

EXERCISE 2 Write and resolve the following secondary diminished seventh chords. The resolution should be to the appropriate tonicized chord, in root position or inversion as required by the voice leading in the bass.

No

DM: vii_7°/V — EM: $\text{vii}_5^{\circ}/\text{ii}$ — C#m: vii_2°/VI — GM: $\text{vii}_7^{\circ}/\text{iii}$ —

Bm: vii_3°/iv — Fm: vii_5°/III — Bbm: vii_2°/IV — F#m: vii_3°/III —

Gm: vii_5°/iv — FM: vii_7°/IV — Em: vii_2°/V — DbM: vii_3°/vi —

EXERCISE 3 Realize the following short progressions in four voices.

a. b. c.

GM: I $\text{vii}^{\circ 4}_3/\text{V}$ V_6 I FM: I ii^6_5 $\text{vii}^{\circ 7}_7/\text{V}$ V I EM: I $\text{vii}^{\circ 6}_5/\text{ii}$ ii V I

Just
★ **EXERCISE 4** Realize the following figured bass in four voices. Provide a RN analysis.

EXERCISE 5

1. Write progressions (bass and RNs) using the chords required in each case. Make sure you resolve the required chords correctly.

a) $\text{vii}^{\circ 4}_3/\text{V}$, $\text{vii}^{\circ 6}_5/\text{iv}$, $\text{vii}^{\circ 7}_7/\text{V}$.

b) $\text{vii}^{\circ 7}_7/\text{ii}$, $\text{vii}^{\circ 6}_5/\text{vi}$, $\text{vii}^{\circ 6}_5/\text{V}$.

a.

F#m:

b.

BbM: