

A traditional resolution of a diminished leading tone triad. Notice:

- a) the doubled chord member third A of the diminished leading tone triad
- b) the chord member root of the diminished leading tone triad F-sharp that resolves to the root of the tonic G (Ti resolves to Do)
- c) the chord member fifth of the diminished leading tone triad C resolves to the chord member third of tonic B-flat (Fa resolves to Me).

chord member third of leading tone diminished triad A is doubled.

chord member root of diminished leading tone triad F-sharp resolves to chord member root of tonic G; or: Ti resolves to Do.

chord member fifth of diminished leading tone triad C resolves not to the chord member third of tonic B-flat but to the chord member fifth of tonic D; or Fa resolves (unexpectedly) to So.

chord member fifth of the leading tone diminished triad C (unexpectedly) doubled.

chord member root of diminished leading tone triad F-sharp resolves to chord member root of tonic G; or Ti resolves to Do.

(one of the) chord member fifths of diminished leading tone triad C resolves not to the chord member third of tonic B-flat but to the chord member fifth of tonic D; or (one of the Fas) resolves (unexpectedly) to So.

(the other) chord member fifth of the diminished leading tone triad C resolves not to the chord member third of tonic B-flat but to the chord member root of tonic G; or (the other Fa) resolves (unexpectedly) to Do.

chord member fifth of the leading tone diminished triad C (unexpectedly) doubled.

chord member root of diminished leading tone triad F-sharp resolves to chord member root of tonic G; or Ti resolves to Do.

(one of the) chord member fifths of diminished leading tone triad C resolves to chord member third of tonic B-flat; or Fa resolves to Me.

(the other) chord member fifth of the diminished leading tone triad C resolves not to the chord member third of tonic B-flat but to chord member fifth of tonic D; or Fa resolves to So.

special case #1

special case #2

special case #3

A voice may leap to the chord member seventh of a dominant seventh chord as long as the leap ascends, and the resolution (of course) descends.

A voice may leap a seventh to the chord member seventh of a dominant seventh chord as long as the leap ascends, and the resolution (of course) of the chord member seventh descends.

A voice may leap a diminished fourth from the chord member third of a tonic triad to the chord member third of a dominant seventh chord as long as the leap descends and is followed by the ascending resolution (of course) of the leading tone.

special case #4

special case #5

spccial case #6