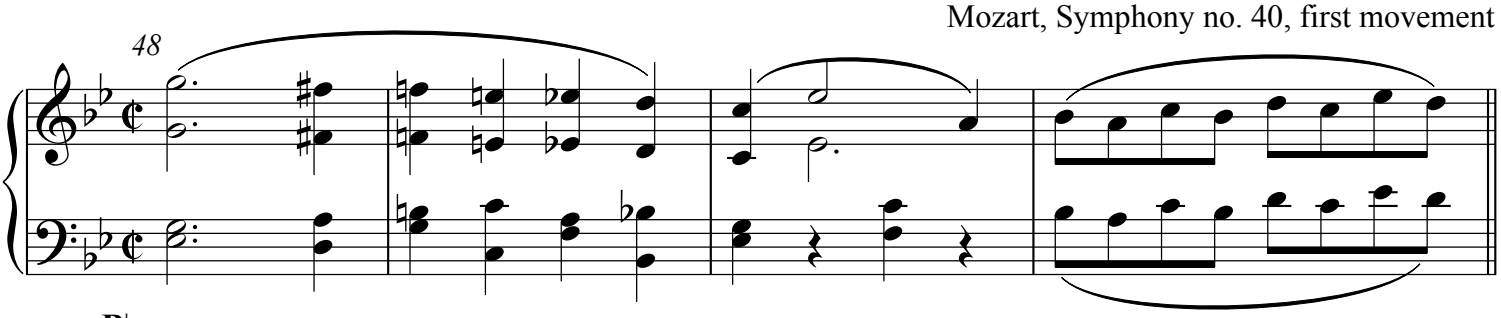
MU 110 (Feurzeig) Assignment 12 (page 1 of 2)

Analyze with roman numerals.
Circle every **chord seventh** and every **secondary leading tone**, and draw an arrow to its resolution.

