Part IV

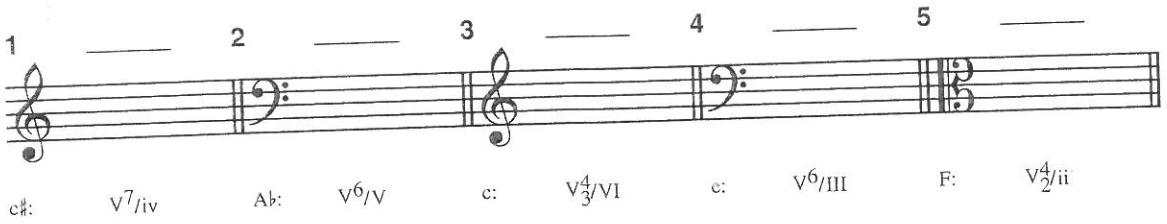
Chromaticism 1

Chapter 16

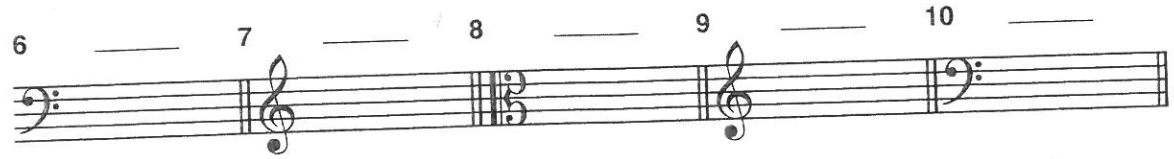
SECONDARY FUNCTIONS 1

EXERCISE 16–1

A. Review the material on spelling secondary dominants (p. 247). Then notate these secondary dominants in the specified inversions. Include key signatures and lead-sheet symbols without slash symbols.



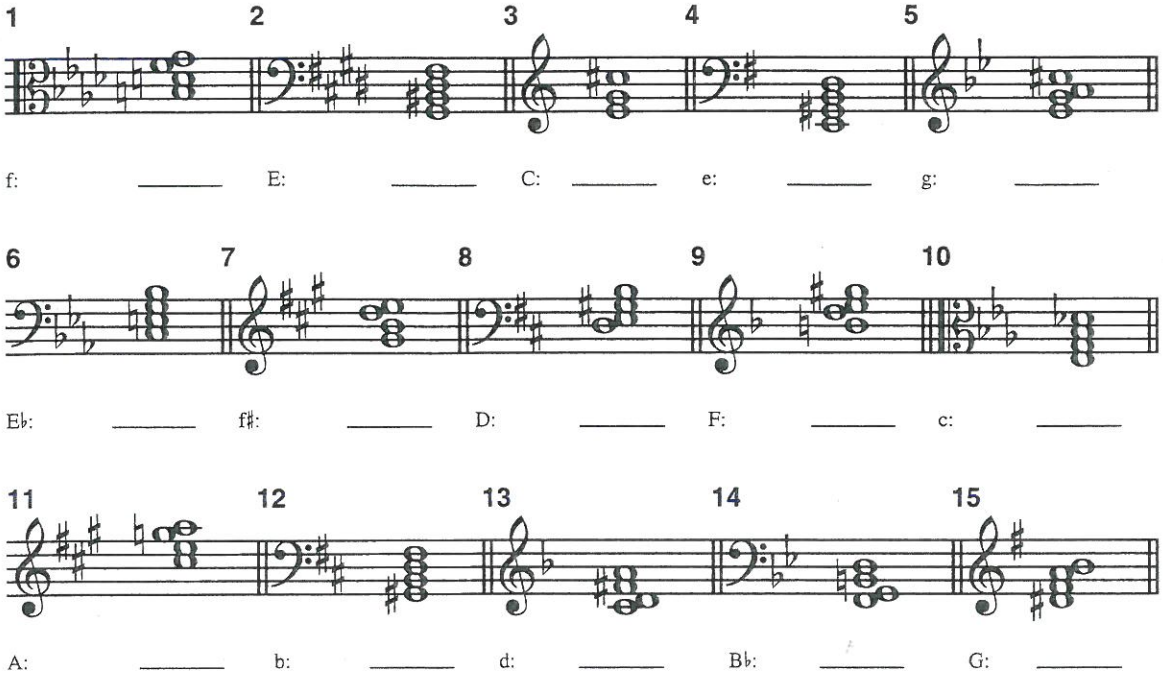
c♯: V^7/iv A♭: V^6/V c: V^4_3/VI e: V^6/III F: V^4_2/ii



