Chapter 18

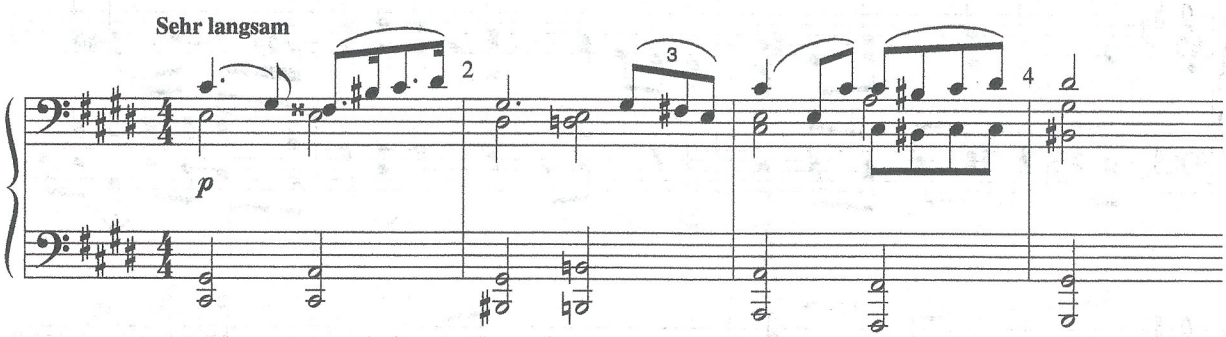
Secondary Dominants II

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



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

a) Measure 2 (to the fermata).

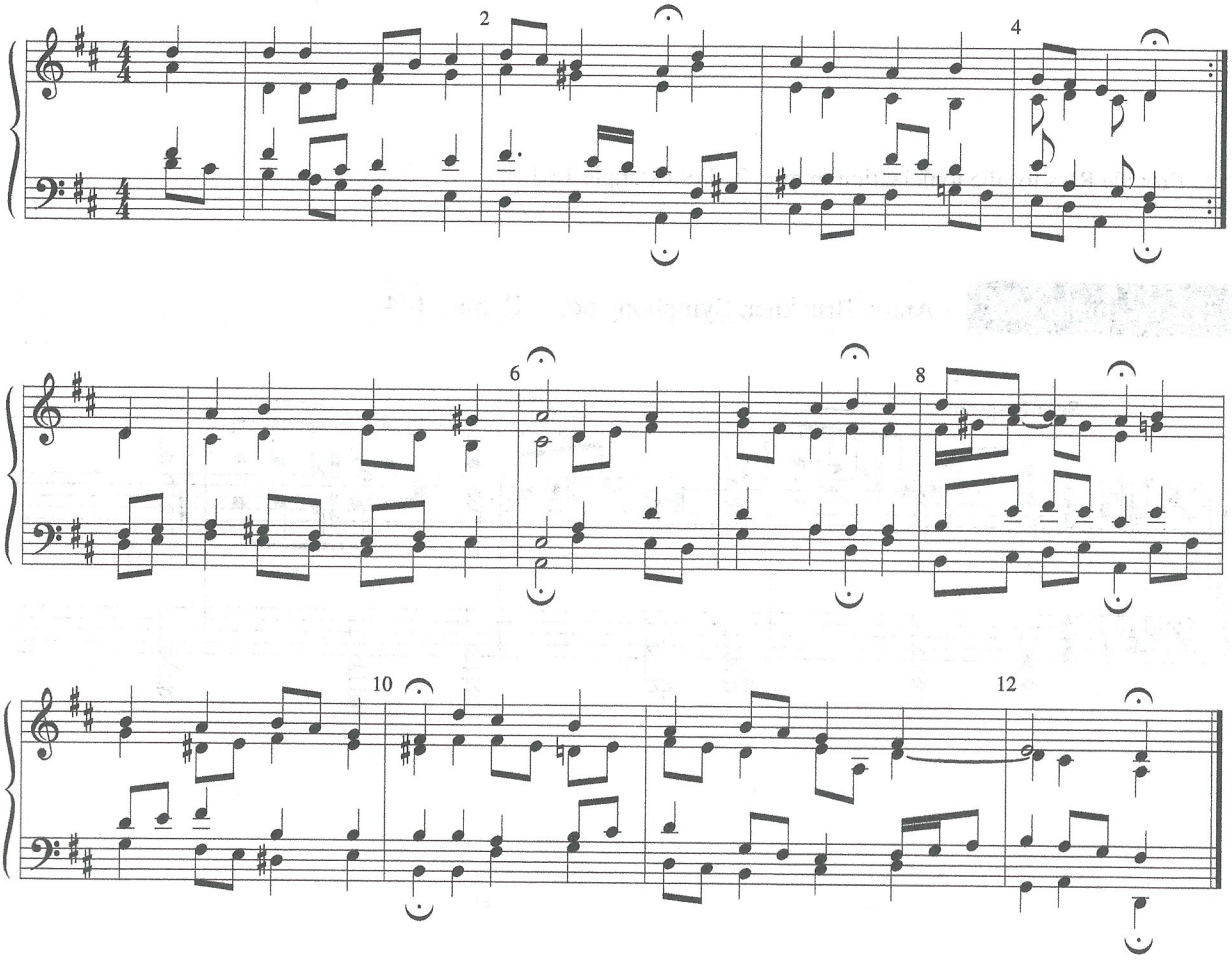
b) Measure 3, beats 1–2.

