



# Assignments and Drills

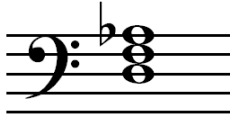
## Assignment 13.01


The objective of this assignment is identification of borrowed chords, secondary dominants, secondary leading tone chords, and diatonic chords.


Instructions: Fill in the blanks as requested pertaining to each chord provided. Put a circle around the roman numeral analysis of borrowed chords, and enclose secondary chords in a box. The first one has been started for you. REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

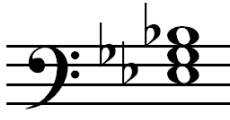
1.  Write the roman numeral analysis of this chord in the following keys.  
 D: ♭VII    B<sup>♭</sup>: V/V    A<sup>♭</sup>: \_\_\_\_\_    Cm: \_\_\_\_\_    E: \_\_\_\_\_

2.  Write the roman numeral analysis of this chord in the following keys.  
 C: \_\_\_\_\_    E: \_\_\_\_\_    A: \_\_\_\_\_    Dm: \_\_\_\_\_    G: \_\_\_\_\_

3.  Write the roman numeral analysis of this chord in the following keys.  
 Cm: \_\_\_\_\_    D<sup>♭</sup>: \_\_\_\_\_    E<sup>♭</sup>: \_\_\_\_\_    A<sup>♭</sup>: \_\_\_\_\_    C: \_\_\_\_\_

4.  Write the roman numeral analysis of this chord in the following keys.  
 D: \_\_\_\_\_    C<sup>♯</sup>: \_\_\_\_\_    G: \_\_\_\_\_    Em: \_\_\_\_\_    F<sup>♯</sup>m: \_\_\_\_\_

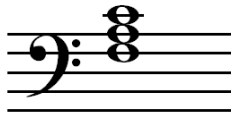
5.  Write the roman numeral analysis of this chord in the following keys.  
 F: \_\_\_\_\_    Cm: \_\_\_\_\_    E: \_\_\_\_\_    D: \_\_\_\_\_    B: \_\_\_\_\_


6.  Write the roman numeral analysis of this chord in the following keys.  
 C<sup>♭</sup>: \_\_\_\_\_    B<sup>♭</sup>: \_\_\_\_\_    D<sup>♭</sup>: \_\_\_\_\_    E<sup>♭</sup>: \_\_\_\_\_    A<sup>♭</sup>m: \_\_\_\_\_


**Assignment 13.02**

The objective of this assignment is identification of borrowed chords, secondary dominants, secondary leading tone chords, and diatonic chords.

Instructions: Fill in the blanks as requested pertaining to each chord provided. REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

1.  Identify the key according to roman numeral analysis.  
 V \_\_\_\_\_ V/V \_\_\_\_\_  $\flat$ VI \_\_\_\_\_  $\flat$ III \_\_\_\_\_  $\flat$ VII \_\_\_\_\_

2.  Identify the key according to roman numeral analysis.  
 vii<sup>o</sup> \_\_\_\_\_ ii<sup>o</sup> \_\_\_\_\_ vii<sup>o</sup>/iii \_\_\_\_\_ vii<sup>o</sup>/V \_\_\_\_\_ vii<sup>o</sup>/ $\flat$ VII \_\_\_\_\_

3.  Identify the key according to roman numeral analysis.  
 ii \_\_\_\_\_ iv \_\_\_\_\_ vi \_\_\_\_\_ v \_\_\_\_\_ iii \_\_\_\_\_

**Assignment 13.03**

The objective of this assignment is proper roman numeral identification of diatonic and chromatic chords.

Instructions: Fill in the blanks in the chart below. Only refer back to example 13.04 to check your work when finished.

| Key of C                          | C | C#/D $\flat$ | D | D#/E $\flat$ | E | F | F#/G $\flat$ | G | G#/A $\flat$ | A | A#/B $\flat$ | B |
|-----------------------------------|---|--------------|---|--------------|---|---|--------------|---|--------------|---|--------------|---|
| DIATONIC TRIADS                   |   |              |   |              |   |   |              |   |              |   |              |   |
| NATURAL MINOR<br>DIATONIC TRIADS  |   |              |   |              |   |   |              |   |              |   |              |   |
| HARMONIC MINOR<br>DIATONIC TRIADS |   |              |   |              |   |   |              |   |              |   |              |   |
| SECONDARY<br>DOMINANTS            |   |              |   |              |   |   |              |   |              |   |              |   |
| SECONDARY<br>LEADING TONES        |   |              |   |              |   |   |              |   |              |   |              |   |
| BORROWED<br>CHORDS                |   |              |   |              |   |   |              |   |              |   |              |   |
| AND THEIR<br>TONICIZERS           |   |              |   |              |   |   |              |   |              |   |              |   |

The objective of this assignment is identification of borrowed chords.