D: V^6/vi b: V^7/V A: V^6_5/iii g: V/iv a: V^4_2/V

E♭: V^6_5/IV f♯: V^6/VII C: V^7/ii B♭: V^4_2/IV G: V^4_3/V

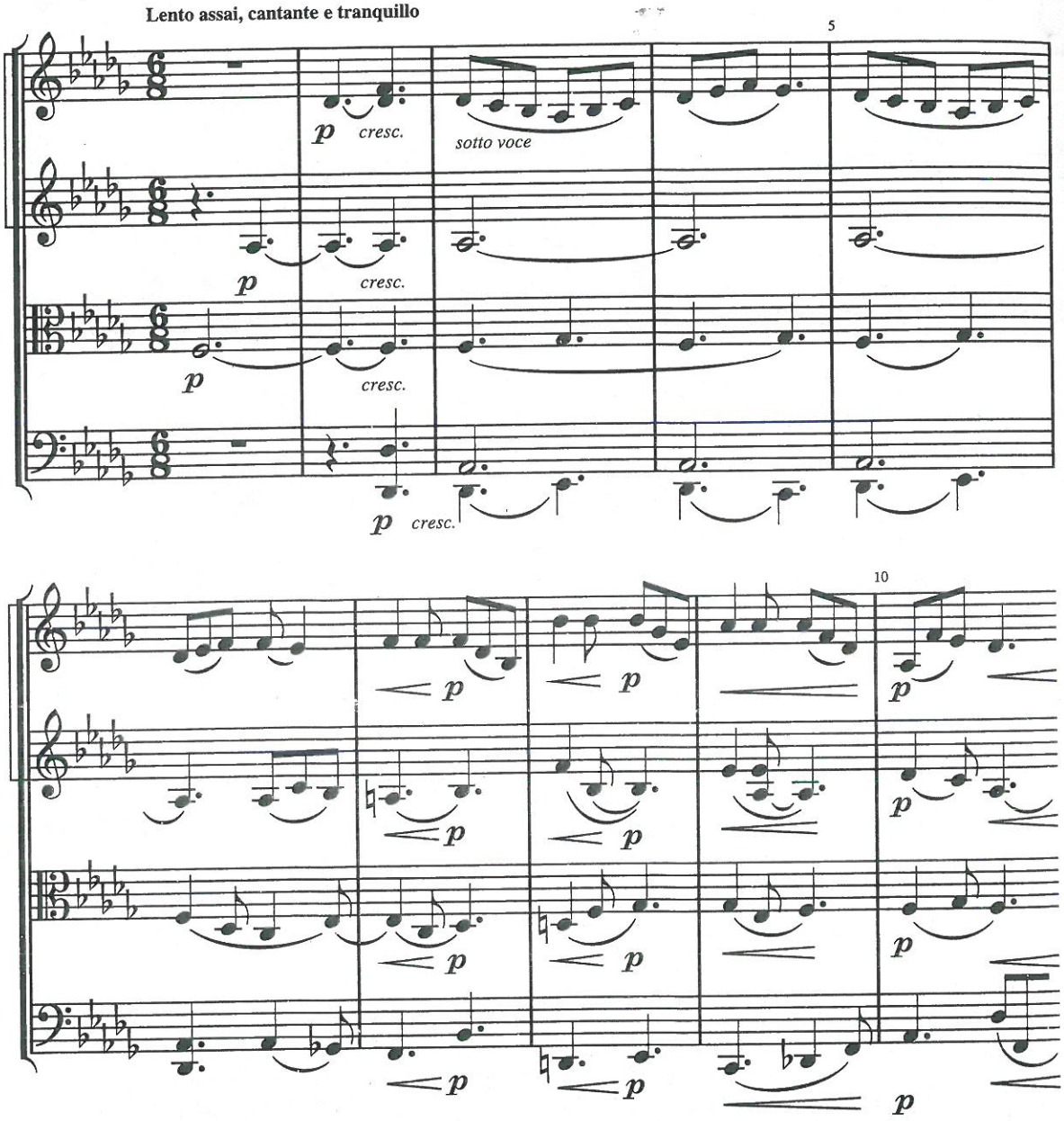
B. Label with a roman numeral any chord that might be a secondary dominant according to the steps outlined on pages 247–248. Label all others with an *x*.



