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Ken Sink Answers
1. Development
2. A Section
3. Closing
4. A and B
5. Home Key
6. STG
3) There is no difference in sound because they are two different spellings of the same chord. They are used and resolve differently.
Diminished Seventh Chord Techniques

Answer Sheet

1. What are the five different ways of using diminished seventh chords? Please list them below:
   - Typical vii7/I
   - Dominant Switch: One note changes to alter the chord from vii 7 to V7
   - Enharmonic reinterpretation
   - Part of sequence of fully diminished seventh chords that descends by half step
   - Common tone diminished seventh chord

2. Please harmonize the following progression in D major using four parts with good voice leading. Some of the chords are given and some of the bass line is given. Where there are blanks, fill in a chord.

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3. Is there a “Common tone vii7?” in mm. 5? Why or why not?
   No there isn't one because the chord before and after isn't the same.

4. What technique is used in mm. 6-7?
   Enharmonic reinterpretation
used when there are adjacent chords with rests a 2nd apart

to prevent parallelism

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Chris Aushong

Answers

1. Counter-subject
2. End of development
3. Hk or SK
4. Descending 5-6 root position variant
5. 7

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Answer Key

Loren Collins

G I c7 II I7 c7 IV I7 c7 II I7 c7 V I7
Andrew Youatt - Answers
1. C
2. G in the bass, Eb and Bb
3. b6, 1, and #4
4. three
5. scale degree 7 to 1, scale degree 4 to 3, and the seventh of the chord down by step

Erica Photiades - Answers
1. The **presentation phrase** (mm. 1-4) contains a **basic idea** (mm. 1-2) and some form of **repetition of the basic idea** (mm. 3-4). The repetition may be **exact, statement-response**, in which case the tonics and dominant harmonies reverse, or **sequential** (in which case the melody and the Roman numeral of the harmony are both transposed the same amount).

   The **continuation phrase** (mm. 5-8) is made up of a **continuation** function (mm. 5-6) which somehow moves the phrase forward and a **cadence** (mm. 7-8).

2. The **Antecedent phrase** (mm. 1-4) is made up of a basic idea (mm. 1-2) and a contrasting idea which leads to a cadence (mm. 3-4). If it is a half cadence the period is most likely **interrupted**. If it is an IAC, the period is **sectional**.

   The **consequent phrase** is made up of the basic idea, which can be **exact repetition, response, or sequential**, and a contrasting idea (mm. 5-6) to a stronger cadence that in the antecedent.

Shelagh Brown Answers
1. sequence
2. 5-6 technique
3.

Brian Warczinsky - A rounded binary form has a "b" section that cannot stand by itself (it is dependent on the "a" sections rather than independent). An example of a "b" section would be a standing on the dominant. A ternary form has a "B" section which is more independent. This can be constituted by sheer length, a different key from the A section, a new tempo, the B section itself having the form of a rounded binary, etc..
Rewrite the given chord enharmonically three times. Correctly resolve each fully-diminished 7th chord to a minor triad. Provide a Roman numeral and figured bass analysis for each measure (they will all suggest a different key).

Joe Agacinski - Sequences
1. Ascending 5-6
2. a. Ascending 5-6 root position variant
   all chords in the sequence are in root position
   b. The chords whose roots are related to the next chord by descending 5th are made major (V of the next chord).
   c. The chords whose roots are related to the next chord by descending 5th are made into Mm7th chords (V7 of the next chord).