

Deceptive Resolutions of Secondary Dominants - Homework

Realize the chord progressions below. Transpose each example into one more key. Provide full analysis.

1.

C: I V₇/vi IV₃ V₇/V iii₃ V^{b7}/IV ii₃ V₇/iii I₃ vi ii⁶ V⁷ I

2.

C: I V₇/vi IV₃ V₇/V iii₃ V^{b7}/IV ii₃ ii V₇/vi IV₃ IV⁶ V⁷ I

Secondary dominant as chromatic half cadence

Cadences inside compositions sometimes produce a half cadence on a secondary dominant (chromatic half cadence, CHC). The subsequent phrase often begins with the resolution of the secondary dominant. (See Tchaikovsky's "Morning Prayer" in Appendix M.)

Provide full analysis of the examples below.

3.

C:

4.

C: