

secondary dominants
chorale #3

Name: _____

- at each asterisk, use an applied chord (some inversion of secondary V , V⁷ , vii⁰⁶ or vii⁰⁷).

- secondary vii⁰⁶ could indeed come in handy.

- Remember, this is the second phrase of the chorale begun in the previous assignment (secondary dom. chorale #2). You ended that chorale on V.

- If you start the following phrase on I, there would be a cross relation in m. 1 involving the soprano. So, we'll start here on a deceptive cadence, and your first chord is thus given as vi.

The musical notation shows a melody in G major, 6/8 time. The melody is written on a treble clef staff. The key signature has three sharps (F#, C#, G#). The time signature is 6/8. The melody consists of four measures. Above the first measure, there are five asterisks (*) marking specific notes: the first note (G4), the second note (A4), the third note (B4), the fourth note (C5), and the fifth note (B4). The bass line is empty for the first three measures and contains a single note (G2) in the fourth measure.

A: vi