5. Label chords and NCTs. What is the form of this excerpt? (Note: Measures 1–2 are introductory.)

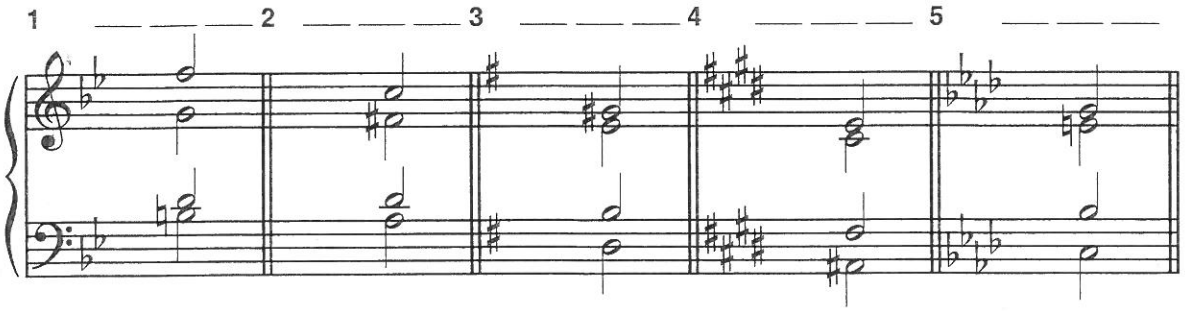
16–2_A5.mp3

Beethoven, String Quartet op. 135, III

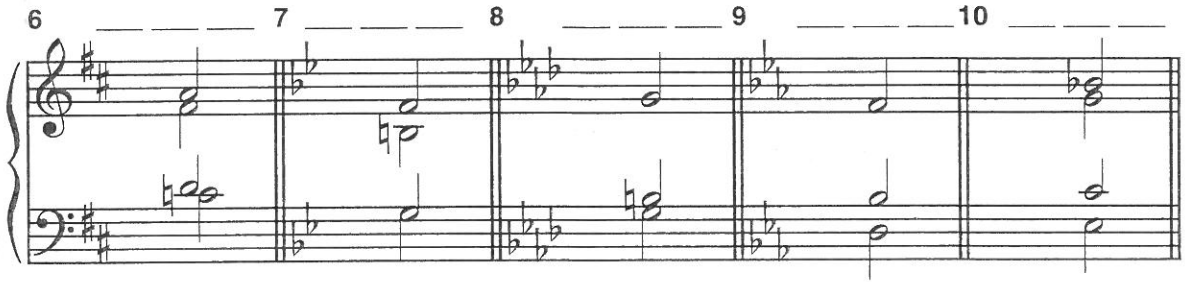


Name _____ Class _____ Date _____

B. For each of the following problems, first analyze the given chord. Next, find a smooth way to lead into the chord. Although there are many possibilities, it will often work to use a chord whose root is a P5 above the root of the secondary dominant. Experiment with other relationships also. Then resolve each chord properly, taking special care with the leading tone and 7th resolutions. Analyze all chords with roman numerals and lead-sheet symbols without slash symbols.