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"



tonicizations:

a) Measures 7–10.

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

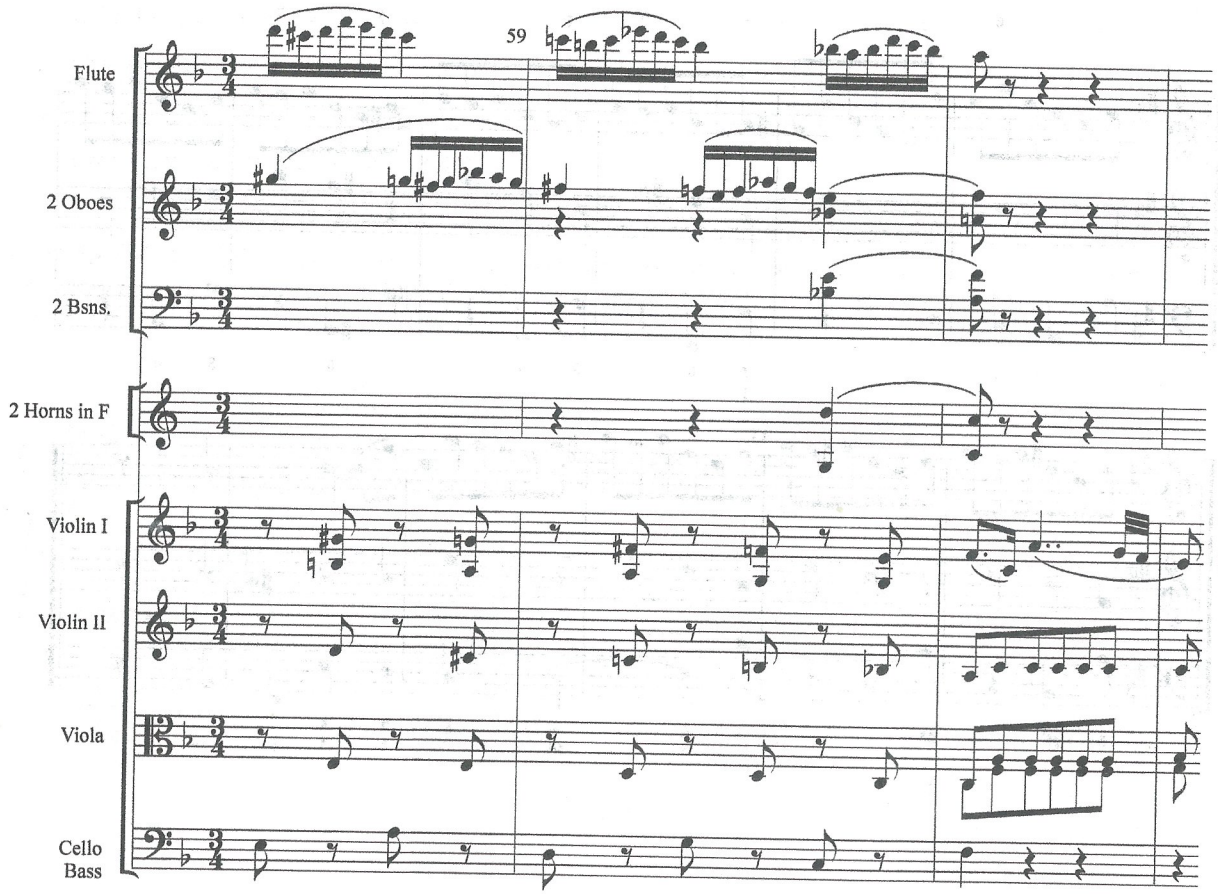
c) Measures 17–18.

