



Assignments and Drills


Assignment 12.01


The objective of this assignment is identification of secondary dominants.


Instructions: Fill in the blanks as requested pertaining to each chord provided. The first one has been completed for you. REFER BACK TO EXAMPLES 12.02 — 12.07 IF NECESSARY.

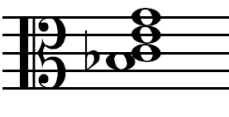
1.  Identify the key according to roman numeral analysis.
 V_5^6 Eb V_5^6/V Ab V_5^6/ii Db V_5^6/III Cm V_5^6/vi Gb

2.  Identify the key according to roman numeral analysis.
 V^6 _____ V^6/ii _____ V^6/iv _____ V^6/iii _____ V^6/VI _____

3.  Identify the key according to roman numeral analysis.
 V^7 _____ V^7/vi _____ V^7/iii _____ V^7/V _____ V^7/ii _____

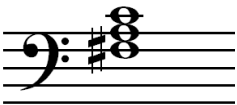
4.  Write the harmonic analysis of this chord in the following keys.
 G: _____ Bm: _____ Em: _____ D: _____ C: _____


5.  Write the harmonic analysis of this chord in the following keys.
 G^b : _____ D^b : _____ C^b : _____ A^b : _____ B^b_m : _____


6.  Write the harmonic analysis of this chord in the following keys.
 B^b : _____ D^b : _____ Am: _____ C: _____ E^b : _____


The objective of this assignment is identification of secondary leading tone chords.


Instructions: Fill in the blanks as requested pertaining to each chord provided. REFER BACK TO EXAMPLES 12.13 — 12.17 IF NECESSARY.

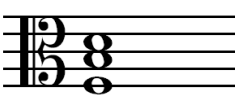
1.  Identify the key according to roman numeral analysis.
 vii^o _____ vii^o/V _____ vii^o/ii _____ vii^o/VI _____ vii^o/vi _____

2.  Identify the key according to roman numeral analysis.
 vii^{o6} _____ vii^{o6}/iii _____ vii^{o6}/vi _____ vii^{o6}/III _____ vii^{o6}/IV _____

3.  Identify the key according to roman numeral analysis.
 vii^{o7} _____ vii^{o7}/V _____ vii^{o7}/iii _____ vii^{o7}/vi _____ vii^{o7}/IV _____

4.  Write the harmonic analysis of this chord in the following keys.
 E^b: _____ *Cm: _____ Fm: _____ B^b: _____ Gm: _____

5.  Write the harmonic analysis of this chord in the following keys.
 G: _____ E: _____ C: _____ F: _____ F#m: _____

6.  Write the harmonic analysis of this chord in the following keys.
 G: _____ B^b: _____ Em: _____ F: _____ D^b: _____

*There are two possible analyses of the chord at the asterisk. How the chord resolves in context determines the appropriate analysis. Since the resolution is unknown, indicate both possibilities here.

Assignment 12.03

The objective of this assignment is identification of cadences involving tonicization.

Instructions: Go back through example 12.08 on page 306 and identify each cadence. The cadence points are the fermatas and half notes. REFER BACK TO EXAMPLES 12.10 — 12.12 IF NECESSARY.

Assignment 12.04

The objective of this assignment is proper roman numeral identification of diatonic and chromatic chords.

Instructions: Fill in the blanks in the chart below. Only refer back to example 12.15 to check your work when finished.

Key of C	C	C#/D ^b	D	D#/E ^b	E	F	F#/G ^b	G	G#/A ^b	A	A#/B ^b	B
DIATONIC TRIADS												
NATURAL MINOR DIATONIC TRIADS												
HARMONIC MINOR DIATONIC TRIADS												
SECONDARY DOMINANTS												
SECONDARY LEADING TONES												

Assignment 12.05

The objective of this assignment is identification of secondary dominants in literature.

Instructions: Examine the pop-chord analysis provided for example 10.06 back on page 257. Beneath the staff, write the roman numeral analysis (including figured bass inversion symbols) for each chord. Enclose each circle progression in an ellipse.

The objective of this assignment is identification of secondary dominants in literature.

Instructions: Complete the harmonic analysis for the chorale⁴ below and identify each cadence. REFER BACK TO EXAMPLES 12.02 — 12.17 IF NECESSARY.

5

9

13

⁴ O Jesu Christ, mein's Lebens Licht: Common chorale harmonized by J.S. Bach, circa 1725. Public Domain.

The objective of this assignment is identification of secondary dominants and secondary leading tone chords in literature.

Instructions: Complete the harmonic analysis for the chorale⁵ below and identify each cadence. REFER BACK TO EXAMPLES 12.02 — 12.17 IF NECESSARY.

The musical score is a chorale in 4/4 time, G major, consisting of three systems of two staves each. The first system (measures 1-2) starts with a tonic triad (G-B-D) and moves to a secondary dominant (D7) in measure 2. The second system (measures 3-4) features a secondary dominant (F#7) in measure 3, which resolves to the tonic triad in measure 4. The third system (measures 5-6) begins with a secondary dominant (C7) in measure 5, resolving to the tonic triad in measure 6. Each system concludes with a final cadence in the tonic key.

⁵Zeuch uns nach Dir: Common chorale harmonized by J.S. Bach, circa 1725. Public Domain.

The objective of this assignment is identification of secondary dominants and secondary leading tone chords in literature.

Instructions: Complete the harmonic analysis for the chorale⁶ below. Identify each cadence as well. REFER BACK TO EXAMPLES 12.02 — 12.17 IF NECESSARY.

