

C H A P T E R 1 9

The Leading-Tone Seventh Chord and Other Seventh Chords

- 1 Write out the indicated leading-tone seventh chords in the specified inversions in four voices; the great majority are fully diminished sevenths ($\text{vii}^{\circ 7}$), but a few may be half-diminished sevenths ($\text{vii}^{\circ 7}$) in a major key.

Example 19.1

g: $\text{vii}^{\circ 7}$ c#: $\text{vii}^{\circ 4}_3$ F: $\text{vii}^{\circ 7}$ b: $\text{vii}^{\circ 6}_5$ G: $\text{vii}^{\circ 7}$

f: $\text{vii}^{\circ 4}_2$ a: $\text{vii}^{\circ 6}_5$ Eb: $\text{vii}^{\circ 4}_2$ Bb: $\text{vii}^{\circ 6}_5$ f#: $\text{vii}^{\circ 4}_3$

- 2 A key, bass line, and initial soprano note are provided for these three-note progressions. In each case an interior embellishing leading-tone seventh connects the outer chords. Complete the examples in four-voice texture and add the appropriate Roman numerals.

Example 19.2

A.	B.	C.	D.
d:	(vii ^{o7})	b:	(vii ^{o4})
e:	(vii ^{o6} ₅)	c:	(vii ^{o7})
E.	F.	G.	H.
bb:	(vii ^{o4} ₂)	6/4	f:
(vii ^{o4} ₃)	g:	(vii ^{o6} ₅)	c#:
(vii ^{o7})			
I.	J.	K.	L.
a:	(vii ^{o4} ₂)	f#:	(vii ^{o6} ₅)
D:	(vii ^{o7})	Bb:	(vii ^{o4} ₃)

- 3** Only the key and bass line are provided for the following progressions. First complete the leading-tone seventh, marked with an arrow, by choosing an appropriate soprano note and filling in the alto and tenor. Then supply the preparation and resolution chords along with Roman numerals. Indicate with an abbreviation how the approach and resolution of the chordal seventh is handled—by suspension (S), neighboring tone (N), etc. Be careful not to create similar fifths, except those that occur in the $\frac{6}{5}$ inversion.

