## Analysis and Discussion of Musical Passages Using Zoom or VoiceThread

Assignment for a music class

### Assignment Summary

This assignment asks you to look through repertoire of your choice to locate an example of a musical passage containing one or more Secondary Dominant Chords that you will analyze and then share with the class (either “live” via Zoom or asynchronously via VoiceThread).

### Learning Outcomes

With the completion of this assignment, students should be able to:

* Identify and analyze Secondary Dominant Chords in a Musical Passage.
* Explain how a particular Secondary Dominant Chord resolves, and say whether it resolves as expected or not in moving to the following chord.
* Describe the expressive effect of the particular Secondary Dominant Chord(s) you find within the context of the larger musical phrase.
* Communicate your findings to others.

### Readings and Resources

Before you begin this assignment, please watch my video on Secondary Dominants (in Panopto, link available on Sakai) and review **Chapter 16: Secondary Functions 1** from your textbook (especially the section titled “Recognizing Secondary Dominants” on pp. 258–9). In choosing repertoire, you may either use music that is already in your possession or you may find it useful to search and download a score from the Petrucci Music Library ([imslp.org](file:///C%3A%5CUsers%5Clocaldmluser%5CAppData%5CLocal%5CPackages%5CMicrosoft.Office.Desktop_8wekyb3d8bbwe%5CAC%5CINetCache%5CContent.Outlook%5C29NIK1UV%5Cimslp.org)).

### Instructions for Completion

1. Find an example of a musical phrase or passage (8 chords long or more is sufficient) that includes at least one Secondary Dominant Chord. For repertoire ideas, you could use a piece you have worked on (or would like to work on) in private lessons, chamber music, or in a large ensemble, or you could simply explore any appropriate repertoire you wish. Nearly any piece of Classical music from the middle of the Baroque era through the Romantic era will have Secondary Dominants, and so do many works of Jazz, musical theater, or pop music. (You will need to share an excerpt of the score with the class, so do pick a piece for which you are sure you can obtain a written score.)
2. Directly on a copy of the score, write a **harmonic analysis** with Roman numerals (and bass figures where needed), of your chosen phrase/passage. Be sure to indicate the key in which the passage begins (this might not be the same as the key of the overall piece)! Note especially that any Secondary Dominants should be labeled in your analysis according to the methods given in my video and/or the textbook (for instance, you must write “V6/V” rather than “II6” to indicate a chord’s status as a Secondary Dominant). If your overall chosen phrase is lengthy, you do not need to analyze *all* the chords of the entire phrase, but may instead pick a few chords before and/or after the Secondary Dominant(s), as long as you analyze a total of at least 8 chords. You do NOT need to label NCTs.
3. The score excerpt with your written harmonic analysis should be ready to share with the class in **PDF format**. If the original score you examined was several pages, you should extract only the relevant page(s) needed to show your excerpt. At the top of the first page of your PDF, please write **your name** and the **composer** and **title** of the piece(include a **movement number or title** if applicable). If your excerpt itself lasts more than one page, that is okay, but include all pages for the excerpt in the same single PDF document for easy sharing and navigation.
4. You may either show your example to the class: (1) “live” in a synchronous Zoom session (during class on **Monday of week 3**), or (2) you may use VoiceThread to post your score excerpt with analysis and commentary.
5. In addition to making your score excerpt with analysis available, please be prepared to answer the two questions below about your excerpt. (If you are presenting during a Zoom session in class, you should take 2–3 minutes to verbally share your answers to these questions. If you are posting asynchronously to VoiceThread, you may either share your findings verbally via an audio file, or through written commentary.)
	1. Look at the chord *after* each Secondary Dominant and consider whether or not the Secondary Dominant resolved as you expected. Did it resolve to the chord that was being tonicized? Consider also its voice-leading: did the “applied leading-tone” resolve as expected? If there was a 7th present in the chord, how was it introduced, and did it resolved as expected?
	2. Describe the *expressive effect* of each Secondary Dominant Chord in your excerpt. In answering this question, you might, for instance, consider the following issues: does the chord seem “surprising” or instead “fit right in?” Do the *other* chords in the passage have plenty of chromaticism, or are they largely diatonic? Does the Secondary Dominant tonicize a minor chord within a passage that is otherwise Major (or vice-versa), and if so, do you feel a shift in mood with the implied change of mode? If your work is a vocal piece with text, are there any obvious connections between the text and the harmony? These are just sample avenues of inquiry: I’m not necessarily looking for more than 2–3 sentences overall on this question, but I want you to at least briefly consider how the chord impacts the listener emotionally (if at all).
6. Submit your score excerpt with analysis to me (in PDF format as described in #3 above) by **11:55 PM on Sunday, September 6** under the appropriate “Assignment” link in Sakai. **If you decide to present live:** that will take place in class on Monday, September 7. Have your PDF document ready in an open window at the start of class so you are ready to share it on-screen with the class via Zoom when it is your turn. **If you decide to instead post to VoiceThread:** upload by 6:00pm Monday, September 7 BOTH your PDF of your analyzed excerpt AND your answers to #5a and 5b above (in either written form or spoken and recorded in audio).

### Rubric

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| **Analysis of Secondary Dominant**(20 points) | No analysis provided of the Secondary Dominant. (0 points) | The chord named as a Secondary Dominant is not one.(1–10 points) | Identifies the correct chord as a Secondary Dominant, but something in analysis label is incorrect.(11–17 points) | Secondary Dominant Chord is identified and analyzed appropriately.(18–20 points) |
| **Analysis of other chords in excerpt**(10 points) | No analysis provided of the other chords.(0 points) | 2–5 chords are analyzed, or up to 8 are attempted but several are analyzed incorrectly.(1–5 points) | 6–7 chords are analyzed, or 8 attempted but with a couple mistakes.(6–8 points) | 8 or more chords analyzed well.(9–10 points) |
| **Explanation of resolution of Secondary Dominant**(20 points) | No explanation provided.(0 points) | Explanation is incorrect or incomplete in describing the Secondary Dominant’s resolution and/or voice-leading.(1–10 points) | Explanation is mostly correct and mostly complete in describing both the resolution and voice-leading of the Secondary Dominant.(11–17 points) | Explanation is thorough and shows firm understanding of the expected resolution and voice-leading of a Secondary Dominant chord.(18–20 points) |
| **Explanation of the expressive effect of the Secondary Dominant**(10 points) | No explanation provided.(0 points) | Explanation is attempted but is very cursory or seems inaccurate.(1–5 points) | Explanation of the expressive effect is mostly well-suited but seems to miss a key element.(6–8 points) | Explanation of the expressive effect of the harmony is well argued and sensitively interprets the musical passage.(9–10 points) |

Assignment submitted by Keith Murphy, Instructor of Theory, Musicianship Lab, Loyola University Chicago