

Music 500—Assignment #2 (answer key)

- A. Remember the $\sharp\hat{4}$ accidental in all secondary Dominant chords, and the second accidental ($\hat{6}$) in minor.
- B. Realize the tendency tones in the secondary Dominant ($\sharp\hat{4}-\hat{5}$; $\hat{1}-\hat{7}$), except as noted in F, G, and I below.
- C. Don't double the leading tone in a functional Dominant chord—either in the secondary Dominant ($\sharp\hat{4}$) or in the tonicized Dominant ($\hat{7}$).
- D. Remember the $\hat{7}$ accidental in the Dominant in minor!
- E. Avoid the $\sharp\hat{4}-\hat{4}$ cross-relation, at least in simple chordal styles like this; if V/V moves to V^7 (in any inversion), $\sharp\hat{4}$ should move directly to $\hat{4}$.

Part One: Bass $\sharp\hat{4}$

G: V^6/V V Bb: V^6/V V Db: V^6/V V^4 E: V^6/V V^4

F#: V^6/V V A: V^6/V V C: V^6/V V^4 Eb: V^6/V V^4

Part Two: Bass $\hat{6}-\hat{5}$; Bass $\hat{1}-\hat{7}$

F: V^4/V V Ab: V^4/V V^7 B: V^4/V V^6 D: V^4/V V^6

E: V^4/V V G: V^4/V V^7 Bb: V^4/V V^6 C#: V^4/V V^6

- F.** Over a $\hat{6}-\hat{7}$ bass, $\hat{1}$ cannot descend to $\hat{7}$ (which would double the leading tone!), but should ascend to $\hat{2}$. In an inner voice, $\hat{1}$ can also leap down to $\hat{5}$ —if necessary to complete the V chord.
- G.** Any $\hat{1}-\hat{2}$ line must appear under $\#4-\hat{5}$, and not above it (where it would create a direct 5th). Therefore this $\hat{1}-\hat{2}$ line will almost always appear in an inner voice, and not in the soprano—unless the inner voice $\#4$ goes down to $\hat{4}$.

Part Three: Bass $\hat{6}-\hat{7}$

Gb: V_4/V V_6 Eb: V_4/V V_6 A: V_4/V V_6 C: V_4/V V_6

D: V_4/V V_6 F: V_4/V V_6 G#: V_4/V V_6 B: V_4/V V_6

- H.** Over bass $\hat{2}-\hat{5}$, if all tendency-tones are realized, it is impossible to write both a complete V^7/V and a complete V . The tendency tone to thwart, if complete chords are desired, is not $\hat{1}$, which over this bass should descend to $\hat{7}$ no matter what voice it is in, but rather $\#4$ —which, in an inner voice, can skip down to $\hat{2}$ to complete the V chord. (However, if the resolution is to V^7 , $\#4$ must move directly to $\hat{4}$ [guideline E]; in this progression, one of the chords must be incomplete.)
- I.** Over bass $\hat{2}-\hat{7}$, $\hat{1}$ cannot descend to $\hat{7}$ (to avoid doubling a leading-tone), and thus should ascend to $\hat{2}$. [cf. guideline G]

Part Four: Bass $\hat{2}-\hat{5}$; Bass $\hat{2}-\hat{7}$

Db: V^7/V V E: V^7/V V^7 Bb: V/V V_6 G: V^7/V V_6

C: V/V V^7 Eb: V^7/V V^7 F#: V/V V_6 A: V^7/V V_6

- J. The seventh of a $\text{vii}^{\circ 7}/\text{Y}$ is $\flat\hat{3}$, which requires an accidental in major. That $\flat\hat{3}$ ($=\flat\hat{6}/\text{Y}$) is always a tendency tone, and must descend to $\hat{2}$.
- K. A $\flat\hat{3}-\hat{2}$ line can appear over a $\hat{6}-\hat{7}$ line, but not *over* a $\hat{6}-\hat{5}$ line (where it creates a direct 5th). Any $\flat\hat{3}-\hat{2}$ line must appear under $\hat{6}-\hat{5}$; therefore, $\flat\hat{3}-\hat{2}$ can appear in the soprano only over a $\hat{6}-\hat{7}$ bass.
- L. Therefore, $\hat{6}-\hat{5}$ virtually never appears in the bass of a progression from $\text{vii}^{\circ 7}/\text{Y}$ directly to Y ; bass $\hat{6}$ under a $\text{vii}^{\circ 7}/\text{Y}$ must ascend to $\hat{7}$.

Part Five: Secondary $\text{vii}^{\circ 7}$ of Y

B: $\text{vii}^{\circ 7}/\text{Y}$ Y D: $\text{vii}^{\circ 7}/\text{Y}$ Y^4 F: $\text{vii}^{\circ 6}/\text{Y}$ Y^6 Ab: $\text{vii}^{\circ 4}/\text{Y}$ Y^6

Bb: $\text{vii}^{\circ 7}/\text{Y}$ Y C#: $\text{vii}^{\circ 7}/\text{Y}$ Y^4 E: $\text{vii}^{\circ 6}/\text{Y}$ Y^6 G: $\text{vii}^{\circ 4}/\text{Y}$ Y^6

- M. A Dominant of Y moves to a cadential \sharp by retaining as many common-tones as possible.
- N. In moving from a diatonic DP to a D/Y , avoid a $\hat{4}-\sharp\hat{4}$ cross-relation by connecting those two scale-steps via direct chromaticism if possible. Likewise, in minor, $\hat{6}-\flat\hat{6}$ should appear as a direct chromaticism, in an inner voice—since it thwarts the tendency of $\flat\hat{6}$ to move to $\hat{5}$. In major, $\hat{3}-\flat\hat{3}$ should appear as a direct chromaticism.

Part Six: D/Y approached from a diatonic DP, and resolving through a cadential \sharp

Ab: ii^6/Y^6 (I^4) Y^7 F: $\text{bVI } \text{Y}^6/\text{Y}$ (i^4) Y^7 B: $\text{iv}^7\text{vii}^{\circ 7}/\text{Y}$ (i^4) Y^7 E: $\text{IV}^6 \text{vii}^{\circ 6}/\text{Y}$ (I^4) Y^7