

## Secondary Diminished Seventh Chords – Homework

Resolve the secondary diminished seventh chords. Use the regular and irregular doublings as suggested. Provide full analysis.

1.

vii<sup>°7</sup>/ii    ii                    ii<sup>3</sup>                                    3/3

2.

vii<sup>°6</sup>/5/vi    vi                                    8/6                                    8/6                                    8/6

3.

vii<sup>°4</sup>/b3/IV    IV<sup>6</sup>                                    vii<sup>°4</sup>/b3/IV    IV<sup>8</sup>                                    8/6                                    8/6

4-8. Realize the figured basses or add the missing voices. Provide full analysis.

4.                                    5.

7                    #6/5                    6/4                    8-7                                    #6/b5                    6/5                    #6/5                    6/4                    7

\*In major keys, enharmonic spelling is used when vii<sup>°7</sup>/V is followed by [I<sup>6</sup><sub>4</sub>] to accommodate the ri – mi voice leading.  
 vii<sup>°7</sup>/V = vii<sup>°6</sup>/5/iii in major keys only.



11. Stepwise movement in the outer voices creates linear harmony. Employ secondary dominant and diminished seventh chords. Provide full analysis.

11.

Unfigured

Fill in the inner voices in this unfigured example. Provide full analysis.

12.

Unfigured

same chord

enh.

Harmonize the given soprano. Provide full analysis.

13.

**Brahms**

B $\flat$  Eb/B $\flat$  B $\flat$  Eb B $\flat$  F F $\sharp$ 7 Gm Gm/F

Cm/E $\flat$  Em7( $\flat$ 5) B $\flat$ /F F Cm/E $\flat$  B $\flat$ /F F F 7/B $\flat$  B $\flat$

1. 2.

Realize the figured bass. Provide full analysis.

14.

Provide the missing inner voices. Provide full analysis.

15.

Realize the following figured basses. Add nonharmonic tones as appropriate. Provide full analysis.

16.

17.

18.