

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.

81

Vln. I

Vln. II

Vla.

Vc.

Key: ___:

1 2 3 4 5 6

rinf.

rinf.

rinf.

86

7 8 9 10 11 12 13 14

Worksheet example 31-1. Joseph Bologna, 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.

Piano

p

f

cresc.

A♭M: _ _ _ _ _

Worksheet example 31-2. F. Schubert, Ecossais, 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?

Musical score for measures 1-5. The piece is in 3/4 time, key of A major (two sharps). The piano part is marked *p*. Measures 1-5 are numbered in blue. Measure 1 starts with a piano dynamic marking. The bass line features a chromatic descending line: G4, F#4, E4, D4, C4.

Musical score for measures 6-10. Measures 6-10 are numbered in blue. Measure 6 begins with a melodic sequence in the right hand: G4, A4, B4, C5, B4, A4, G4. Measure 8 contains a double bar line with repeat dots. The bass line continues with chromatic motion: B3, A3, G3, F#3, E3, D3, C3.

Musical score for measures 11-16. Measures 11-16 are numbered in blue. Measure 11 features a six-four chord in the bass line (F#4, E4, D4, C4). Measure 15 features a six-four chord in the bass line (G4, F#4, E4, D4). The piece concludes with a final cadence in measure 16.

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.

Adagio molto espressivo

Violin

Piano

KEY: ___: ___

1

p *sf* *sf*

p *sf* *sf*

cresc.

cresc.

p *cresc.* *p*

p *cresc.* *p*

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. Pro-tip: remember seventh chords can be incomplete!

Violin

Adagio

1 2 3 4 5 6 7 8 9 10 11

B-flat major: _____

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?

Solo Violin

Allegro moderato
molto sostenuto il tempo, moderatissimo

162

mf

Orch.

pp 1 2 3

CM: _____

The image displays a musical score for the first movement of Pyotr Ilyich Tchaikovsky's Violin Concerto in D major, op. 35, measures 162-67. The score is written for violin and piano. The key signature is D major (two sharps) and the time signature is 3/4. The violin part features a melodic line with slurs and accents. The piano accompaniment consists of chords and single notes, with measures 4, 5, 6, 7, 8, 9, and 10 marked. The score is divided into two systems, with the first system ending with a fermata over measure 6 and the second system ending with 'etc.' and a fermata over measure 10.

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