

# Secondary $\text{vii}^{\circ 7}$ and $\text{vii}^{\circ 6}$

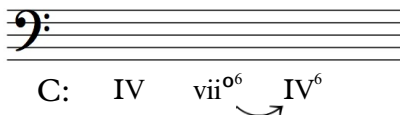
## Function:

Secondary  $\text{vii}^{\circ 7}$  and  $\text{vii}^{\circ 6}$  both are possible, again tonicizing any major or minor chord in your diatonic sentence.

$\text{vii}^{\circ 7}$  acts as a dominant.

$\text{vii}^{\circ 6}$  is not a dominant, but acts as a passing chord to expand the tonicized harmony.

- For instance, the progression:



C: IV  $\text{vii}^{\circ 6}$   $\text{IV}^6$

## Ways to think of the spelling:

- 1) You can go to the key you are tonicizing (think of the key signature) and ask yourself what is  $\text{vii}^{\circ 7}$  or  $\text{vii}^{\circ 6}$  in that key.
- 2) But similar to spelling secondary V, that method is slow and taxing and I recommend against it.

Instead, just go a 1/2 step lower to the chord you are tonicizing. Then build a fully  $^{\circ}7$ th chord or  $^{\circ}$  triad off of that. Invert as needed.

As always spelling, spelling, spelling. Take account of what's already in the key signature and what must still be added as accidentals. No one knows you meant to add a sharp unless you actually add a sharp.

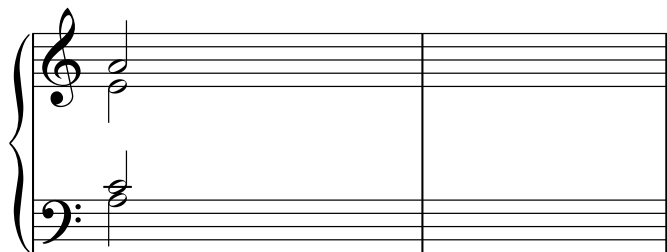
Note: you might find  $\text{vii}^{\circ 7}$  on occasion in our analyses of 18th Century music, but in your writing, stick to  $\text{vii}^{\circ 7}$ .

## Voice leading:

Resolving  $\text{vii}^{\circ 7}$  is just like resolving regular  $\text{vii}^{\circ 7}$ .

- stepwise movement of all voices
- locate and resolve the two tritones correctly:
  - $^{\circ}5$ ths must collapse to a 3rd
  - +4ths usually have free will (as long as the notes fit in the chord - duh)

ex: (your sop. might be chromatic here)



i  $\text{vii}^{\circ 7}$  VI

Resolving  $\text{vii}^{\circ 6}$  is just like resolving regular  $\text{vii}^{\circ 6}$ .

Stepwise movement of all voices.

Find the tritone in  $\text{vii}^{\circ 6}$ .

+4ths, you have free will (stepwise).

$^{\circ}5$ ths must collapse to a 3rd,

*unless you happen to notice the bass moves up, in which case again you have free will (stepwise).*

Here, to resolve  $\text{vii}^{\circ 6} \rightarrow \text{V}$ , if the tritone is a  $^{\circ}5$ th, it must collapse to a 3rd as usual.

The musical notation shows a piano accompaniment with two staves. The first measure is a tonic triad (i). The second measure is a dominant triad (VI<sup>6</sup>). The third measure is a diminished seventh chord (vii<sup>°6</sup>) with a tritone between F and C. The fourth measure is a dominant triad (VI). The bass line moves up stepwise from the tonic to the dominant, and the tritone in the diminished seventh chord collapses to a 3rd in the dominant chord.

i      VI<sup>6</sup>      vii<sup>°6</sup> → VI

However, here, with the bass stepping up, if there is a  $^{\circ}5$ th, it doesn't need to collapse as usual!

The musical notation shows a piano accompaniment with two staves. The first measure is a tonic triad (i). The second measure is a dominant triad (VI). The third measure is a diminished seventh chord (vii<sup>°6</sup>) with a tritone between F and C. The fourth measure is a dominant triad (VI<sup>6</sup>). The bass line moves up stepwise from the tonic to the dominant, and the tritone in the diminished seventh chord does not collapse to a 3rd in the dominant chord.

i      VI      vii<sup>°6</sup> → VI<sup>6</sup>

## The trickiness that is $\text{vii}^{07} \rightarrow \text{V}$

The voice leading on the previous pages will work for all your secondary  $\text{vii}^{07}$  and  $\text{vii}^{06}$  - except for  $\text{vii}^{07} \rightarrow \text{V}$ . Resolving  $\text{vii}^{07} \rightarrow \text{V}$  is trickier because when resolving the two tritones, you could end up with a doubled LT!

The same problem occurs with  $\text{vii}^{06} \rightarrow \text{V}$ , but let's just study  $\text{vii}^{07} \rightarrow \text{V}$  for now.

See for yourself by trying to resolve the +4th both ways. Only one way is correct:

i       $\text{vii}^{07} \rightarrow \text{V}$

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If your  $\text{vii}^{07} \rightarrow \text{V}$  has at least one A4 like above, fine. There is no real problem, just don't double the LT.

### The super problematic case:

However, if your  $\text{vii}^{07} \rightarrow \text{V}$  is composed of two  $^{\circ}5$ ths, there's an inevitable problem with normal resolution!



i       $\text{vii}^{07} \rightarrow \text{V}$

You probably would first have the intuition to move one of the offending voices stepwise in the other direction, as follows, but it is not the solution...

☹️

i                  vii<sup>o7</sup>                  V



°5 cannot go to P5

☹️

i                  vii<sup>o7</sup>                  V

**Solutions:**

- 1) Instead, in  $\text{vii}^{\text{o}7} \rightarrow \text{V}$ , put your eye on the voice just below the leading tone (the actual LT of the key signature). This voice will leap down!  
This wasn't encouraged with regular  $\text{vii}^{\text{o}7}$ , but to avoid the doubled LT or  $^{\text{o}5}$  going to P5, this is the lesser of evils.

i       $\text{vii}^{\text{o}7} \rightarrow \text{V}$

i       $\text{vii}^{\text{o}7} \rightarrow \text{V}$

- 2) you can resolve the 7th early, turning the  $\text{vii}^{\text{o}7}$  into  $\text{V}^7$ ; this is similar to a solution you saw to resolve  $\text{IV}^7$ .

i       $\text{vii}^{\text{o}7} \rightarrow \text{V}_5^6 \rightarrow \text{V}$