

vii^{o7} and inversions

Name: _____

Tonic:

I home
 I⁶ "soft" home
 iii in major substitute for I⁶

Dominant:

V leads back to home
 V⁷ good for authentic cadences, not half cadences
 V⁶, V⁷ (inv), vii^{o7} (inv) "soft" dominants
 cad. ⁶/₄ cadential V with nonharmonics
 V⁶⁻⁵ [iii⁶] cadential V with a nonharmonic in major - "Chopin 6th"

Passing noodles between bookends of tonic:

V⁶
 V₄⁶, vii^{o6}
 V⁷ / vii^{o7} (inv)
 IV + inv

Predominants:

ii⁽⁶⁾, IV
 IV⁶ min: Phrygian cadence; maj: bass $\hat{1}-\hat{6}-\hat{7}-\hat{1}$
 ii⁷ / IV⁷ (and inv)
 vi also...deceptive cadence

Other passing chords:

iii⁶ in major bass $\hat{1}-\hat{7}-\hat{6}-\hat{5}$; passes between I and predom on $\hat{6}$

Anywhere you expand tonic, use a leading tone seventh chord instead of the usual candidates.

Use at least one instance of a vii^{o7} chord as a mid-phrase "soft" cadence.

note: this is where the rhythm slows down, e.g. here, put the vii^{o7} on a half-note.