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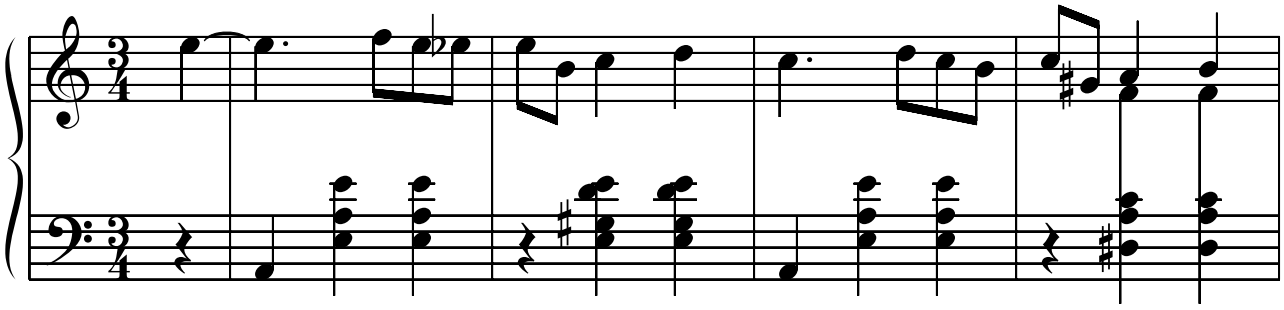
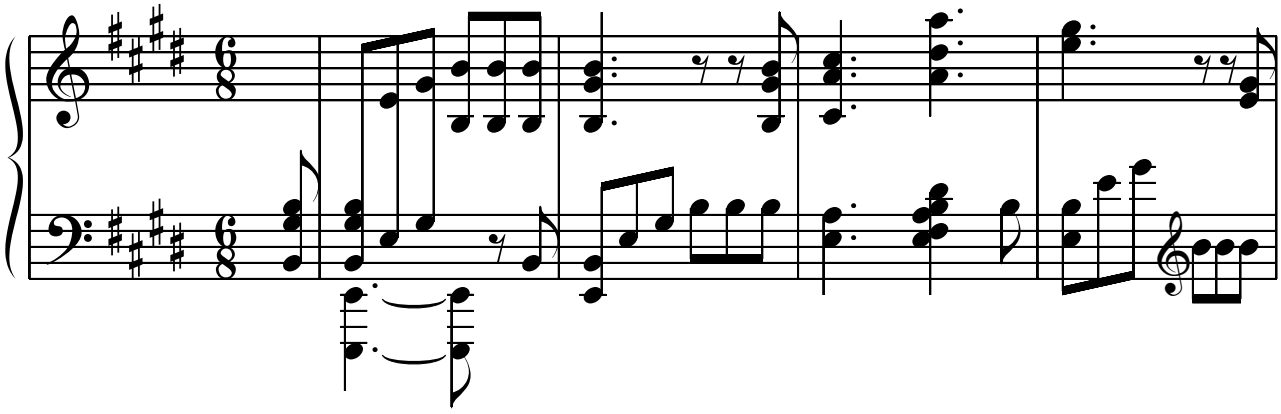
7. Give the name of the Major or minor key for each of the following musical examples.

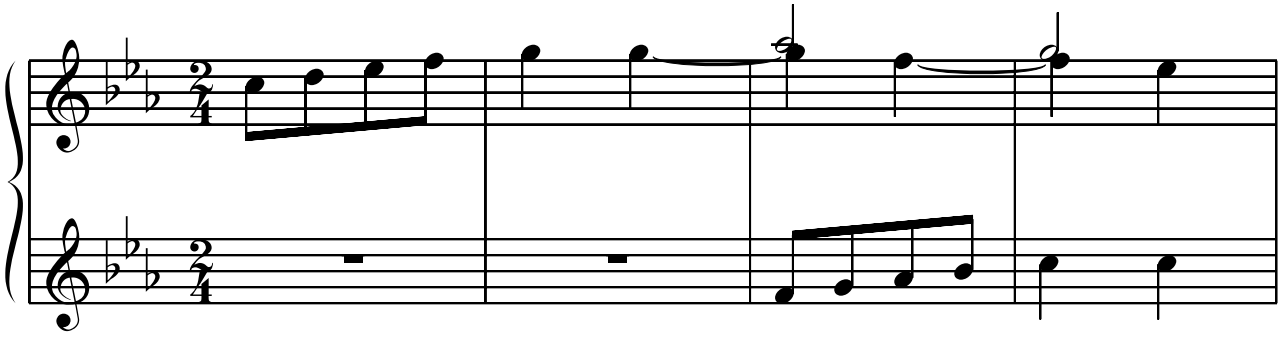
a. From *Mazurka, Op. 67, No. 4,* by Chopin. _____



