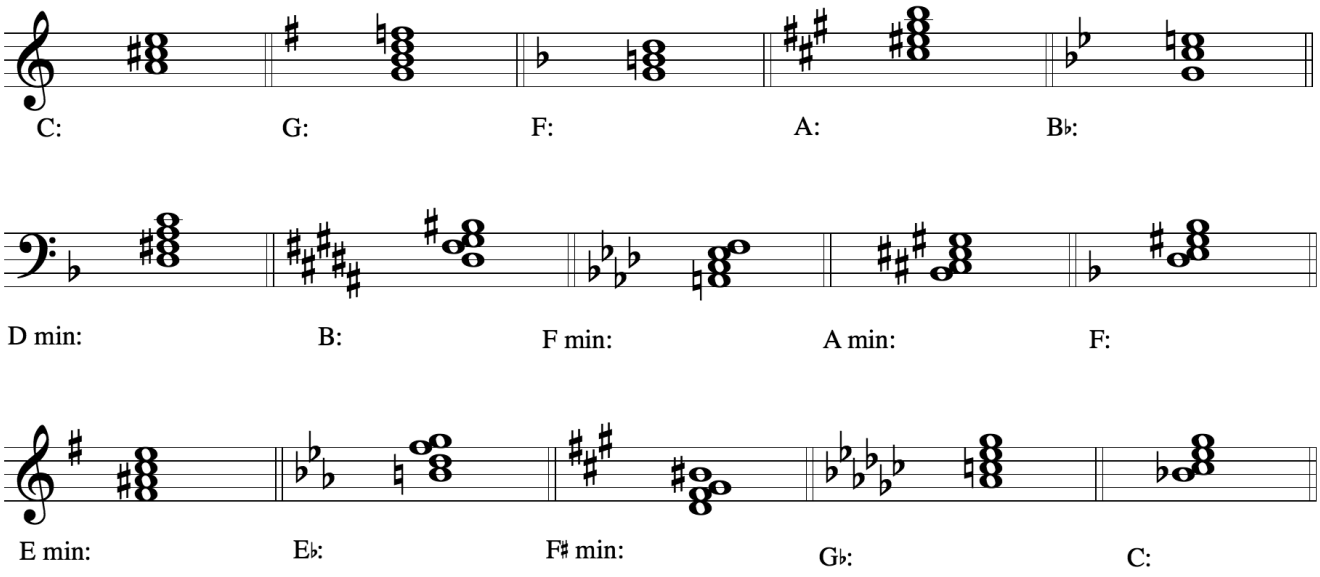
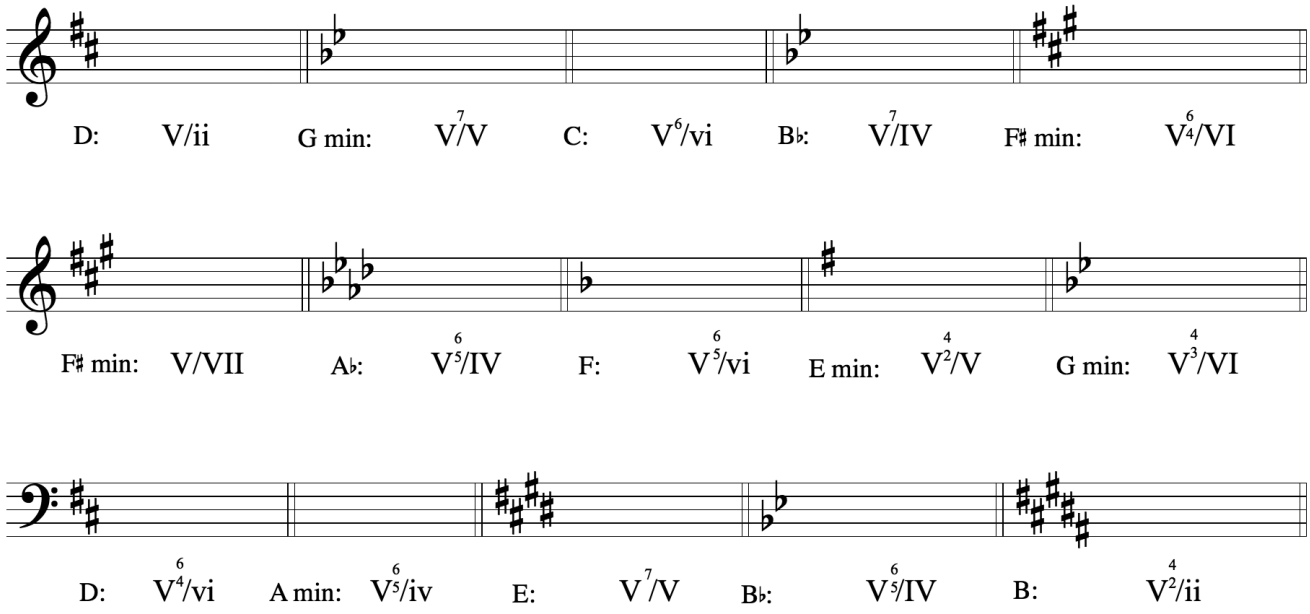
Chpt. 12 Exercises Part 2 _____