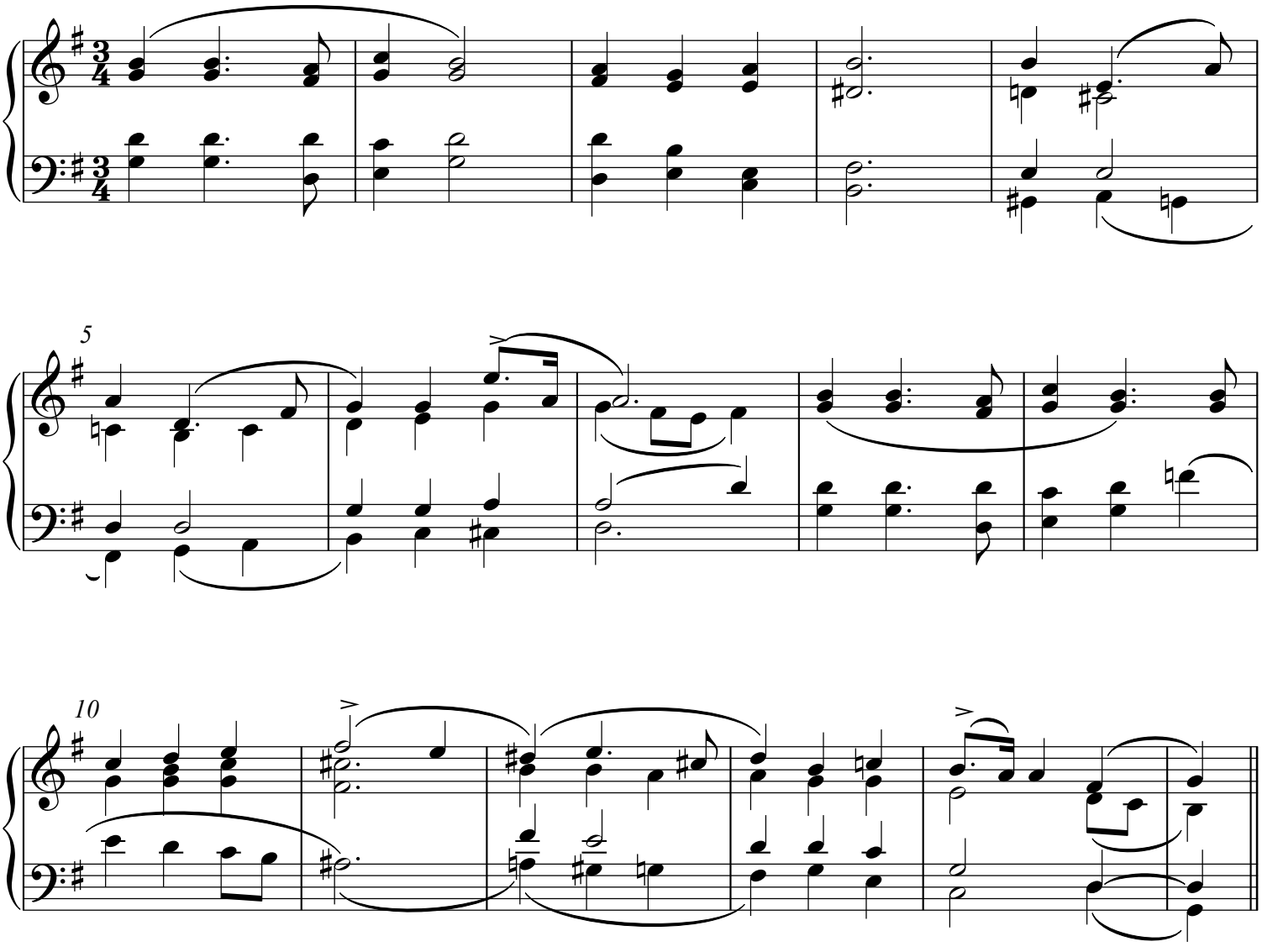
Mozart, Symphony no. 40, first movement



B♭:

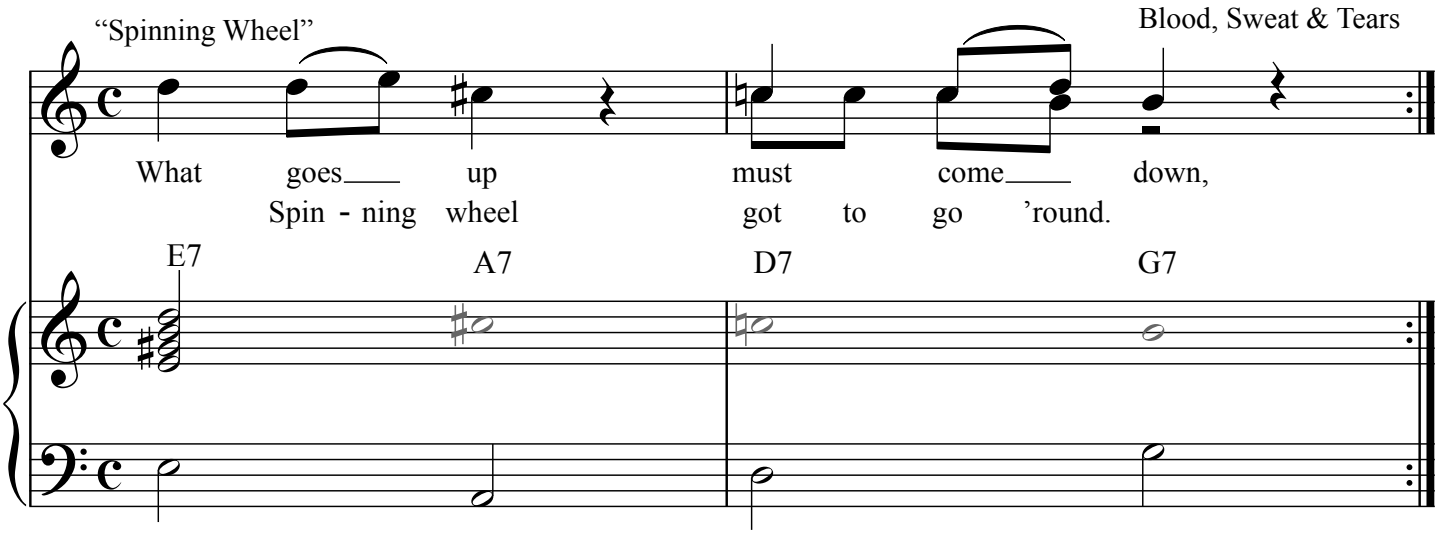
Analyze with roman numerals.
Circle each **secondary leading tone** and **chord seventh**, and draw an arrow to its resolution.
Do all the leading tones resolve upward? Why or why not?
Locate an example of voice-exchange and one suspension.