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

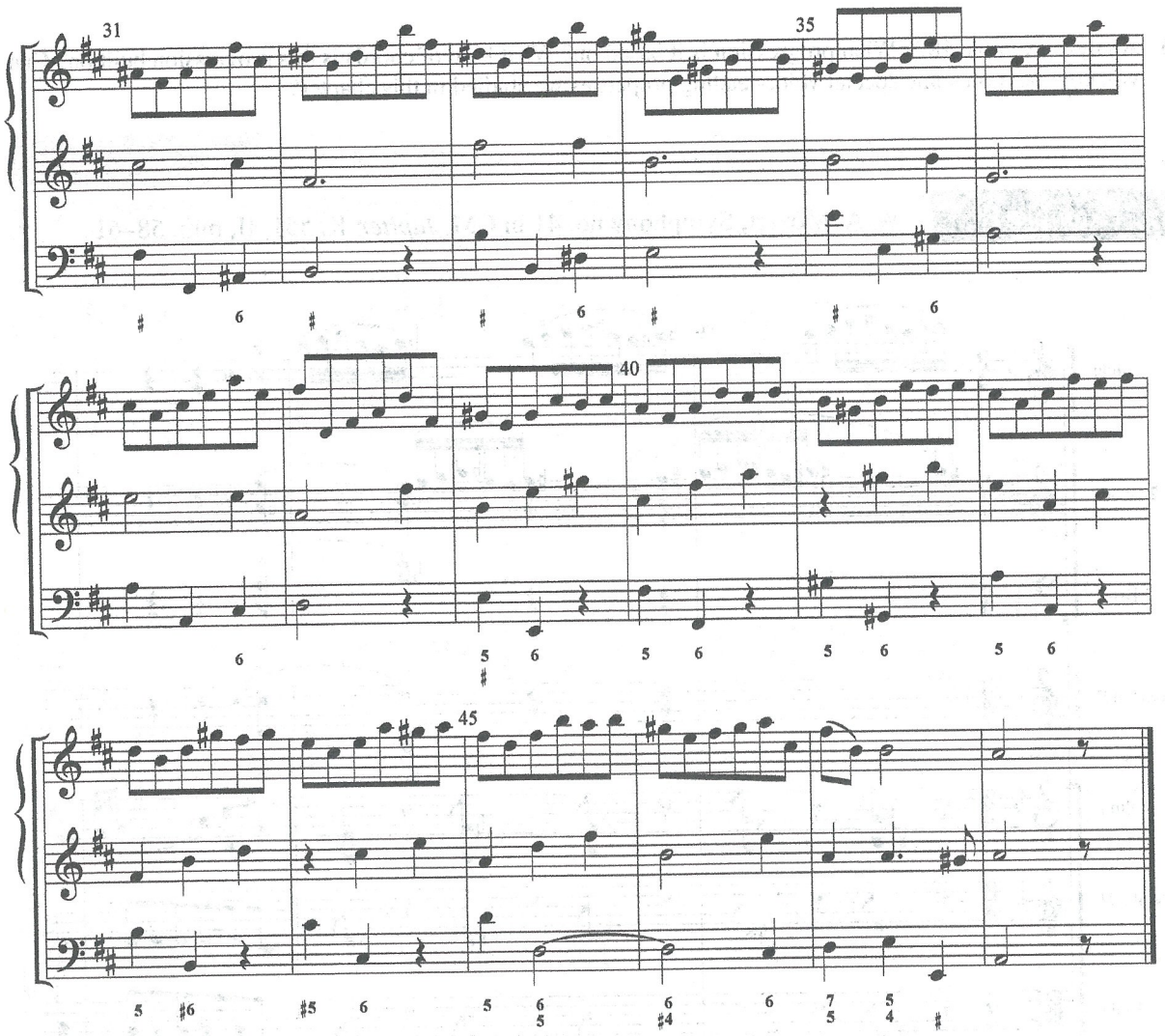


6. Analyze example 18.4. The key of this passage is AM.