b. From *Bunte Blatter, Op. 99, No. III,* by Schumann. _____



c. From *Variations on Ah! vous dirai-je, Maman,* by Mozart. _____

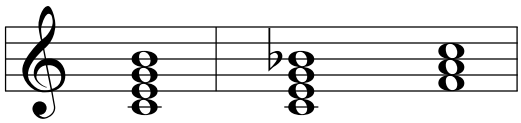


LESSON 8
THE SECONDARY DOMINANT

Many times, a composer will use chords which are not within the key of the piece of music. One of the most common of these is the **SECONDARY DOMINANT**.

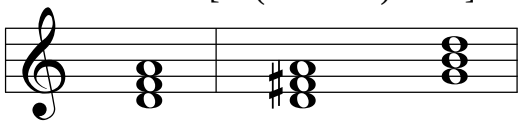
The Secondary Dominant is so named because it is the Dominant (V) of a key other than Tonic (I). It is usually followed by the chord which would be a I chord of the key to which it belongs. The qualities of secondary dominants are different from those of the regular primary and secondary triads.

Examples in the key of C Major:



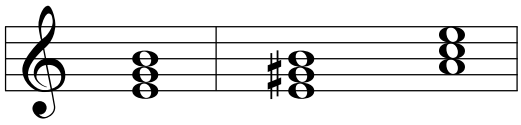
I7 V7 of IV
[or V7/IV IV]
[or (V7 of IV) IV]

(I7 chord does not have a flatted or minor 7th. V7 of IV has a Dominant Seventh quality.)



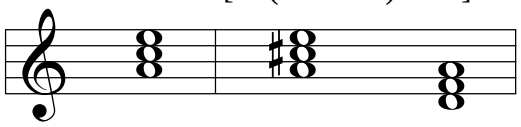
ii V of V
[or V7/V V]
[or (V7 of V) V]

(ii chord is minor; V of V is Major.)



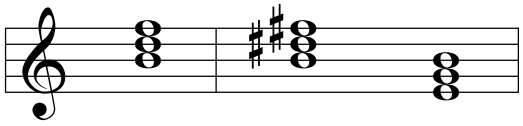
iii V of vi
[or V7/vi vi]
[or (V7 of vi) vi]

(iii chord is minor; V of vi is Major.)



vi V of ii
[or V7/ii ii]
[or (V7 of ii) ii]

(vi chord is minor; V of ii is Major.)

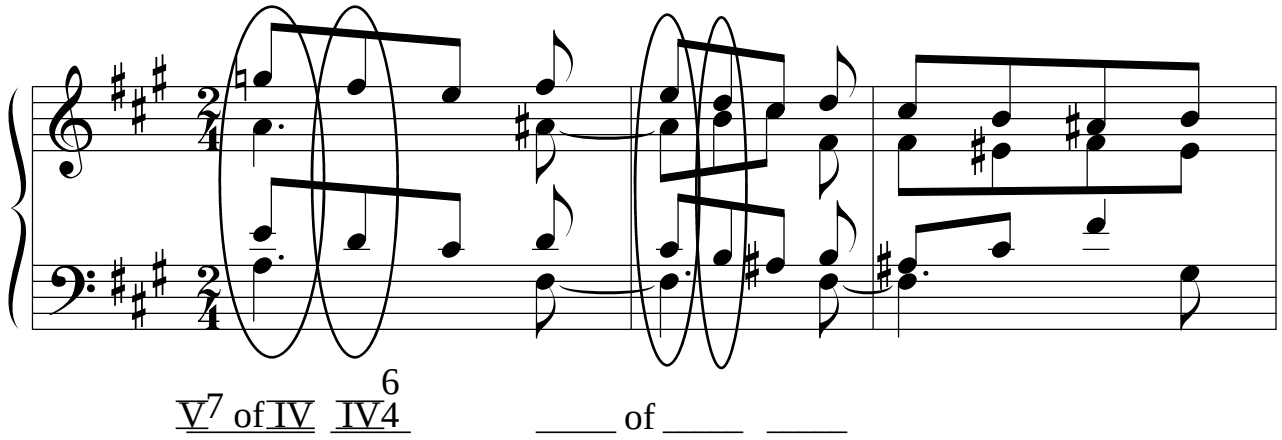


vii^{o} V of iii
[or V7/iii iii]
[or (V7 of iii) iii]

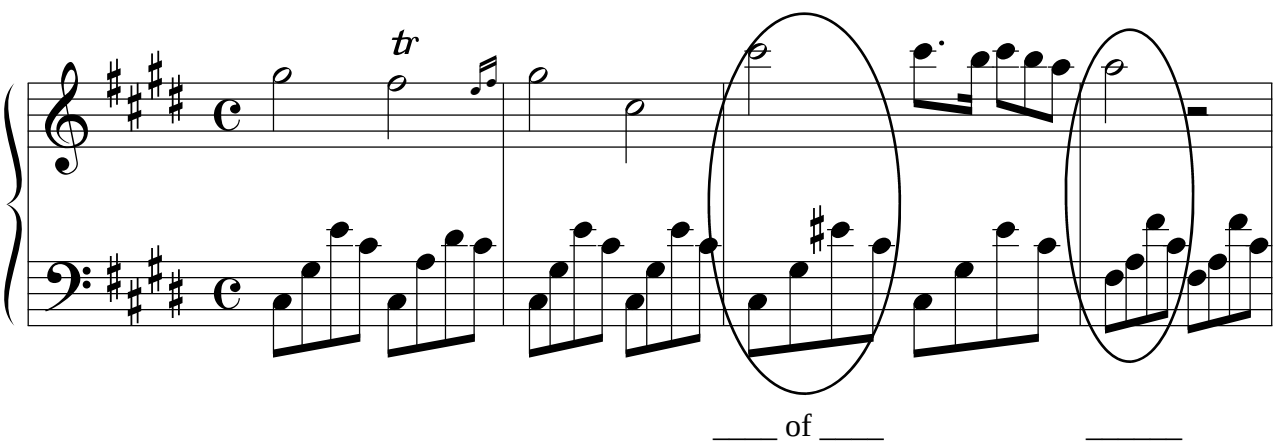
vii^{o} chord is diminished; V of iii is Major.)

2. Label the Secondary Dominants in these excerpts with "V of ___," then label the following chord with its Roman Numeral. (Be sure to add the figured bass symbols, that is, the inversion numbers, to all chords. The first one is given.)

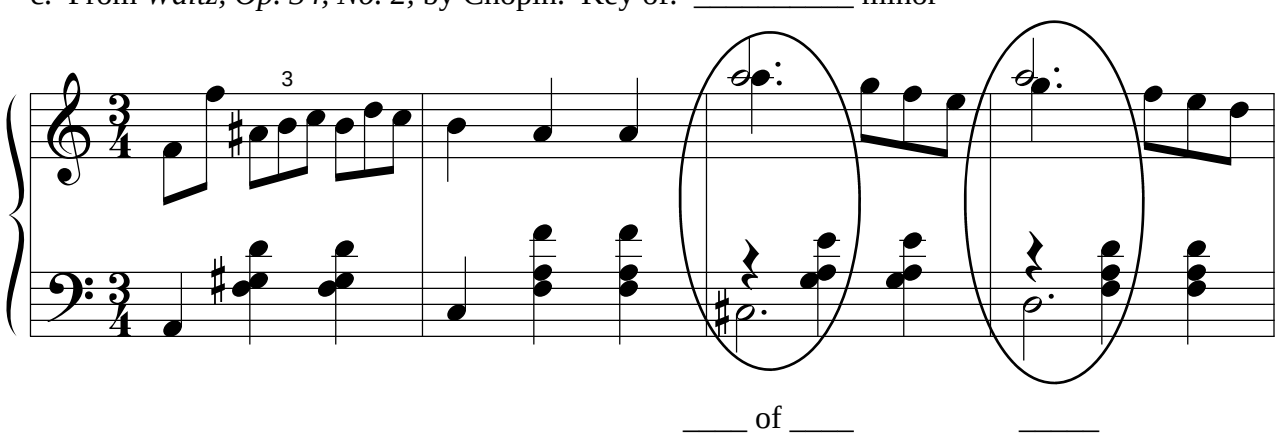
a. From *A Little Canon* by Schumann. Key of: _____ Major



