

Let's make some secondary vii<sup>o7</sup> chords.

For practice let's spell a few secondary vii<sup>o7</sup> chords. These are covered on pp. 40-41 of the textbook, and the procedure to make them is pretty straightforward.

Lemme talk through an example, the vii<sup>o7</sup> of ii in D major. We start with a blank staff, key sig, and the question.

D: vii<sup>o7</sup> / ii

First, figure out what the “target” of the vii<sup>o7</sup> is. In this case ii is E. Plan out a fully-diminished seventh chord a half step below that. I'll sketch it above my staff.

D# F# A C

D: vii<sup>o7</sup> / ii

Finally, put the notes in the staff, taking care to add accidentals to “fight” against the key signature. We add our D#, F# is in the sig, and we need to add C<sup>b</sup> to cancel out the sig and get the right seventh. This is the hardest part!

D# F# A C

D: vii<sup>o7</sup> / ii

OK, here are four of them for you to do.

1)

F: vii<sup>o7</sup> / ii

2)

c: vii<sup>o7</sup> / iv

3)



A<sup>b</sup>: vii<sup>o7</sup>/  
vi

4)



A: vii<sup>o7</sup>/  
ii