

## More Secondary Dominants

### A. Beethoven, Piano Sonata Op. 13 “Pathétique”, second movement

I think you are going to enjoy working on this slow movement from one of Beethoven’s most important piano sonatas if you also listen to it! It is super mellow and soothing. It was even turned into a pop song by Billy Joel (history’s greatest monster). Your task is to give it roman numerals. It starts a new harmony with almost every single note in the bass line (so most measures have two harmonies, and the third measure will need four different chord symbols.) It has a lot of inversions so you’ll need your special symbols:  $^6$  and  $^4$  for the triads,  $^7$ ,  $^{\flat 7}$ ,  $^{\sharp 4}$  and  $^{\flat 2}$  for the seventh chords. And of course there are a few “V7 of \_\_\_” harmonies, since that is the point of this worksheet. I circled and labeled the non-chord tones for you.

(2 bass clefs!) **Adagio cantabile**

Ab:

(The second 8 bars repeat this material up an octave. I’ll leave that in our audio clip on the website.)

## B. Introducing Secondary $\text{vii}^{\circ 7}$ 's

Let's spell some " $\text{vii}^{\circ 7}$  of \_\_\_\_" chords. We'll just stack them up on treble clef. Here is an example with commentary on how to do it.

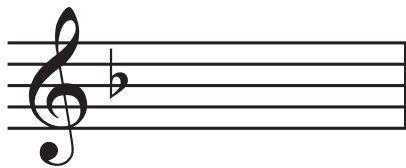
D $\sharp$  F $\sharp$  A C



D:  $\text{vii}^{\circ 7}$  / ii


All right, so the question asks for  $\text{vii}^{\circ 7}$  of ii in D major and gives you the key signature. I know that ii is E minor, so I'm going to plan out a D $\sharp$  fully-diminished seventh chord (building on the note just below E.) I sketch out the notes I need above the staff, and then as I notate my chord I take the key sig into consideration and alter any notes as needed.

1)



F:  $\text{vii}^{\circ 7}$  / ii

2)



c:  $\text{vii}^{\circ 7}$  / iv

3)



A $\flat$ :  $\text{vii}^{\circ 7}$  / vi

4)



A:  $\text{vii}^{\circ 7}$  / ii