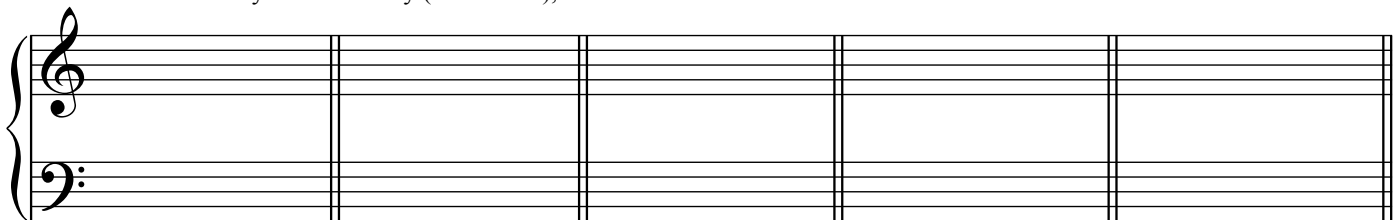# Music 110A (Feurzeig)    Assignment 13    Name:

1. Provide key signature.    2. Write the indicated chord in 4 voices, SATB. **Be sure to distinguish** between **fully-diminished** seventh chords, **half-diminished** seventh chords, and diminished **triads**.    3. **Circle** the **secondary leading tone** and (if present) the **chord seventh**.    4. Resolve each chord, making sure both the chord seventh and the secondary LT resolve properly.

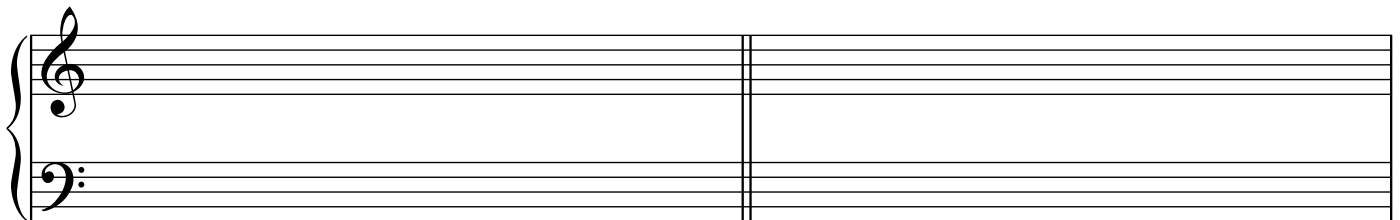A. root position fully-dim. or half-dim. secondary LT chords
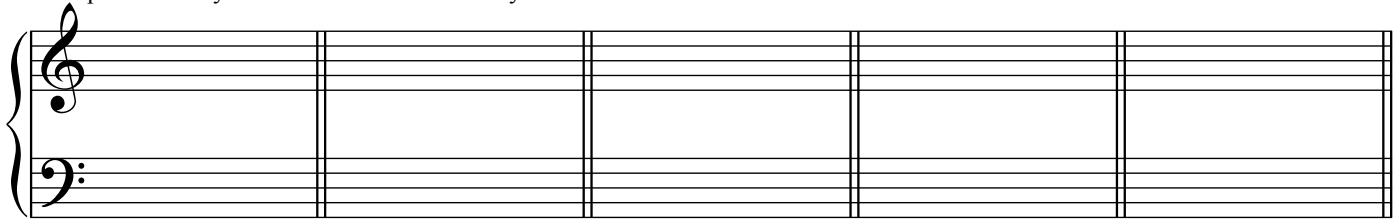


D: vii$^{o7}$/ V    V        F♯m: vii$^{o7}$/ iv    iv        A♭: vii$^{ø7}$/ V    V        E: vii$^{o7}$ /vi    vi        E♭: vii$^{o7}$/ii    ii

B. diminished secondary LT triads only (no seventh), various inversions



Cm: vii$^{o6}$ / V    V        E♭: vii$^{o6}$/vi    vi$^6$    Bm: vii$^{o6}$/iv    iv    A: vii$^{o6}_4$ /ii    ii$^6$        B♭: vii$^{o6}_4$ /IV    IV$^6$

C. cadential elaborations



dm: vii$^{o7}$/ V        V $^5_4$ —— 3        i        G: vii$^{o7}$/ V        V $^{(♮)6}_4$ —— $^5_3$    I

Precede each chord with its **secondary LT chord**, in root position and of the indicated quality, and give RN analysis.



B♭: vii$^{ø7}$/        G: vii$^{o7}$/        Bm: vii$^{o7}$/        A: vii$^{ø7}$/        Gm: vii$^{o7}$/        Am: vii$^{o7}$/

Provide roman numeral analysis. Both secondary **dominant** and secondary **LT** chords are present.



Em:        Fm:        C♯m:        E♭:        A:        F:

audio for all excerpts is on the course website

**READ** chapter 22, "Modulation to Closely Related Keys"

Take the Bach Prelude No. 1 in C Major from the Well-Tempered Clavier, book I (Anthology pp. 48-9).

Reduce the texture to whole notes by collapsing the arpeggio figure to show the underlying 5-part voice leading.
Write out the reduction on the staves below for bars 5-19 (bars 1-4 have been done for you).
Put the three upper voices in the treble staff and the lower two in the in the bass.

Play your reduction. Listen to a recording.

Write appropriate lead-sheet symbols for every measure **above** the grand staff.

Circle every **chord seventh** and draw an arrow to its resolution.

Circle every **leading tone or secondary leading tone** and draw an arrow to its resolution.

Finally, write a roman numeral analysis in the key of C under the staff. Make sure all RN's reflect chord quality.

Given the strong cadential arrival on G in bar 11, can you analyze the harmony of **m. 9** as a secondary function?
Notice the doubling in bar 11. What is unusual about it, and how might you explain it?