

The $vii^{\circ 6}$, $vii^{\circ 7}$, $vii^{\circ 7}$, and Other Voice-Leading Chords

CHAPTER 17

NAME _____

Assignment 17.1

I. Writing and resolving $vii^{\circ 6}$

Write the following SATB progressions, in quarter notes, from the given Roman numerals. Provide the key signature and any needed accidentals. Draw an arrow to show the correct resolution of the leading tone.

(a) (b) (c) (d)

Eb: $vii^{\circ 6}$ I A: $vii^{\circ 6}$ I G: $vii^{\circ 6}$ I Db: $vii^{\circ 6}$ I

(e) (f) (g) (h)

c: $vii^{\circ 6}$ i f#: $vii^{\circ 6}$ i e: $vii^{\circ 6}$ i bb: $vii^{\circ 6}$ i

II. Expanding the tonic area with passing $vii^{\circ 6}$ or V_4^6 chords

Write the following SATB progressions from the Roman numerals or figured bass. In part A, provide the key signature. In both A and B, write a second level of Roman numerals to show the tonic expansion.

A. From Roman numerals

(1) (2) (3)

D: I $vii^{\circ 6}$ I⁶
I — 6

Eb: I V_4^6 I⁶

c: i V_4^6 i⁶

B. From figured bass

(1) (2) (3)

D: I 6 6 F: 6 6 A $\flat$: $\frac{6}{4}$ 6

I ————— 6

vii^o6 I⁶

III. Chorale analysis with vii^o6: Bach, "Aus meines Herzens Grunde"

Listen to this chorale, then provide a Roman numeral analysis for the measures below. Circle and label all embellishing tones, and label the cadences. Below the Roman numerals, add a contextual analysis that shows each embedded T-PD-D-T as well as the overall basic phrase progression.

A. Mm. 1-7 G

G: I
T
T

B. Mm. 14b-21 G