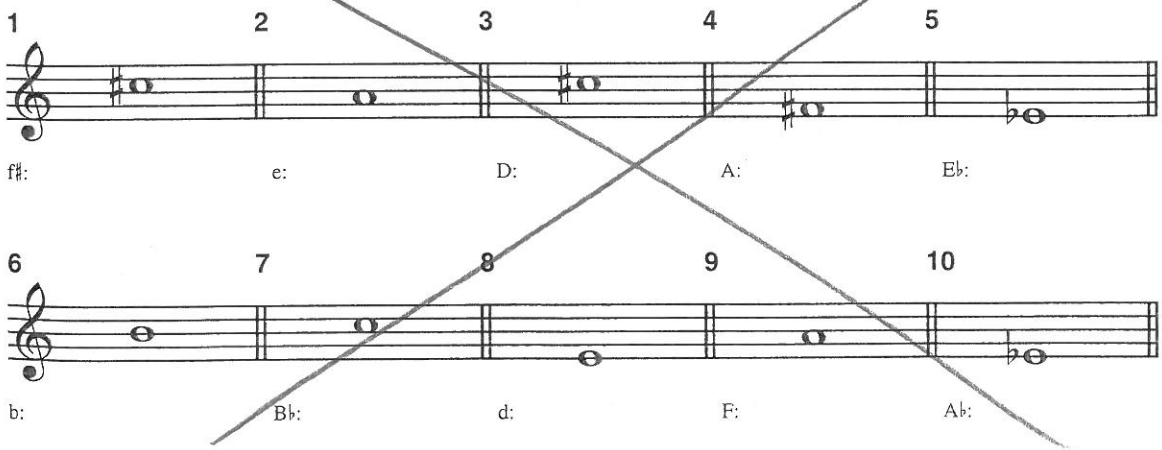


g: ___ ___ ___ C: ___ ___ ___ G: ___ ___ $\mathcal{V}_5^6/\mathcal{V}$ E: ___ ___ ___ A♭: ___ ___ ___

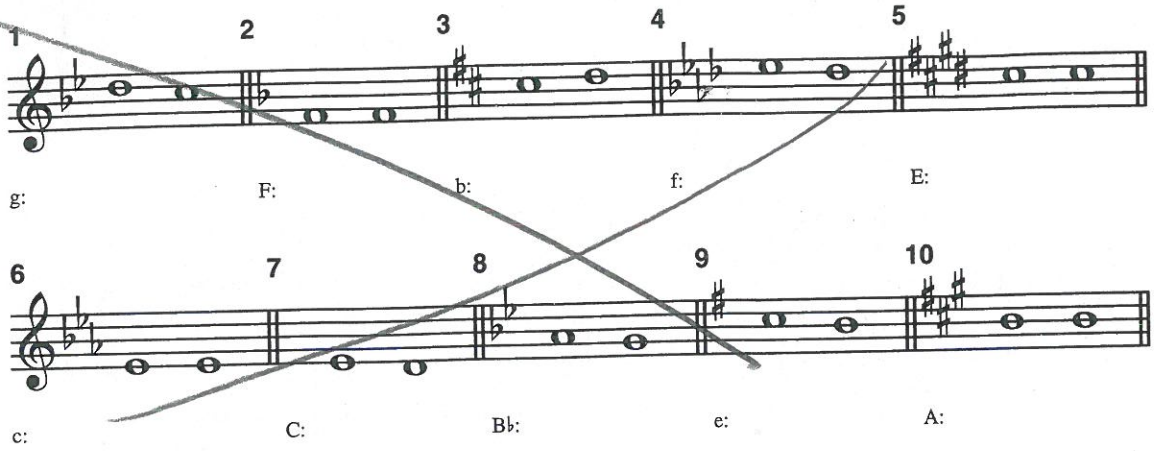


D: ___ ___ ___ B♭: ___ ___ ii^7 f: ___ ___ ___ c: ___ ___ ___ a: ___ ___ ___

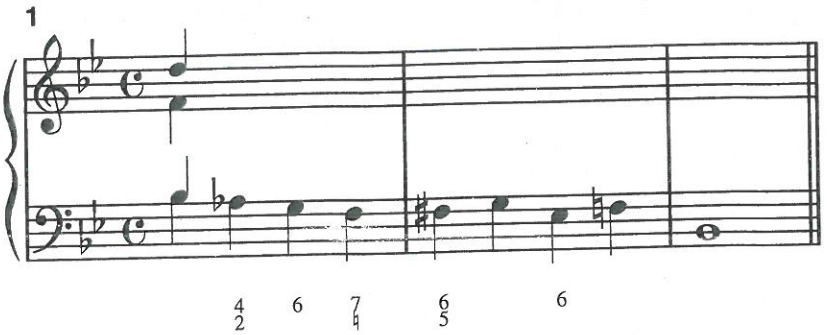
C. List below each note the secondary V and V^7 chords that could harmonize that note. You might find it helpful to refer to the examples on page 246.