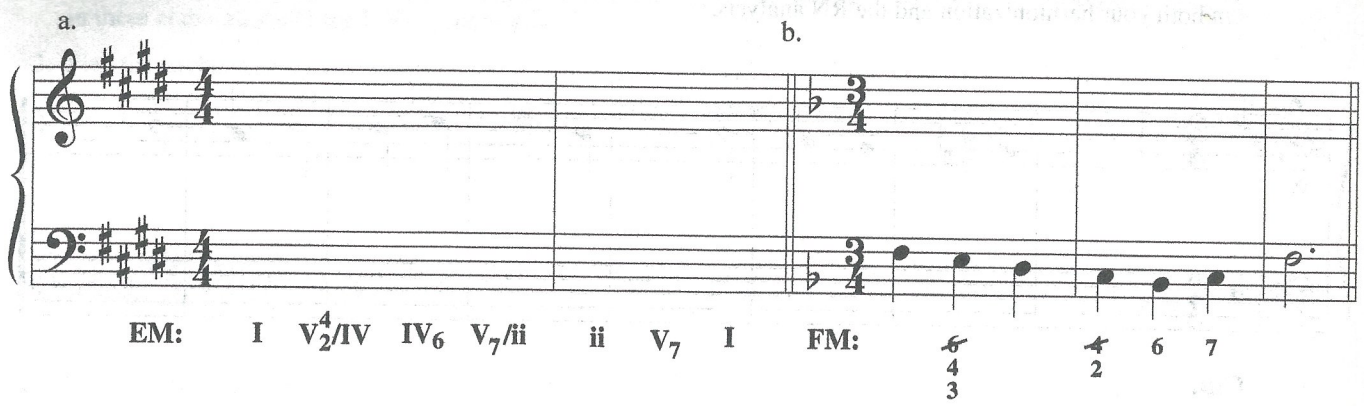
a) Mm. 31–38 are based on a sequential pattern. Analyze the passage with RNs, and identify the exact type of harmonic sequence.

