

# Chapter 17

## Secondary Dominants I

### EXERCISE 1 Analysis.

1. Refer to anthology, no. 34 (Beethoven, Sonata in Cm, op. 13, III), mm. 12–16. What chord is tonicized twice in these measures? Provide a RN (Roman numeral) analysis for this complete passage.
2. What secondary dominant can you identify in example 17.1, m. 18, beat 4? And in m. 20, beat 1? Provide exact RNs for each.

### Example 17.1

J. S. Bach, Chorale 107, "Herzlich lieb hab' ich dich, o Herr," mm. 16–21

3. Example 17.2 presents a clear prolongation of the tonic chord. Explain. How is it prolonged? Are chromaticism and tonicization part of this prolongation? Which degree is tonicized, and how?

**Example 17.2**

W. A. Mozart, Piano Quartet in E♭M, K. 493, I, mm. 1–5

**Allegro**

Violin (sotto voce)

Viola (sotto voce)

Violoncello (sotto voce)

Piano

2 4

4. Example 17.3 begins with a secondary dominant. Provide RNs for the complete example. Does it feature any other tonicization? When is the tonic clearly established?



**Example 17.3**

L. v. Beethoven, Symphony no. 1 in CM, op. 21, I, mm. 1–6

**Adagio molto**

2 4 6

*fp* *fp* *cresc.* *f p*



Al

**EXERCISE 2** Write and resolve the following secondary dominant chords. The resolution should be to the appropriate tonicized chord, in root position or inversion as required by the voice leading in the bass.

Em:  $V_7/V$  — Dm:  $V_7/iv$  — FM:  $V_5^6/IV$  — GM:  $V_3^4/V$  — AM:  $V_2^4/V$  — Cm:  $V_5^6/iv$  —

E $\flat$ M:  $V_2^4/IV$  — F $\sharp$ m:  $V_3^4/iv$  — Gm:  $V_5^6/V$  — B $\flat$ M:  $V_7/IV$  — Fm:  $V_2^4/iv$  — BM:  $V_7/V$  —

**EXERCISE 3** Realize the following short progressions in four voices. Check the outer-voice frame for good counterpoint.

B $\flat$ M: I IV  $V_7/V$  V vi  $V_5^6/IV$  IV  $V_7$  I Em: i  $V_2^4/iv$  iv $_6$   $V_7$  i  $V_2^4/V$   $V_6$   $V_7$  i

**EXERCISE 4** Analyze the following progression with RNs and realize it in four voices.

Gm: 6 6 5 7 6 6 5 4 2 6 7

**EXERCISE 5**

1. Harmonize the following melody with a bass and RNs or a figured bass, according to the suggested harmonic rhythm. Include a tonicization of iv and one of V.
2. When you are sure that your harmonization is correct, copy the melody again on your own music paper and, below it, provide a left-hand keyboard realization of your harmonization.

Fm:

HR: