



Of the above progressions, *a*, *b*, *c*, *d* and *g* may be transcribed to the minor mode; but the progressions at *e* and *f* are rarely used in the minor mode on account of the augmented second which would result in each case.

126. The principal chromatic resolutions of V_9 are shown at *a* and *b*, and similar resolutions of V_9^- are shown at *c* and *d*. The chord of resolution in each case is V_7 , the roots moving a perfect fourth or fifth. These chords, it may here be said (see § 117) are the principal primary sevenths of the key.

