

F: I [V₅⁶] V [V⁷] IV ii⁶ V g: i P₄⁶ i⁶ i [V⁷] V⁷ i

The final two examples show two of the best tricks of all: [V⁷] of vi going to IV in major keys, and [V⁷] of V resolving to diatonic V⁷ with a $\sharp 4 \rightarrow 4$ chromatic change. Discuss how these can happen and still count as correct resolutions of the applied dominant seventh.

Exercises

Your instructor will play two SATB passages for transcription. Both have dominant-ninth chords in them and may also include an applied dominant. Transcribe each progression in five hearings or less.

Harmonic Dictation 20-1

c: i 6 V $\frac{4}{2}$ i⁶ [V₅⁶] iv V⁹ i

Harmonic Dictation 20-2

E \flat : I⁶ ii⁶ V⁹ I ii 6 V₄⁶ [V₅⁶] vi



Audio files for these transcription exercises may be found online at www.oupcanada.com/Ethier

ASSIGNMENTS



Complete Assignment 20, found at the end of the book, and Online Assignments 26, 27, and 28, found at www.oupcanada.com/Ethier.