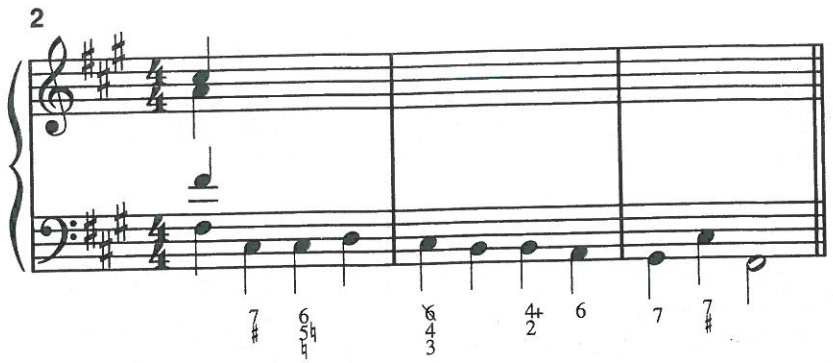


D. Provide roman numerals to show how the first note could be harmonized as a secondary dominant followed by the chord it tonicizes.



E. Analyze the chords specified by each figured bass, then make an arrangement for SATB chorus. Strive for smooth voice leading, even if this results in a dull soprano line.



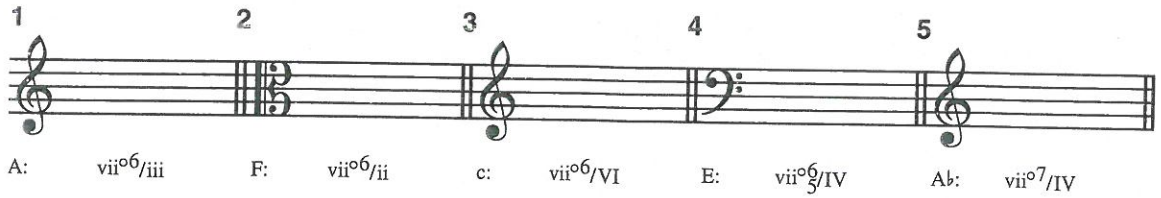


Chapter 17

SECONDARY FUNCTIONS 2

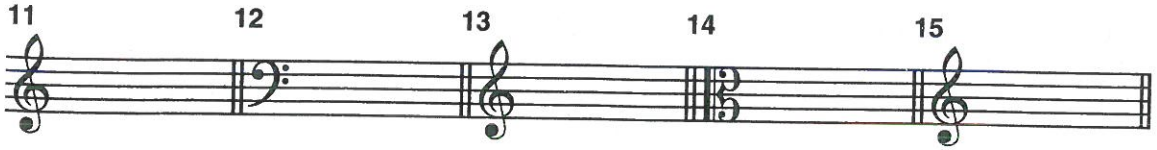
EXERCISE 17–1

A. Review how to spell secondary leading-tone chords (pp. 263–264). Then notate these secondary leading-tone chords in the specified inversion. Include key signatures.



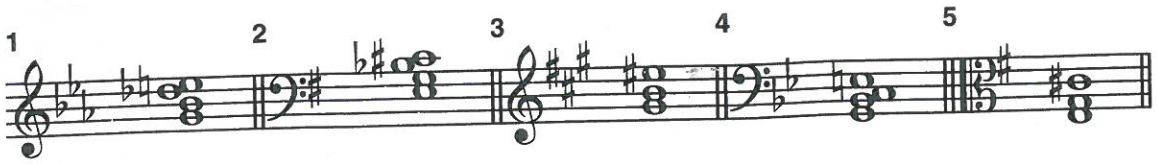
A: vii°6/iii F: vii°6/ii c: vii°6/VI E: vii°$\frac{6}{5}$/IV A♭: vii°7/IV

d: vii°$\frac{6}{5}$/V G: vii°7/vi B♭: vii°6/vi g: vii°7/VII F: vii°7/ii



C: vii⌀$\frac{4}{2}$/V e: vii°6/iv E♭: vii⌀$\frac{4}{3}$/V f♯: vii°7/III D: vii°6/V

B. Label any chord that would be a secondary leading-tone chord according to the steps outlined on page 264. Label all others with an *x*.