The musical score consists of eight measures, numbered 1 through 8. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in two staves: a treble clef staff and a bass clef staff. The music is a chorale by J.S. Bach, featuring various harmonic textures and cadences. The final cadence in measure 8 is a perfect cadence in G minor.

⁶ Hinunter ist der Sonnenschein: *Common chorale* harmonized by J.S. Bach, circa 1725. Public Domain.

Assignment 12.09

The objective of this assignment is creation of secondary dominant sevenths.

Instructions: Write each chord indicated by harmonic analysis on the staff. REFER BACK TO EXAMPLES 12.02 — 12.07 IF NECESSARY.

1 2 3 4 5

C: V_5^6/V G: V_7^7/iii F: V_3^4/IV B b : V_2^4/ii A: V_7^7/vi

6 7 8 9 10

C: V_5^6/iii A b : V_5^6/V D: V_7^7/IV F: V_2^4/vi B b : V_7^7/V

11 12 13 14 15

Em: V_7^7/VI Cm: V_3^4/V F#m: V_5^6/iv Gm: V_2^4/ii^0 C#m: V_3^4/VII

Assignment 12.10

The objective of this assignment is creation of secondary leading tone seventh chords.

Instructions: Write each chord indicated by harmonic analysis on the staff. REFER BACK TO EXAMPLES 12.13 — 12.17 IF NECESSARY.

1 2 3 4 5

C: vii_5^{06}/V A: vii_7^{07}/iii Fm: vii_3^{04}/IV Gm: vii_7^{07}/ii^0 D: vii_2^{04}/vi

6 7 8 9 10

Am: vii_7^{07}/VI B b : vii_2^{04}/vi D: vii_3^{04}/V F: vii_7^{07}/ii A b : vii_5^{06}/iii

11 12 13 14 15

Em: vii_7^{07}/VI Cm: vii_3^{04}/V F#m: vii_5^{06}/iv G: vii_2^{04}/ii C: vii_3^{04}/vi

The objective of this assignment is proper voice leading of secondary dominant resolutions.

1. Resolve each secondary dominant as follows:

- Measures 1-5, type 1
- Measures 6-10, type 2
- Measures 11-15, type 1
- Measures 16-20, type 2

2. Indicate the key and provide harmonic analysis of both chords.

Measures 1-10 are major keys; measures 11-20 are minor keys.

Measures 1, 6, and 11 have been completed for you.

REFER BACK TO EXAMPLE 12.09 IF NECESSARY.

1 2 3 4 5

D: V/V V

6 7 8 9 10

C: V/vi IV

11 12 13 14 * 15

Err: $\text{V}^{\flat}_{5}/\text{iv}$ iv

16 17 18 19 20

* Though technically not altered chromatically, this chord functions as a secondary dominant because the quality of the chord is a dominant seventh.

The objective of this assignment is proper voice leading of secondary leading tone resolutions.

1. Resolve each secondary leading tone chord as follows:

- Measures 1-5, type 1
- Measures 6-10, type 2
- Measures 11-15, type 1
- Measures 16-20, type 2

2. Indicate the key and provide harmonic analysis of both chords. Be careful to adequately notate the quality of the sevenths (diminished or *half*-diminished)

Measures 1-10 are major keys; measures 11-20 are minor keys.

REFER BACK TO EXAMPLES 12.16 — 12.17 IF NECESSARY.

The musical score consists of four systems, each with a treble and bass clef staff. The measures are numbered 1 through 20. The key signature changes from major (F#) in measures 1-5 to minor (Bb) in measures 6-10, then back to minor (Bb) in measures 11-15, and finally to major (F#) in measures 16-20. Each measure contains a single chord with a secondary leading tone. The chords are: Measure 1: F#m7(b9); Measure 2: F#m7(b9); Measure 3: F#m7(b9); Measure 4: F#m7(b9); Measure 5: F#m7(b9); Measure 6: Bbm7(b9); Measure 7: Bbm7(b9); Measure 8: Bbm7(b9); Measure 9: Bbm7(b9); Measure 10: Bbm7(b9); Measure 11: Bbm7(b9); Measure 12: Bbm7(b9); Measure 13: Bbm7(b9); Measure 14: Bbm7(b9); Measure 15: Bbm7(b9); Measure 16: F#m7(b9); Measure 17: F#m7(b9); Measure 18: F#m7(b9); Measure 19: F#m7(b9); Measure 20: F#m7(b9).

Composition Project

Assignment 12.13

Instructions: Compose an original piece of music *for vocalist* as follows:

- Homophonic texture on treble clef in *lead sheet* format (melody with lyrics below and pop-chord symbols above)
- Lyrics may be original if desired; otherwise any lyrics in Public Domain are acceptable
- Period construction
- Traditional cadences
- Strong pattern of harmonic rhythm
- Strong harmonic progressions, no retrogressions
- Include at least one secondary dominant that resolves regularly (type 1)
- Minimum 16 measures in length

Questions for Review

1. What is *tonicization*?
2. How is a tonicized chord approached? How might this information be useful when modulating from one key to another?
3. Explain the three types of secondary dominant resolution.
4. Explain the three types of secondary leading tone chord resolution.
5. What is a *secondary authentic cadence*?
6. What is a *secondary half cadence*?
7. What is a *secondary deceptive cadence*?
8. Speculate as to why plagal cadences are never classified as *secondary*.
9. Why are diminished chords, such as vii° , generally ruled out as the *object* of tonicization? Can you think of any reason why they *should* be able to be tonicized?
10. A standard circle progression is $iii - vi - ii - V - I$. What would the roman numeral analysis be if iii , vi , and ii were chromatically altered to become major chords? Why is this an even stronger circle progression than in the original form? Could it be altered further to become even stronger?