

IV6 and vi are very closely related chords. Like IV and ii6, they relate through the 5-6 technique. Because of this many of their uses are quite similar to one another; when this is the case, the IV6 chord is the more standard option and the vi the variant; this is apparent from the more standardized soprano voices in the IV6 idioms.

### Basics

vi has two common tones with I, and it can serve as an alternative to I, always having the opposite quality of the tonic triad, vi in major and VI in minor. It also has two common tones with IV. Because of these close relationships it has a range of possible harmonic functions; it can have either PD or T function, and when placed between I and a clear PD chord like IV or ii, it belongs to both T and PD, creating an overlap of harmonic function.

The diagram shows a sequence of five chords in 4/4 time: I (C major), vi (F minor), IV (F major), V (C major), and I (C major). The chords are written in a grand staff. Below the staff, a horizontal line with vertical tick marks indicates the harmonic function of each chord: I is T (Tonic), vi is PD (Predominant), IV is PD, V is D (Dominant), and I is T. The PD label is centered under the vi and IV chords, while T is under I and D is under V.

vi is only really vi in root position; in inversions it becomes a voice-leading chord or an altered version of I. These uses are more advanced; in partwriting, use vi only in root position.

In general the root should be doubled, with two exceptions: when leading to V in major you may double the third, and leading to V in minor or coming from V in either mode you must double the third.

### Uses as a PD chord

Like IV6, vi has three uses as a PD chord.

1) straight to V

In major you may double the third, and in minor you must double the third (because of voice leading).

The diagram shows two musical examples in 4/4 time. The first example is in C major, showing the sequence I (C major), vi (F minor), and V (C major). The second example is in C minor, showing the sequence i (C minor), VI (F major), and V (C major). In both cases, the chords are written in a grand staff. The first example shows the third of the V chord (G) being doubled in the soprano voice, while the second example shows the third of the V chord (G) being doubled in the soprano voice as well.

2) to IV, descending 3rds in the bass

I   vi   IV   V   I

3) to ii or ii6, as circle of fifths progression  
(especially when moving on to V and I)

Note that unlike IV6 which generally moves to ii6, vi can move to either ii or ii6 (in major, that is; recall that in minor,  $ii^{\circ}_3$  is never used).

I   vi   ii   V   I                      i   VI    $ii^{\circ}$    V   i

Use as a linear chord expanding T

I-vi-I6

Common sopranos are scale-degrees 1-3-5 and 5-6-5

I   vi   I6                      I   vi   I6

Deceptive V - vi as a substitute for I

Always double the third, always use the same voice leading: the bass moves from  $5^{\wedge}-6^{\wedge}$ , and the upper voices (in any order) move from  $4^{\wedge}-3^{\wedge}$ ,  $7^{\wedge}-1^{\wedge}$ , and  $2^{\wedge}-1^{\wedge}$ .

V7   vi

Motion from V to vi always creates a nested T segment; the V that moves to vi is never a cadential dominant, and the phrase must continue to a dominant that resolves.

V-vi is always considered a deceptive resolution.

The term deceptive cadence is used more restrictively; deceptive cadences occur when we would have heard an authentic cadence if a I chord had been used instead of the vi. If substituting I for vi makes you hear a phrase still in progress at that point, then there has been a deceptive resolution but not a deceptive cadence.