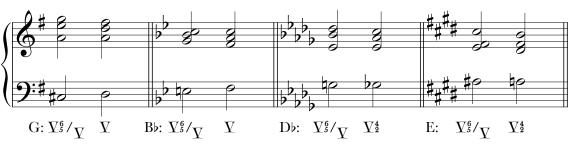
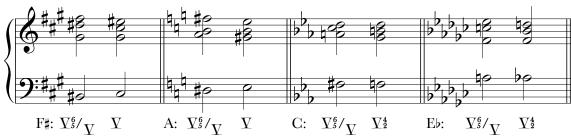
## Music 500—Assignment #2 (answer key)

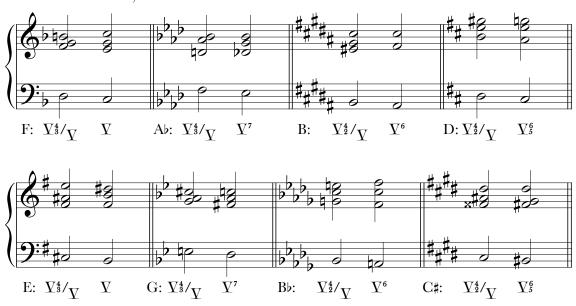
- **A.** Remember the #4 accidental in all secondary Dominant chords, and the second accidental (6) in minor.
- **B.** Realize the tendency tones in the secondary Dominant ( $\sharp \hat{4}-\hat{5}$ ;  $\hat{1}-\hat{7}$ ), except as noted in F, G, and I below.
- **C.** Don't double the leading tone in 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  $\Sigma / \Sigma$  moves to  $\Sigma^7$  (in any inversion),  $\sharp \hat{4}$  should move directly to  $\hat{4}$ .

Part One: Bass #4



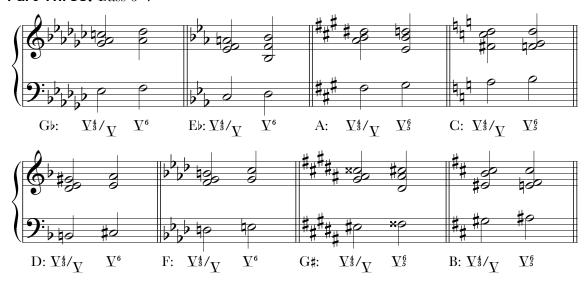


Part Two: Bass  $\hat{6}$ - $\hat{5}$ ; Bass  $\hat{1}$ - $\hat{7}$ 



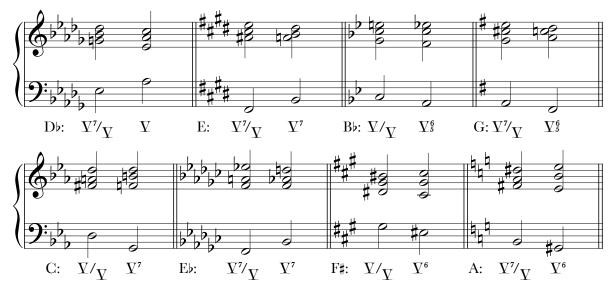
- **F.** Over a  $\hat{6}$ – $\hat{7}$  bass,  $\hat{1}$  cannot descend to  $\hat{7}$  (which would double the leading tone!), but should ascend to  $\hat{2}$ . In an inner voice,  $\hat{1}$  can also leap down to  $\hat{5}$ —if necessary to complete the  $\Sigma$  chord.
- **G.** Any  $\hat{1}-\hat{2}$  line must appear under  $\sharp \hat{4}-\hat{5}$ , 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  $\sharp \hat{4}$  goes down to  $\hat{4}$ .

Part Three: Bass 6-7



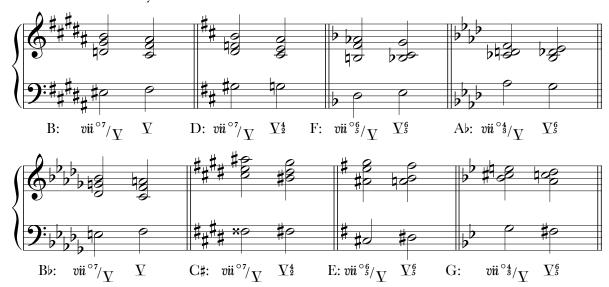
- **H.** Over bass  $\hat{2}-\hat{5}$ , if all tendency-tones are realized, it is impossible to write both a complete  $\nabla^7/\nabla$  and a complete  $\Sigma$ . The tendency tone to thwart, if complete chords are desired, is not  $\hat{1}$ , which over this bass should descend to  $\hat{7}$  no matter what voice it is in, but rather  $\sharp \hat{4}$ —which, in an inner voice, can skip down to  $\hat{2}$  to complete the  $\Sigma$  chord. (However, if the resolution is to  $\Sigma^7$ ,  $\sharp \hat{4}$  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  $\hat{2}$ - $\hat{7}$ 



- **J.** The seventh of a  $v\ddot{u}^{\circ 7}/Y$  is  $\flat \hat{3}$ , which requires an accidental in major. That  $\flat \hat{3}$  (= $\flat \hat{6}/Y$ ) 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  $v\ddot{u}^{\circ 7}/\nabla$  directly to  $\Sigma$ ; bass  $\hat{6}$  under a  $v\ddot{u}^{\circ 7}/\nabla$  must ascend to  $\hat{7}$ .

**Part Five:** Secondary  $v\ddot{u}^{\circ 7}$  of V



- **M.** A Dominant of  $\Sigma$  moves to a cadential 4 by retaining as many common-tones as possible.
- **N.** In moving from a diatonic DP to a D/ $\mathbb{Y}$ , 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 <sup>4</sup>