Instructions: Complete the harmonic analysis for each brief piano accompaniment figure below.<sup>9</sup> Circle the roman numeral analysis of borrowed chords.

REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

1.

2.

3.

4.

<sup>9</sup> The progression in number four is directly derived from Variations on a Hungarian Song, Opus 21, No. 2, variation 12, measures 101-102: Johannes Brahms, 1856. Public Domain.

The objective of this assignment is identification of borrowed chords in literature.

Instructions: Complete the harmonic analysis for the chorale<sup>10</sup> below and identify each cadence. Circle the roman numeral analysis of borrowed chords. REFER BACK TO EXAMPLES 13.01 – 13.09 IF NECESSARY.

The musical score is a two-staff setting in B-flat major, common time. It consists of 11 measures. Measures 1-3 are in the key of B-flat major. Measure 4 contains a borrowed chord (F#m7b9). Measure 5 continues with the borrowed chord. Measure 6 contains a borrowed chord (F#m7b9). Measure 7 contains a borrowed chord (F#m7b9). Measure 8 contains a borrowed chord (F#m7b9). Measure 9 contains a borrowed chord (F#m7b9). Measure 10 contains a borrowed chord (F#m7b9). Measure 11 contains a borrowed chord (F#m7b9).

<sup>10</sup> O wie selig seid ihr doch, ihr Frommen: *Common chorale* harmonized by J.S. Bach, circa 1725. Public Domain. A simplified version of this chorale appears in assignment 7.12.

The objective of this assignment is identification of borrowed chords in literature.

1. Complete the harmonic analysis for the excerpt<sup>11</sup> below.
2. Write pop-chord symbols for each chord above the staff.

The assignment has been started for you.

REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

43 G#/B# 44 45

Vln. I

Vln. II

Vla.

Vc.

D:  $\text{V}^6/\text{vii}^0$

46 47 48 49 50

considered nonharmonic at present

*p* *sf* *f*

*p* *sf* *f*

*p* *sf* *f*

*p* *sf* *f*

<sup>11</sup>String Quartet, Opus 64, No. 5. First movement (Allegro), measures 43-50: Franz Joseph Haydn, 1790. Public Domain.

The objective of this assignment is identification of borrowed chords in literature.

1. Complete the harmonic analysis for the excerpt<sup>12</sup> below (including nonharmonic tones).
2. Write pop-chord symbols for each chord above the staff.

REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

The musical score consists of two systems of four staves each. The first system covers measures 9, 10, and 11. The second system covers measures 12, 13, 14, 15, and 16. The key signature is G major (one sharp) and the time signature is 3/4. The dynamics are marked with *p* (piano) in measures 9, 10, and 11. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

<sup>12</sup> String Quartet, Opus 64, No. 5. Third movement (Allegretto), measures 9-16: Franz Joseph Haydn, 1790. Public Domain.

The objective of this assignment is identification of borrowed chords in literature.

1. Complete the harmonic analysis for the excerpt<sup>13</sup> below (including nonharmonic tones).
2. Write pop-chord symbols for each chord above the staff.

REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

*Etwas geschwinder*

Wo bist du, wo bist du, mein ge-lib-tes  
Land? ge-sucht, ge-ahnt,  
und nie ge-kahnt!

*mf* *p* *pp*

<sup>13</sup> Der Wanderer (D. 493), measures 1-10: Franz Schubert, 1816. Public Domain.

The objective of this assignment is identification and voice leading of borrowed chords and secondary dominants.

1. Complete the harmonic analysis for each brief melody below.
2. Identify each cadence.
3. Put a circle around the roman numeral analysis of borrowed chords.
4. Write the alto and tenor voices according to common practice.

REFER BACK TO EXAMPLES 13.01 — 13.09 IF NECESSARY.

1.

6 6 6 4/3 6/4 6/5 b7/b5 4 - 3

2.

6 6 #6 6 6 #6 6 7 (#)

3.

# (7) 3/3 b7/b5 6/4 6/5



# Composition Project

**Assignment 13.10**

Instructions: Compose an original piece of music *for solo instrument* as follows:

- Homophonic texture on treble clef in *lead sheet* format (melody below and pop-chord symbols above)
- Period construction
- Traditional cadences
- Strong pattern of harmonic rhythm
- Strong harmonic progressions, no retrogressions
- Include at least one borrowed chord
- Minimum 16 measures in length

## Questions for Review

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1. From where are *borrowed chords* borrowed?
2. How do borrowed chords typically function? Are there any exceptions?
3. What are the most common borrowed chords in major?
4. What is meant by the term *Picardy third*?
5. Which borrowed chord is so common that it generally is not labeled a borrowed chord?