Tchaikovsky, Morning Prayer



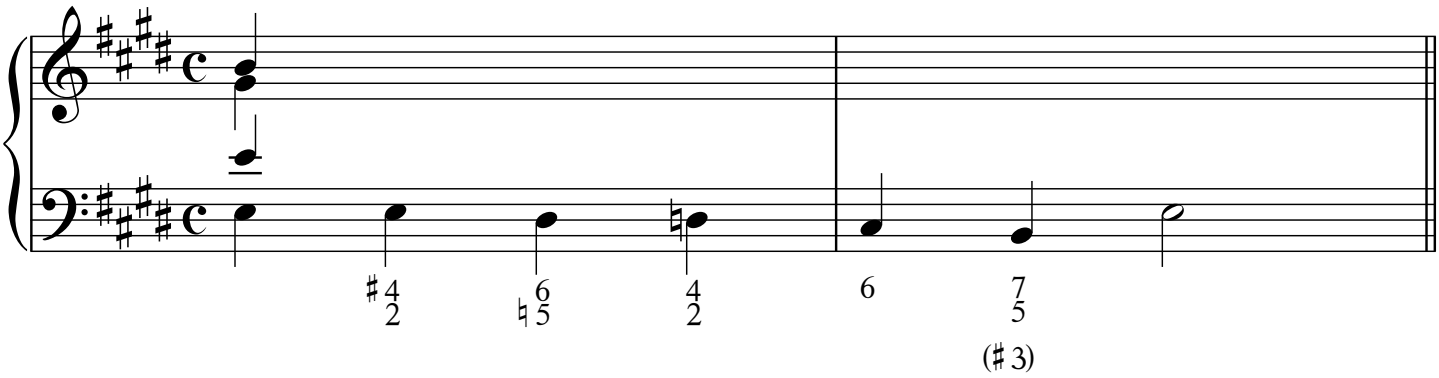
Review the Mozart and Tchaikovsky excerpts.
Note that when followed by a secondary dominant seventh, the leading tone of a secondary function chord resolves **down** by chromatic half step.

Realize these chord symbols with four-note right-hand voicings.
Have the top notes "track" the vocal line by matching the melody note that falls on the beat of the chord change.
Each secondary leading tone should resolve to the seventh of the following chord.



Play and sing your realization—rock out! Funk up the rhythms. Dig this.
Interestingly, this song is tonally ambiguous (that's why I put in no key signature, and don't ask for RN analysis) but the voice leading is so strong that it makes "sense" harmonically nonetheless.

Realize the following figured bass SATB.
Pay **careful** attention to the **accidentals** indicated in the figures.
Secondary leading tones should resolve up a half step (to their "tonic")
unless the resolution chord is a dom. 7th chord—
in that case, the leading tone resolves **down** a half step to become the seventh of the following chord.
You may want to keep in mind the "drop 2" voicing principle.
Provide a RN analysis in the key of E.



E: I

The ♯3 here is cautionary.