Chapter 17 Practice: Applied Leading-Tone Chords

Name _____

1 SPELL

Write the letter names of each applied leading-tone chord.

1. G major: vii°⁷/V _____
2. D major: vii°⁷/ii _____
3. F major: viiø⁷/V _____
4. B♭ major: vii°⁷/vi _____
5. C major: vii°⁷/iii _____
6. a minor: vii°⁷/iv _____
7. e minor: vii°⁷/V _____
8. d minor: viiø⁷/VI _____

2 IDENTIFY

Name each chord as an applied leading-tone chord in the key shown.

9. C major: G♯ – B – D – F _____
10. G major: B – D – F – A _____
11. D major: G♯ – B – D – F _____
12. F major: F♯ – A – C – E♭ _____
13. a minor: D♯ – F♯ – A – C _____
14. g minor: B – D – F – A♭ _____

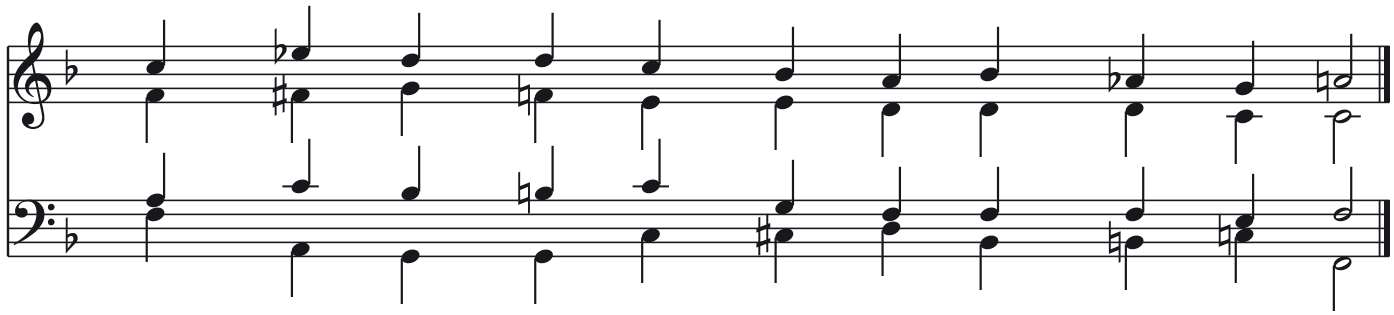
3 WHICH SEVENTH?

Can each target be tonicized by $vii^{ø7}$? Write yes or no, and give the vii^{o7}/x either way.

15. C major: target vi _____
16. C major: target V _____
17. A minor: target iv _____
18. A minor: target III _____

4 ANALYZE

Write Roman numerals (F major), using V/x and vii°/x labels. Circle each temporary leading tone.



5 HARMONIZE A CHROMATIC BASS

Harmonize this G-major bass line in four voices. Every chromatic bass note is a temporary leading tone: use an applied chord there (vii°^{7}/x or V$^{6}_{5}$/x). Label every chord.

