B. Label with a roman numeral any chord that might be a secondary dominant according to the steps outlined on pages 258–259. Label all others with an *x*.

1 **2** **3** **4** **5**

f: GBDF V^6_5/V E: G#B#D#F# V^7/vi C: X   e: V^7/iv g: X
C   C#   C#EG   EG#BD   AC#EbG
                                                   A   A

6 **7** **8** **9** **10**

Eb: V^7/ii f#: V^6_5/III D: V^4_2/V F: V^4_3/iii c: V^7/VI
CEGBb   G#BDE   DEG#B   BDEG#   EbGBbDb
F   A   A   A   A

11 **12** **13** **14** **15**

A: V^6_5/IV b: X   d: V^4_2/iv Bb: V^4_2/ii G: V^6_5/vi
C#EGA   G#BDF#   CDF#A   FGBD   D#F#AB
D   C#   G   C   E