

Chapter 18

Secondary Dominants II

EXERCISE 1 Analysis.

1. Refer back to example 17.1 (Bach, Chorale 107). We have already identified tonicizations of IV and V in the last phrase of this example. What degree is tonicized at the end of the first phrase (m. 16, fermata)? And what other degree is immediately tonicized at the beginning of the second phrase (m. 16, beat 4 to m. 17, beat 1)? Provide RNs (Roman numerals) for both tonicizations.

2. Provide RNs for the tonicization in mm. 2–3 of example 18.1.

Example 18.1 Anton Bruckner, Symphony no. 7, II, mm. 1–4

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3. Identify, with exact RNs, the tonicizations in the following spots of example 18.2:

a) Measure 2 (to the fermata).

b) Measure 3, beats 1–2.

c) Measures 5–6.

d) Measure 8 (to the fermata).

The phrase in m. 8, beat 4 to m. 10, beat 1, constitutes a secondary key area. What degree is tonicized? Analyze this phrase with RNs using secondary key area notation.

Example 18.2

J. S. Bach, Chorale 20, "Ein' feste Burg ist unser Gott"

a) Measures 7–10.

b) Measures 11–15 (analyze these measures as a secondary key area).

c) Measures 17–18.

d) Measures 19–20.

e) Measures 26–27.

5. Analyze example 18.3. What progression is it based on? What kind of chords is this progression built on? Can you comment on some special voice-leading properties we studied in this chapter?

Example 18.3

W. A. Mozart, Symphony no. 41 in CM, *Jupiter*, K. 551, II, mm. 58–61

The musical score is for measures 58-61 of the second movement of Mozart's Symphony No. 41 'Jupiter'. The score is in common time (C) and features the following instruments: Flute, 2 Oboes, 2 Bsns., 2 Horns in F, Violin I, Violin II, Viola, and Cello Bass. The key signature is one flat (B-flat). The score shows a complex orchestration with various melodic and harmonic lines. The Flute part has a melodic line with a trill in measure 59. The Oboes and Bsns. have a melodic line with a trill in measure 59. The Horns in F have a melodic line with a trill in measure 59. The Violin I and Violin II parts have a melodic line with a trill in measure 59. The Viola and Cello Bass parts have a melodic line with a trill in measure 59. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

6. Analyze example 18.4. The key of this passage is AM.

- Mm. 31–38 are based on a sequential pattern. Analyze the passage with RNs, and identify the exact type of harmonic sequence.
- Mm. 39–45 are based on a different sequential pattern than the previous one. Identify the exact type of harmonic sequence.

Example 18.4

A. Corelli, Trio Sonata op. 4, no. 3 in AM, "Preludio," mm. 31–48

The musical score for Example 18.4, A. Corelli, Trio Sonata op. 4, no. 3 in AM, "Preludio," mm. 31–48, is presented in three systems. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Below the staves, there are Roman numerals indicating the harmonic sequence for each measure.

System 1 (Measures 31–38):

- Measure 31: I
- Measure 32: II
- Measure 33: III
- Measure 34: IV
- Measure 35: I
- Measure 36: II
- Measure 37: III
- Measure 38: IV

System 2 (Measures 39–45):

- Measure 39: I
- Measure 40: II
- Measure 41: III
- Measure 42: IV
- Measure 43: I
- Measure 44: II
- Measure 45: III

System 3 (Measures 46–48):

- Measure 46: I
- Measure 47: II
- Measure 48: III

b.

EM: I V_2^4/IV IV_6 V_7/ii ii V_7 I FM: $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ 2 \end{smallmatrix}$ 6 7

EXERCISE 3 On your own music paper, and using your own choices of meters, write bass lines for the following progressions. Then, realize progression no. 2 in four voices and progressions nos. 4 and 5 in keyboard style.

1. AM: $I-V_7/vi-vi-V_7/V-V-I$.
2. BbM: $I-V_3^4/vi-vi-V_3^4/IV-IV-V_7-I$.
3. Gm: $i-V_7/III-III-ii_7-V_{4-3}^{6-5}-i$.
4. DM: $I-V_3^6/ii-ii-V_3^6/iii-iii-ii_5-V_{4-3}^{6-5}-I$.
5. Cm: $i-ii_5^{6-5}-V_7/VII-VII-V_7/VI-VI-ii_5^{6-5}-V_{4-3}^{8-7}-i$.

EXERCISE 4 Write a harmonization (bass and RNs) for the following melody. The harmonic rhythm is half note–quarter note throughout. Include the following chords: V_7/ii , V_4^3/V , V_7/IV , V_5^3/V , a deceptive cadence, and a cadential $\hat{6}$.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The melody is composed of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff, and the title 'The Rose Tree' is written above the staff. The score is divided into four measures by vertical bar lines.

GM:

HR:

(simile)

EXERCISE 5 Harmonize the following melody with a bass and RNs. The melody includes an extended tonicization (a secondary key area). What degree is tonicized? Make sure you take this secondary key area into account in both your harmonization and the RN analysis.