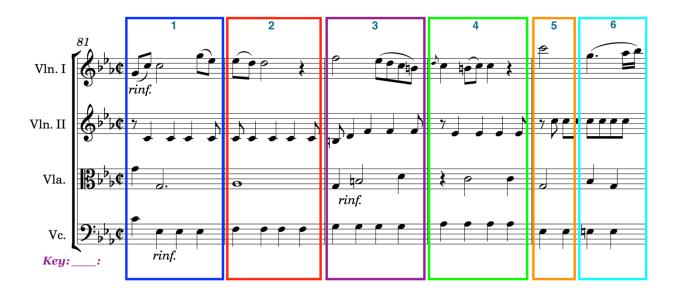
## EXERCISE 31-2 Analysis with secondary dominants

PART A. After listening to and studying the excerpt in Worksheet example 31-1, do the following:

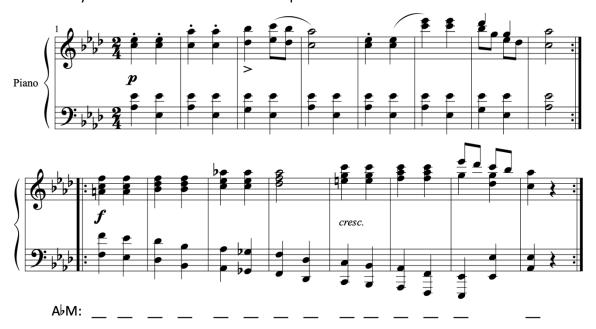
- 1. Identify the key of the passage.
- 2. Each chord is boxed with a number. Which chords are secondary dominants? (Hint: there are two in this excerpt.)
- 3. For the chords you listed in the previous question, what are the Roman numeral labels for each? And do they resolve as you would expect them to?
- 4. Consider chords in boxes 3 and 4. If you hear a cadence here, what type would it be?
- 5. Consider chords in boxes 13 and 14. What type of cadence is implied here?
- 6. There is one six-four chord in this passage. Which chord (by number) is the six-four, and which type is it?
- 7. Consider the passage in box 9. Why might the composer have used A-natural and B-natural here?
- 8. More time? Write a Roman numeral analysis for the entire excerpt.





Worksheet example 31-1. Joseph Bologne, String Quartet, op. 1, no. 4, mvt. 1, mm. 81–91

PART B. After listening and studying the excerpt in Worksheet example 31-2, provide a Roman numeral analysis for mm. 9–16 on the blanks provided.



Worksheet example 31-2. F. Schubert, Ecossaisen, op. 18, no. 1, mm. 1–16

PART C. After listening to and studying the excerpt in Worksheet example 31-3, do the following:

- 1. Identify all of the chromatic chords in this piece. Assuming a harmonic rhythm of one chord per bar, which measures contain secondary dominants?
- 2. Now provide a Roman numeral label (with figured bass as needed to show inversions) for each measure containing a secondary dominant and the following measure (the chords of resolution).
- 3. What kind of cadence occurs in mm. 7-8? In mm. 15-16?
- 4. There is a melodic sequence beginning in m. 9. Identify the model and leg.
- 5. There are 2 six-four chords in this excerpt. In which measures do they occur? And which type of six-four are they (passing, cadential, or pedal?) and why?







Worksheet example 31-3. F. Schubert, Originaltänze, op. 9, no. 16, mm. 1-16

PART D. After listening and studying the excerpt in Worksheet example 31-4, identify the key, provide a Roman numeral analysis, and label all circled non-chord tones.



Worksheet example 31-4. Beethoven, Violin Sonata no. 6 in A major, mvt. 2, mm. 1-9

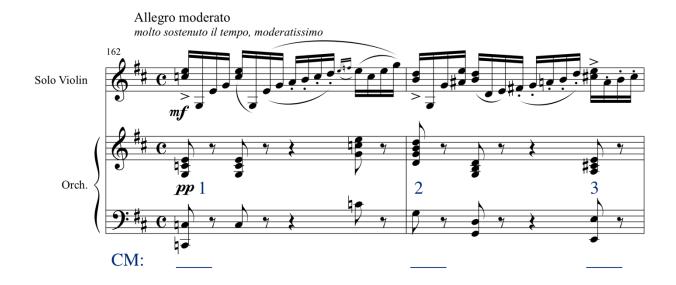
PART E. Study and listen to the excerpt in Worksheet example 31-5. Although the piece as a whole is in the key of G minor, we will interpret this passage in the key of B-flat major. Please provide Roman numerals for the chords numbered from 1 to 11 in the key of B-flat major. Protip: remember seventh chords can be incomplete!



Worksheet example 31-5. Niccolò Paganini, Caprice in g minor, op. 1 no. 6, mm. 11-14

PART F. Study and listen to Worksheet example 31-6. This excerpt uses the key signature of D major, but this portion is best analyzed in the key of C major. Please provide Roman numerals for each of the numbered chords in the key of C major.

Identify the secondary dominants. Which secondary dominant resolves as you would expect? Which one doesn't, and why?





Worksheet example 31-6. Pyotr Ilyich Tchaikovsky, Violin Concerto in D major, op. 35, mvt. 1, mm. 162–67