secondary dominants
chorale #3

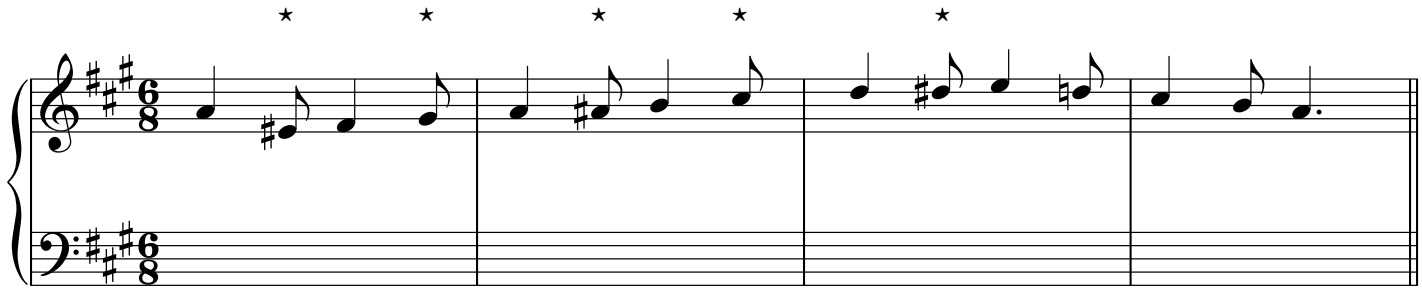
Name:_____

- at each asterisk, use an applied chord (some inversion of secondary V , V^7 , vii^{o6} or vii^{o7}).

  - secondary vii^{o6} 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.



A: vi