

vii<sup>o</sup><sub>6</sub> and V<sup>6</sup><sub>4</sub>

We have seen that when  $I_6$  is used to expand  $I$ , it is very typical to use the outer-voice patterns of the voice exchange and parallel tenths.

In both of these patterns the outer voices move in thirds, and so it is natural to fill in these thirds with passing tones. The passing tones may themselves then be harmonized; that is, inner voices can be filled in that allow the passing tones in the outer voices to be members of triads.

Two chords are used for this purpose,  $\text{vii}^\circ_6$  and  $\text{V}^6_4$ .  $\text{vii}^\circ_6$  can fill in either the voice exchange or parallel tenths, while  $\text{V}^6_4$  cannot fill in parallel tenths, lacking  $\hat{4}$ .

Parallel 10th's expanding I...    decorated w/ P's...    P's harmonized w/  $\text{vii}^\circ_6$

Voice exchange expanding I... decorated w/ P's...      P's harmonized w/ V<sup>6</sup>...      P's harmonized w/ vii<sup>o</sup><sub>6</sub>

Many chords have a harmonic weight of their own that interacts with larger patterns of harmony and voice leading. In contrast,  $\text{vii}^\circ$  and  $\text{V}^{\frac{4}{2}}$  have very little harmonic weight of their own; they are simply used to get from one place to another – most typically harmonizing passing tones in expansions of tonic harmony using voice exchanges and parallel tenths. Because of this they are called **linear chords** or **voice-leading chords**.

## Doubling and Voice-Leading $\text{vii}^\circ_6$ and $\text{V}^4_4$

$\text{V}^4_4$  is the easy one because of the common tone with I. Always double the bass note (the fifth), and always approach and leave  $\text{V}^4_4$  by step in both outer voices. The common tone is generally kept in a single voice, and this is usually not the soprano (to avoid a very uninteresting melodic line).

$\text{vii}^\circ_6$  is more complicated because of the tritone. The easier part is the doubling: double the third, because it is not involved in the tritone; the fifth may occasionally be doubled for smooth voice leading, but the root (the leading tone) may never be doubled.

The voice-leading rules that follow may seem a bit involved, but they will generalize to other chords that we learn.

The starting point is the normal resolution of the tritone: A4 goes by step outward to a sixth, and d5 goes by step inward to a third. In each case the tendency tones follow their tendencies. The normal resolution is always permissible, even if this leads to a chord with a doubled third and no fifth.





If the tritone appears as an A4, it may also progress by step to a P4.

If the tritone appears as a d5, it must follow the normal resolution unless the bass moves from  $\hat{2}$  to  $\hat{3}$ , in which case it may move by step to a P5. The parallel motion of d5-P5 sounds ok because of the parallel tenths between the bass and the upper note of the d5. The examples shown have all used this special exception.

### Summary:

$\text{V}^4_4$ : double the bass note, stepwise motion only in and out in the outer voices.

$\text{vii}^\circ_6$ : double the third, occasionally also the fifth; A4 moves to either a  $6^{\text{th}}$  or P4, d5 moves only to a  $3^{\text{rd}}$  unless the bass moves from  $\hat{2}$  to  $\hat{3}$ , in which case it may move to a P5 (all of these only by step).

normal resolution of d5	d5-P5, ok only w/ scale-degree 2-3 in bass	normal resolution of A4	A4-P4, always OK
			

### Other uses of $\text{vii}^\circ_6$ and $\text{V}^\flat_4$

The range of uses of  $\text{vii}^\circ_6$  and  $\text{V}^\flat_4$  is best understood by thinking of them as harmonizing NHT's in the bass.

$\text{V}^\flat_4$  is only used to harmonize a passing tone moving between I and  $\text{I}_6$  (in either order).

The voice-exchange is the most typical soprano voice, though any soprano that is entirely stepwise both into and out of  $\text{V}^\flat_4$  is possible.

$\text{vii}^\circ_6$  is more flexible. The only restriction is that it must move by step to either I or  $\text{I}_6$ . If, as is most typical, it is used to expand a voice exchange or parallel tenths, it will be a passing tone, but it may also act as an incomplete neighbor when the bass leaps from a chord other than I or  $\text{I}_6$ .  $\text{vii}^\circ_6$  may be thought of as a very weak substitute for V (never in a cadence!), and so any chord that leads to V may also lead to  $\text{vii}^\circ_6$ .

One idiomatic possibility (though much less common than the main idioms in this topic) is the progression  $\text{I}_6\text{--IV--vii}^\circ_6\text{--I}_6$  (either or both of the  $\text{I}_6$ 's may also be replaced by I), especially with the soprano voice  $\hat{5}\text{--}\hat{6}\text{--}\hat{7}\text{--}\hat{8}$ .