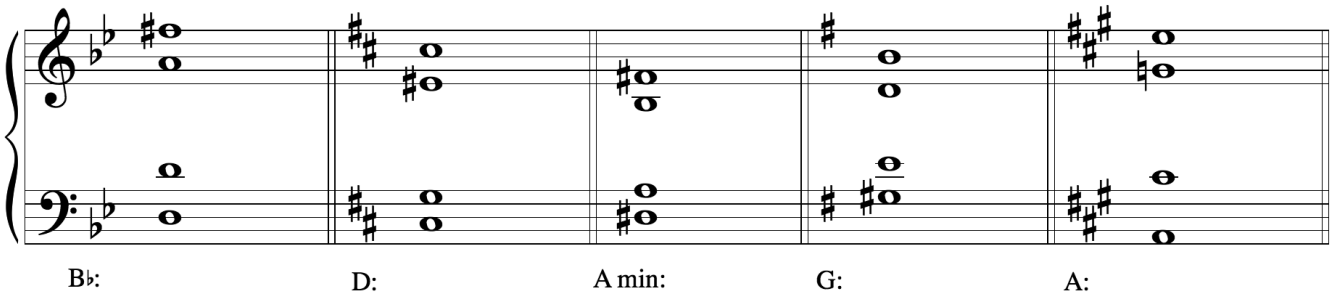
I. Given the key, analyze each chromatic chord with the correct Roman numeral. Be sure to indicate inversions with figured bass.

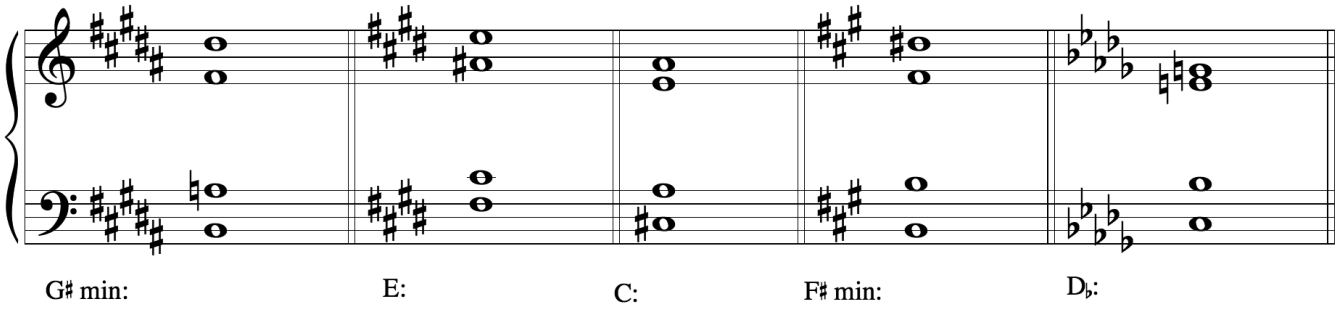


II. Given the key and Roman numeral, correctly notate the chord on the staff.



III. The first chord shown is a secondary dominant in the given key. Label each chord with the correct Roman numeral and resolve each chord, paying careful attention to part writing guidelines in terms of the seventh of the chord.