b) 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



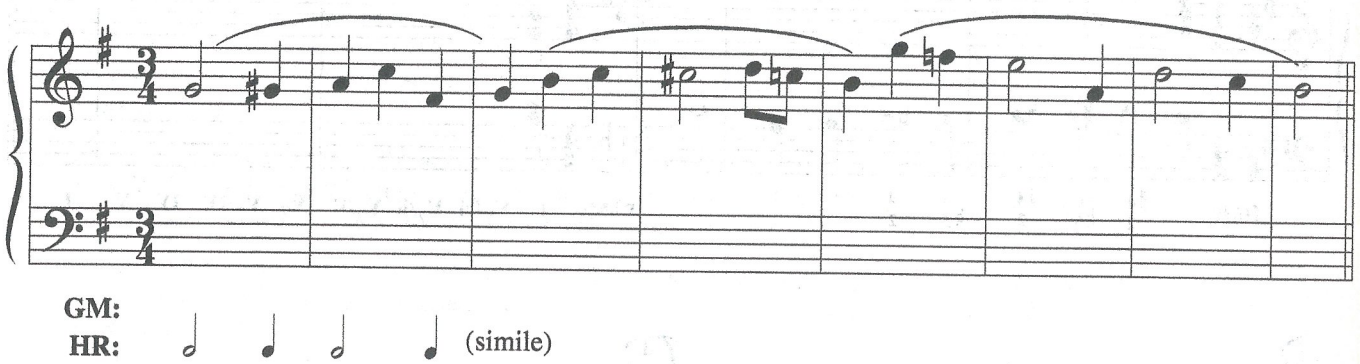
EXERCISE 2 Realize the following short progressions, and provide RNs for progression b.



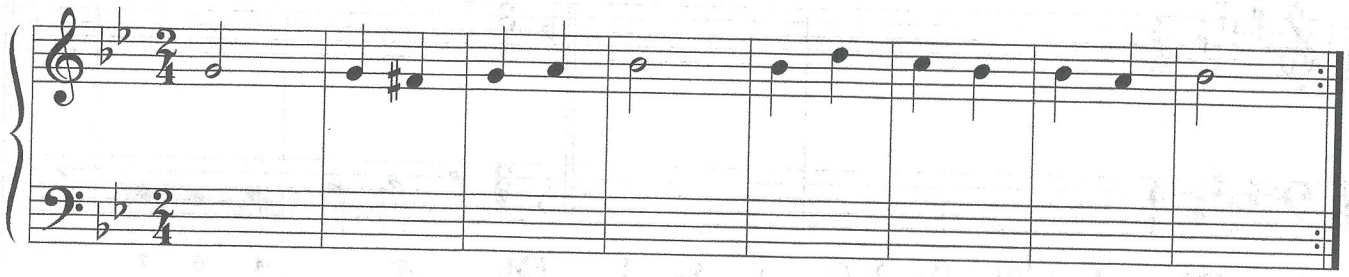
EXERCISE 3 On your own music paper, and using your own choices of meters, write bass lines for the following progressions. Then, realize progression no. 2 in four voices and progressions nos. 4 and 5 in keyboard style.

1. AM: I–V_7/vi–vi–V_7/V–V–I.
2. B♭M: I–V^4_3/vi–vi–V^4_3/IV–IV–V_7–I.
3. Gm: i–V_7/III–III–$ii^{\varnothing}{}_7$–V^{6-5}_{4-3}–i.
4. DM: I–V^6_5/ii–ii–V^6_5/iii–iii–ii^6_5–V^{6-5}_{4-3}–I.
5. Cm: i–$ii^{\varnothing 6}_5$–V_7/VII–VII–V_7/VI–VI–$ii^{\varnothing 6}_5$–$V^{8-7}_{6-5\ 4-3}$–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^6_5/V, a deceptive cadence, and a cadential $^6_4$.