b. From *Nocturne, Brown-Index 49,* by Chopin. Key of: _____ minor

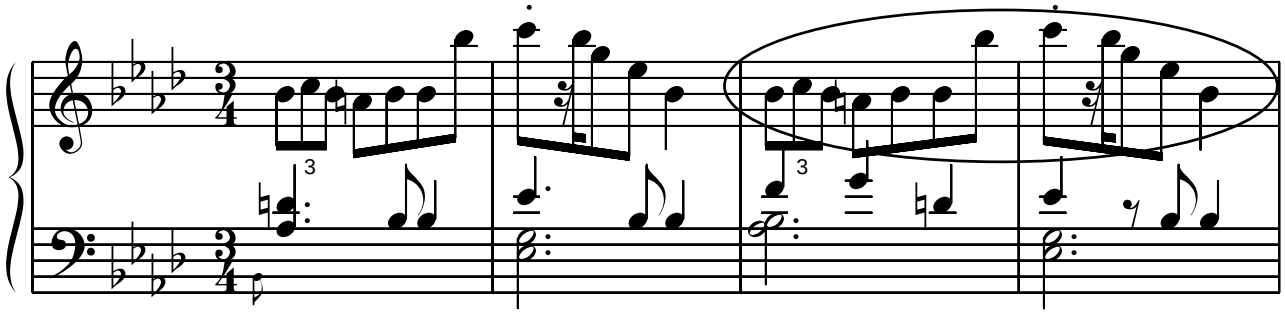


c. From *Waltz, Op. 34, No. 2,* by Chopin. Key of: _____ minor



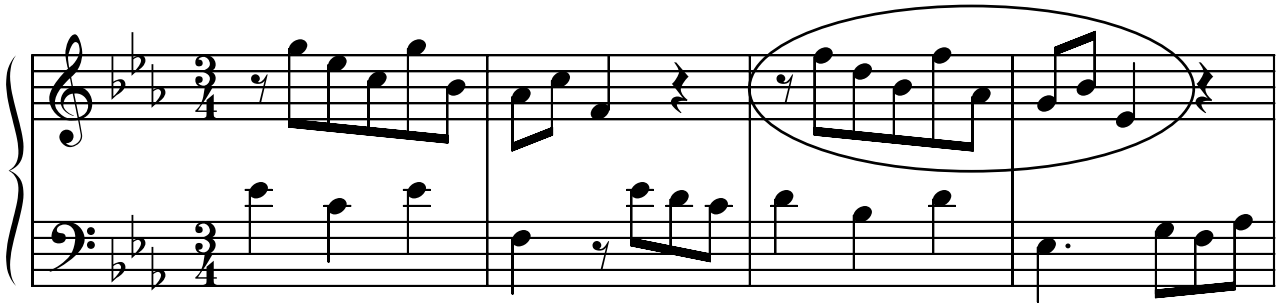
REPETITION takes place when the motive is repeated immediately, exactly the way it was the first time it occurred, on the same note.

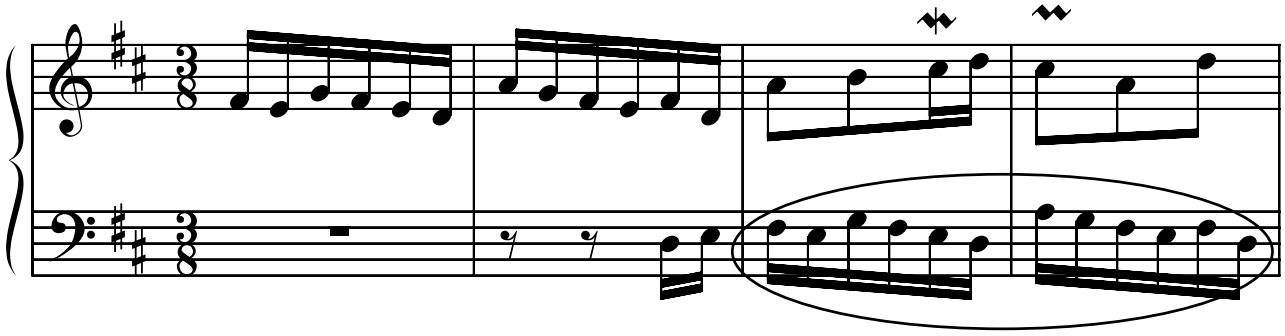
This example, from *Waltz, Op. 69, No. 1* by Chopin, uses repetition. The repetition is circled.



SEQUENCE occurs when the motive is repeated immediately, on a different note, usually a 2nd or 3rd higher or lower.

This example, from *French Suite No. II: Courante* by J.S. Bach, uses sequence. The sequence is circled.



IMITATION occurs when the motive is repeated immediately in another voice, such as in the bass clef following a statement of the motive in the treble clef.

This example, from *Invention No. 3* by J.S. Bach, uses imitation. The imitation is circled.