

Unit 12

Secondary Dominant

A **secondary dominant** is the dominant of a scale degree other than the tonic. Secondary dominants are labeled with Roman numerals designating them as V of ii, V of iii, V7 of IV, etc. Secondary dominants account for most of the accidentals found in music.

1. Play this chord progression which uses secondary dominants in the key of C Major.
Then, transpose to the key of G Major.

Key of C Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

Key of G Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

2. Play this chord progression which uses secondary dominants in the key of C Major.
Then, transpose to the key of F Major.

Key of C Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

Key of F Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

3. Play this chord progression which uses secondary dominants in the key of C Major.
Then, transpose to the key of D Major.

Key of C Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

Key of D Major

V7 of vi vi V7 of V V V7 of IV IV V7 of iii iii V7 of ii ii V7 I

4. Write the Roman numerals for these chord progressions which use secondary dominants.

Key of B \flat Major

— of — — — —

Key of A Major

— of — — — —

Key of E Major

— of — — — —

Key of D Major

— of — — — —

Unit 13

Modulation

Modulation is a change of key within a composition: one key is left and a new one is established. Most modulations occur between keys that are closely related. Closely related keys are those which are adjacent on the circle of keys. The key signatures of closely related keys differ by no more than one sharp or flat. For example, music in the key of C Major frequently modulates to G Major, F Major, or to their relative minor keys A minor, E minor and D minor.

Modulation with a Secondary Dominant

Modulation is frequently established with a secondary dominant. The secondary dominant becomes the dominant of the new key. The music excerpt below begins in the key of G Major. The V7 of IV in measure 7 establishes a modulation to the key of C Major and the cadence between measures 10-11 is an authentic cadence in C Major.

From *Sonata, Op. 49, No. 2* by Beethoven
(Piano Repertoire: Baroque & Classical, Level 7, page 40, measures 5-11)

5 Key of G Major

G Major: I

Secondary Dominant

Key of C Major

C Major: V2

I

V7

Authentic cadence in C Major

I

V7

I

In polyphonic music, the notes of a chord are usually spread out in a melodic passage. The chords are often incomplete and merely implied by the notes of a melody. Recurring accidentals generally indicate a modulation. The music excerpt below begins in the key of C Major. The recurring accidental $F\sharp$ indicates a modulation to the key of G Major. The circled notes imply the V7 chord in G Major and the cadence between measures 6-7 is an authentic cadence in G Major.

From *Invention No. 1* by Bach
(Piano Repertoire: Baroque & Classical, Level 7, page 12, measures 3-7)

3 Key of C Major

C Major: I

Secondary Dominant

Key of G Major

G Major: V7

I

(Invention No. 1 continued)

6

Authentic cadence in G Major

V I

1. The music excerpt below begins in C Major. A modulation is established with a secondary dominant. Write the Roman numerals for the underlined> chords and name the new key.

*From Etude 1 by Czerny**(Piano Repertoire: Etudes, Level 7, page 4)*

Key of C Major

C Major: _____

_____ of _____

_____ Major: _____

Key of _____

Phrase Modulation

Phrase modulation is a sudden change of key between phrases. One phrase will cadence in the original key, and the next phrase begins immediately in the new key.

*From Prelude, Op. 28, No. 20 by Chopin**(Piano Repertoire: Romantic & 20th Century, Level 7, page 14)*

First Phrase: Key of C minor

Second Phrase: Key of A \flat Major

C minor: i iv7 V7 i

A \flat Major: I IV V7 I

2. The music excerpt below is a phrase modulation. The first phrase is in C Major. Write the Roman numerals for the underlined> chords and name the key of the second phrase.

*From Reverie by Tchaikovsky**(Piano Repertoire: Romantic & 20th Century, Level 7, page 28-29)*

First Phrase: Key of C Major

Second Phrase: Key of _____

C Major: _____

_____ Major: _____

Unit 14

Harmonic Analysis

Harmonic analysis is the identification of chords and keys used in music. Harmonic analysis of the music excerpts in this unit requires the knowledge you have accumulated in previous units about triads, seventh chords, secondary dominants and modulation. Harmonic analysis is important for understanding the music you play. A pianist skilled at harmonic analysis will read music better, learn music faster, understand the form of a piece better, and play from memory with more security and confidence. Analyze the harmonies in all music that you play and take some time to write chord names and figured bass in your music.

1. Name the chords used in each measure of this music excerpt. Write the letter name of the chord on the line below each measure.

From Sonata in C, Hob. X37 I by Haydn
(Piano Repertoire: Baroque & Classical, Level 7, page 20)

Am

2. Name the chords used for the left hand accompaniment in this music excerpt. Five of the chords are types of seventh chords.

From *Waltz in A minor* by Schubert
(*Piano Repertoire: Romantic & 20th Century*, Level 7, page 5)

The image shows two systems of musical notation for the piano accompaniment of Schubert's 'Waltz in A minor'. Each system consists of a treble clef staff and a bass clef staff. The left hand part is the focus, with five chords underlined for identification. The chords are: 1. A minor triad (A2, C3, E3), 2. A minor triad (A2, C3, E3), 3. A minor triad (A2, C3, E3), 4. A minor triad (A2, C3, E3), and 5. A minor triad (A2, C3, E3). The right hand part features a melodic line with eighth and sixteenth notes.

3. Name each underlined chord in this music excerpt. Name the two boxed chords: a. _____
b. _____

From *Important Event* by Schumann
(*Piano Repertoire: Romantic & 20th Century*, Level 7, page 12)

The image shows a musical score for 'Important Event' by Schumann. It features a treble clef staff and a bass clef staff. The left hand part has several chords, with two boxed chords labeled 'a.' and 'b.' and several underlined chords. The right hand part has a melodic line with eighth and sixteenth notes. The boxed chord 'a.' is a D major triad (D4, F#4, A4) and the boxed chord 'b.' is a D major triad (D4, F#4, A4). The underlined chords are: 1. D major triad (D4, F#4, A4), 2. D major triad (D4, F#4, A4), 3. D major triad (D4, F#4, A4), 4. D major triad (D4, F#4, A4), 5. D major triad (D4, F#4, A4), 6. D major triad (D4, F#4, A4), 7. D major triad (D4, F#4, A4), 8. D major triad (D4, F#4, A4), 9. D major triad (D4, F#4, A4), 10. D major triad (D4, F#4, A4).