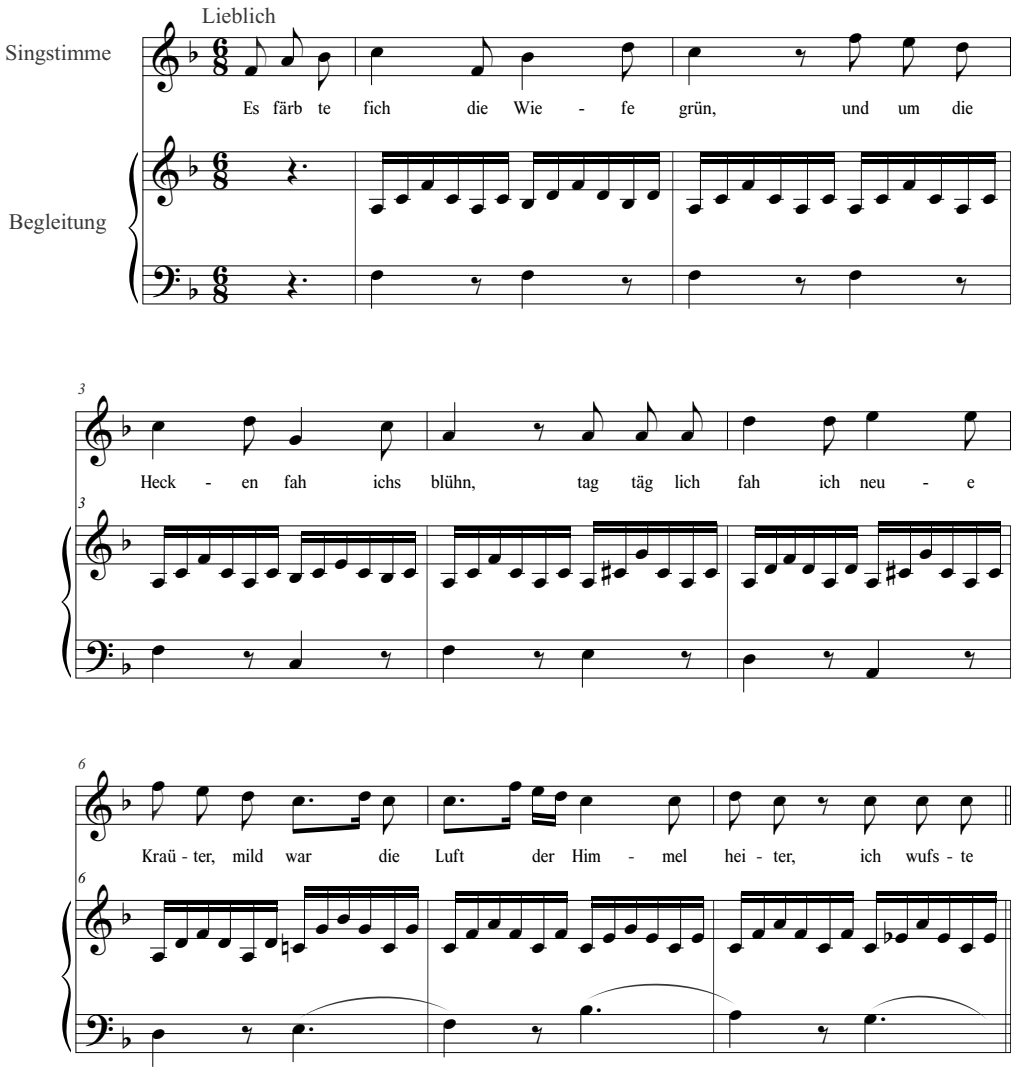




Analysis

Taken from the collection of twelve lieder, the following piece was written by the female German composer Louise Reichardt. After following along in the score while listening to the excerpt, answer the questions that follow the example.

Louise Reichardt, “Frühlingsleid” Mm. 1-8



1. Using the key signature and the first few bars to help you, determine the key of this piece.

2. Listen to the excerpt and put a star above the first measure in which you hear a chromatic chord (a chord outside the key).

3. Now, provide a Roman numeral analysis of measures 1-8.

4. Which chord is preceded by a secondary dominant? Briefly discuss the significance of that chord (hint: consider the key signature!)
5. For any dominant seventh chords (including secondary dominants), find the leading tone and seventh of the chord and draw an arrow that shows the resolution of each tendency tone.