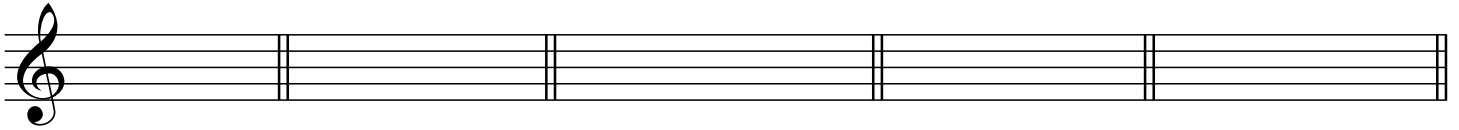


Music 110 (Feurzeig) Assignment 6 (2 pages) due Tuesday

Spelling secondary dominants to *V*

Provide the indicated key signature, then write the indicated chord in close position, using accidentals as needed.



C: V/V

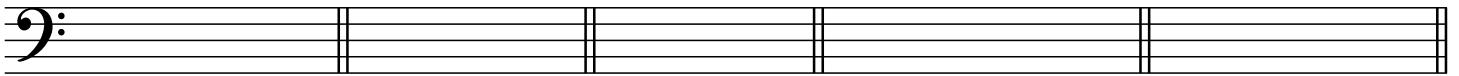
Gm: V/V

E: V/V

Bm: V/V

D \flat : V/V

stay in **BASS CLEF** for this entire system



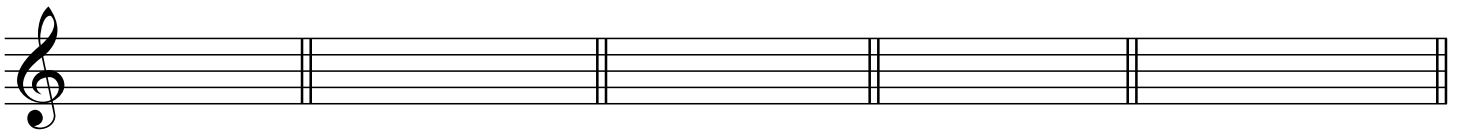
A \flat : V^7/V

Em: V^7/V

Dm: V^7/V

B: V^7/V

B \flat : V^7/V



Am: V^6/V

D: V^4_3/V

Gm: V^6_4/V

A: V^4_2/V

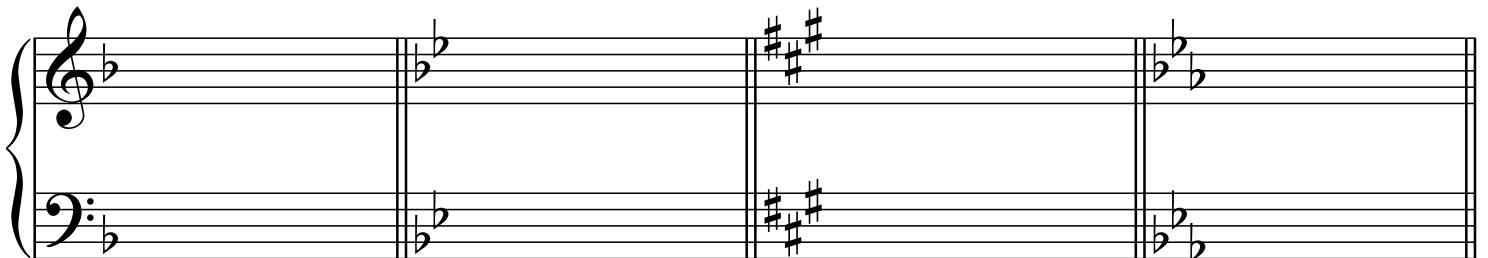
Fm: V^6_5/V

Resolving secondary dominants to *V*

Write the indicated pairs of chords, SATB, in half notes.

Draw arrows to indicate the resolution of secondary leading tones and (when present) of chord sevenths.

Remember not to double the secondary LT, and **also not to double the (regular) LT** in the chord of resolution.



F: V^7/V

V

Gm: V^6_5/V

V

F#m: V^7/V

V

E \flat : V^4_2/V

V^6

In the last example, why does the secondary dominant have to resolve to a first-inversion chord?

Resolving secondary dominants to V7

Write the indicated pairs of chords, SATB, in half notes.

Draw arrows to indicate the resolution of the chord seventh (down) and the 2dary LT (also down! to $\hat{4}$).

Cm: V^7/V V^7 D: V^6_5/V V^4_2 Gb: V^4_3/V V^7 Em: V^4_2/V V^6_5

Spelling secondary leading-tone chords to V

Provide the indicated key signature, then write the indicated chord in close position, using accidentals as needed.

C: vii°/V Gm: vii°/V A: vii°/V Em: vii°/V Ab: vii°/V

Stay in BASS CLEF for this system, and be careful to distinguish between fully-diminished and half-diminished qualities.

Bb: vii°/V Bm: vii°/V E: vii°/V E: vii°/V F: vii°/V

Resolving secondary leading-tone chords to V

Write the indicated pairs of chords, SATB, in half notes.

Draw arrows to indicate the resolution of secondary leading tones and (when present) of chord sevenths.

D: vii°/V V Am: vii°/V V Cm: vii°_5/V V^7 Ab: vii°/V V