

Music 233
Secondary Dominants
"Beethoven" Assignment

With the following passage (simplified from Beethoven's piano sonata, Op.13, i, mm. 89-96):

1. Analyze all chords. There will be many $V^{(7)}/??$ chords.
2. Comment on the counterpoint of the outer voices and relate that observation to the final two measures that you could "compose" for extra credit (see below). Write your commentary on the bottom or back of the page.
3. Please note that in the 6th and 8th measures, the notes in parentheses (E-natural and A-natural respectively) are NOT in the original score, but have been added to make the harmonies more obvious.

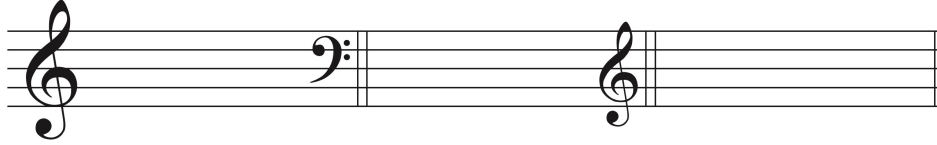
EXTRA CREDIT: In accordance with the voice leading and texture of the passage (i.e. imitate **this** style of piano writing), complete the last two measures (the harmonies are provided) so that they make a perfect authentic cadence. Do not "add" any notes like I did in the 6th and 8th measures. Write neatly.

E \flat :

V V⁷ I

MUSIC 233, CHAPTER 16 HOMEWORK SUPPLEMENT

Notate each secondary dominant in the specified inversion. Include key signatures and mind the clefs.



d: V^7/iv

B: V^6/V

c: V^4_3/VI

For each problem:

1. Analyze the given secondary dominant chord.
2. Notate (and analyze) a chord that smoothly leads into (precedes) the given chord. There are multiple options – a chord a P5 above the root of the secondary dominant will usually work.
3. Resolve the given secondary dominant chord (smoothly). Make sure any 7ths resolve appropriately. In the third problem, the resolved-to chord is already given.
4. Make sure to analyze all chords with roman numerals.
5. Put lead-sheet symbols above all chords (including slash symbols for inversions).

f: _____

Bb: _____

G: _____

$\underline{V^6_5/V}$