c: _____ G: _____ A: _____ B♭: _____ e: _____

C: _____ d: _____ E: _____ E♭: _____ A♭: _____

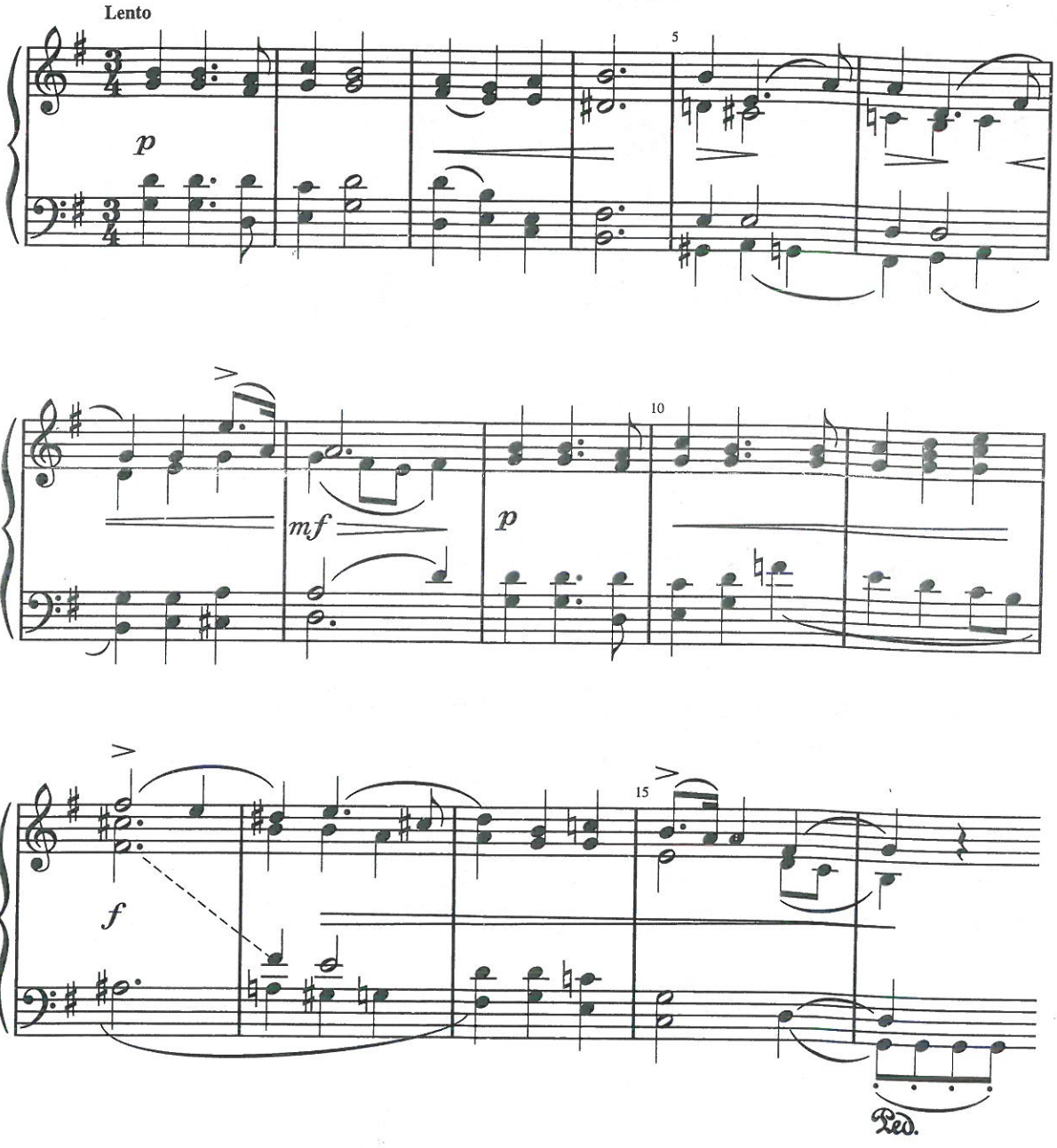
F: _____ f♯: _____ D: _____ C: _____ c♯: _____

Name _____ Class _____ Date _____

5. Analyze chords and NCTs. Find two circle-of-fifths progressions that contain more than four chords. What is the form of this excerpt?

