii – vi – ii – V – I – IV) – "circle" progressions
- Descending thirds (I – vi – IV – ii – vii° – V)
- Ascending seconds (I – ii, iii – IV, IV – V, V – vi)

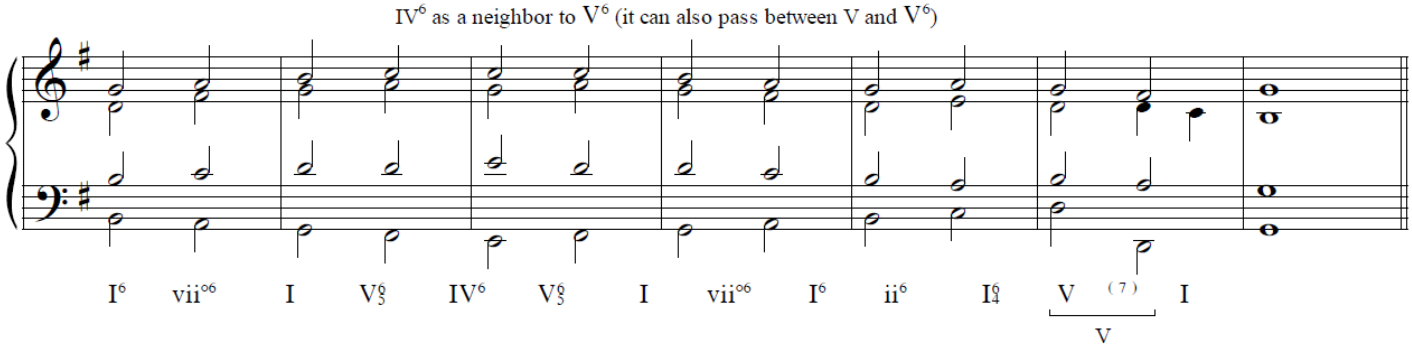
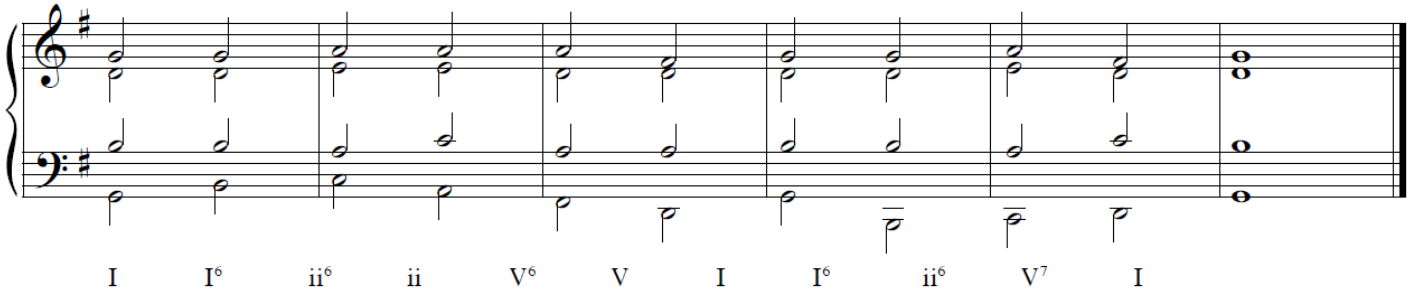
Expanding a basic I-V-I phrase



Using inverted chords to create a stepwise bass







Using inversions to create an arpeggiated bass