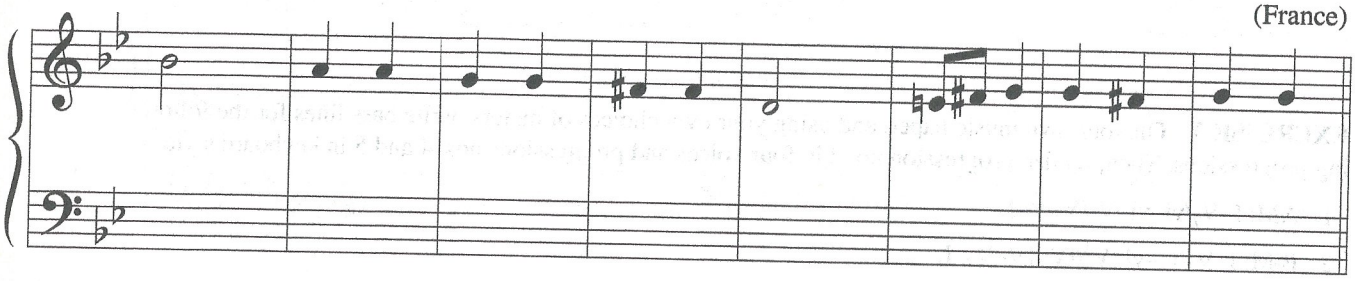


EXERCISE 5 Harmonize the following melody with a bass and RNs. The melody includes an extended tonicization (a secondary key area). What degree is tonicized? Make sure you take this secondary key area into account in both your harmonization and the RN analysis.



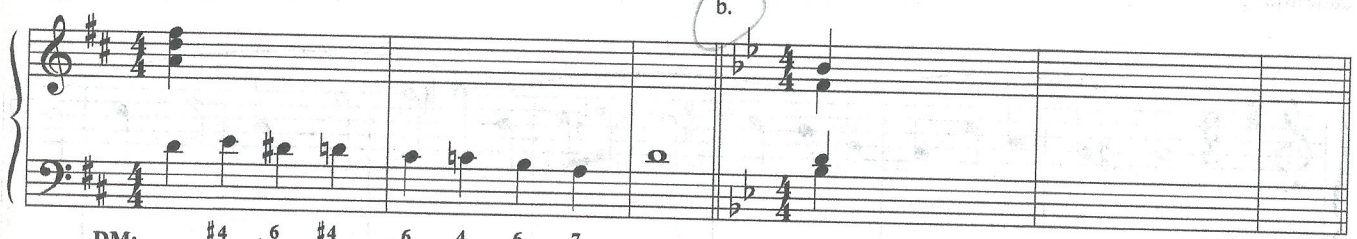
Gm:

(France)



EXERCISE 6 Realize the following sequential patterns involving consecutive secondary dominants. Be careful with the voice leading and the irregular resolution of the leading tone and the seventh. Provide RNs for progression a.

a.

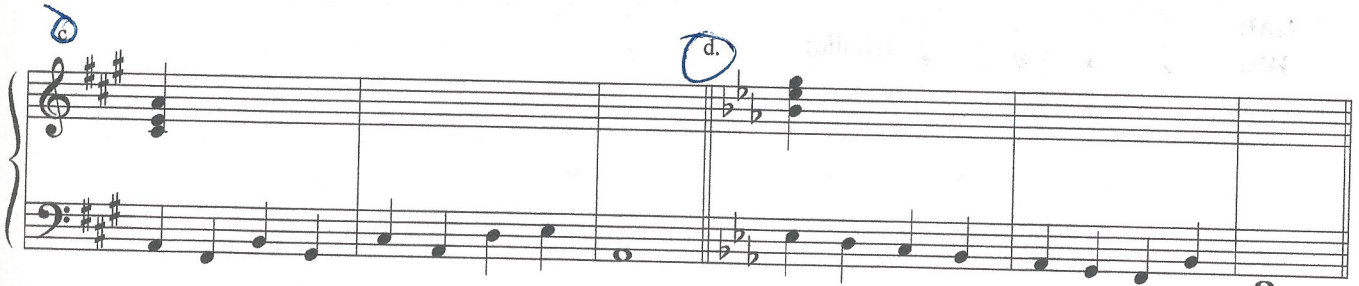


DM: $\frac{\sharp4}{2}$ $\frac{6}{\flat5}$ $\frac{\sharp4}{2}$ $\frac{6}{\flat5}$ $\frac{4}{2}$ 6 7

b.

B♭M: I V_7/vi V_7/ii V_7/V V_7 V_7/IV IV V I

c.



AM: I V_7/ii ii V_7/iii iii V_7/IV IV V_7 I

d.

E♭M: I V^4_3/vi vi V^4_3/IV IV V^4_3/ii ii V_7 I