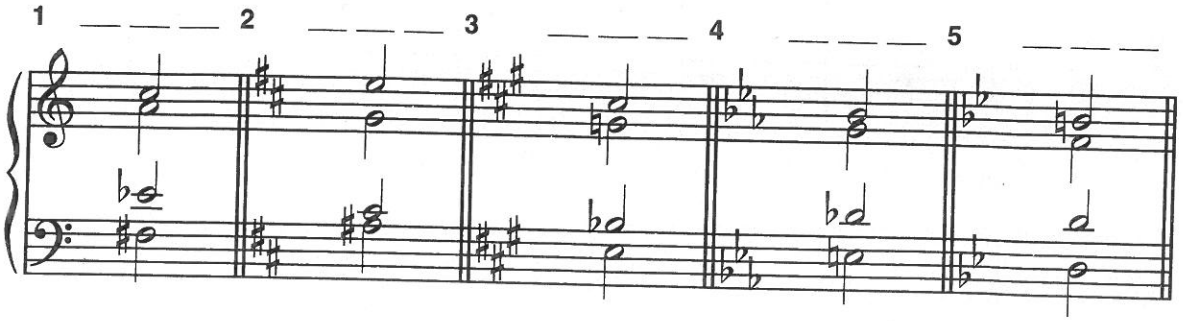
17–2_A5.mp3

Tchaikovsky, "Morning Prayer," op. 39, no. 1

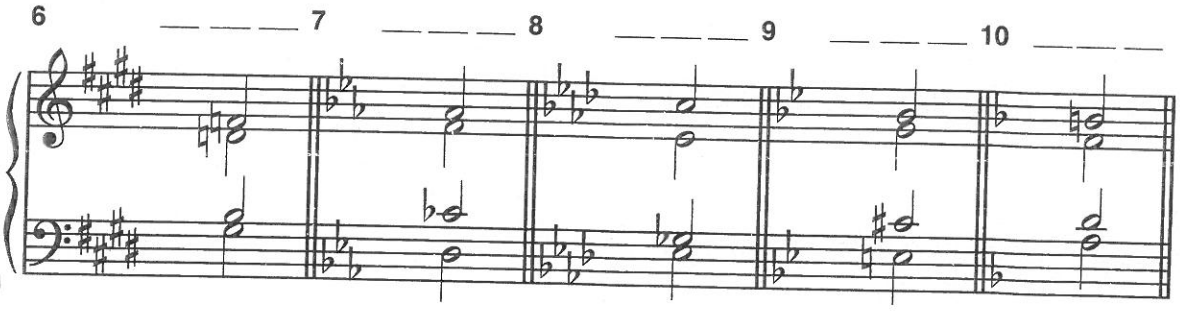


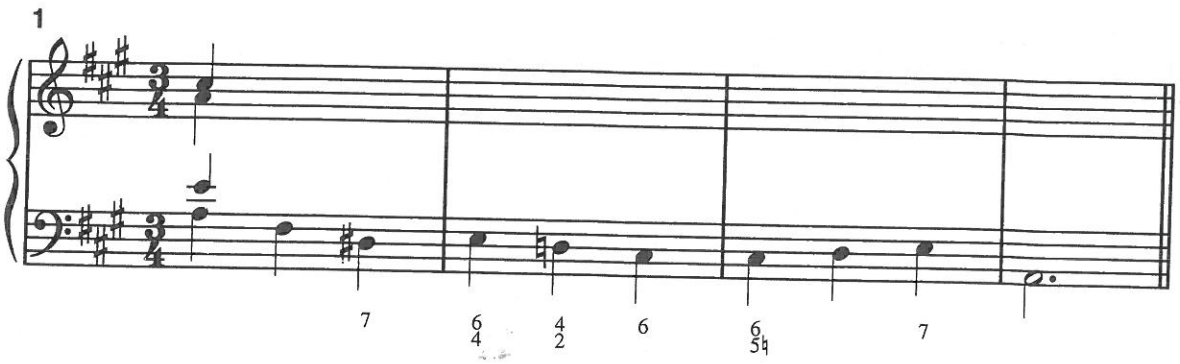
Name _____ Class _____ Date _____

B. For each of these problems, first analyze and resolve the given chord, being especially careful with the chord 7th and the leading tone. Then find a smooth way to lead into the given chord. Analyze all chords with roman numerals and lead-sheet symbols without slash symbols.



C: _____ D: _____ A: _____ E♭: _____ B♭: _____



E: _____ c: _____ f: _____ g: _____ F: _____

C. Analyze the harmonies specified by each figured bass and make an arrangement for SATB chorus. Try to use smooth voice leading, even at the expense of an interesting soprano line.