

V₄⁶, vii^{o6}

Set up some bookends of tonic for a tonic expansion...

I 6 V⁷ I

And just to smooth it out, fill in the bookends with a stepwise bass (connect the dots, la la la la). Now we have a passing tone. It's not harmonized, it's just a nonharmonic note filling in our bookends of tonic.

I I⁶ V⁷ I

But what if we wanted to harmonize this passing tone? Well...

V₄⁶

⁷
⁵
 Bass: ²

vii^{o6}

⁷
⁴
 Bass: ²

So when expanding tonic, V₄⁶ or vii^{o6} can smoothly connect the dots to create a stepwise bass ¹ - ² - ³:

I V₄⁶ I⁶ V⁷ I

I vii^{°6} I⁶ V⁷ I

Summary of function:

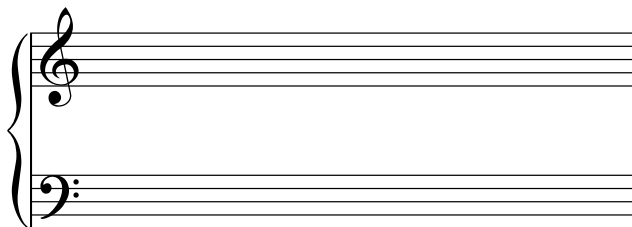
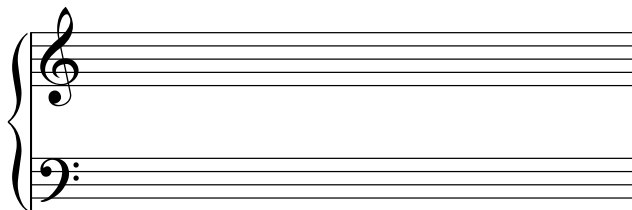
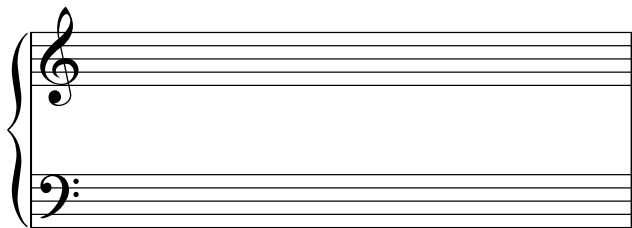
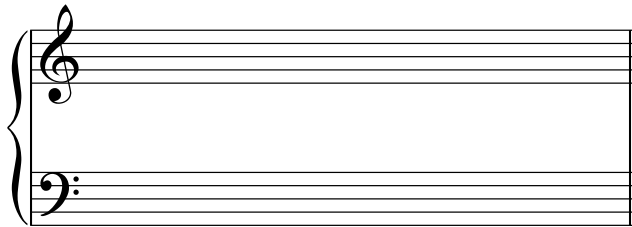
- In the first measure of each example above, don't see it as chord-chord-chord. It's all just tonic with a fleeting thing in between. I like to talk about "bookends" of the functional chords, and the nonfunctional "noodle" in between. More commonly than bookends and noodles, you'll hear of functional chords and nonfunctional "passing or neighbor chords". But for now, bookends and noodles.
- On the next page, you'll see you could really set up any two bookends of tonic (any combination of I and I⁶). V⁶₄ or vii^{°6} will then smoothly connect them with $\hat{2}$ in the bass through either passing or neighbor motion. This creates new bass shapes you didn't yet have in your kit. You'll eventually come to recognize these shapes/bass melodies instantly, as implying a particular tonic expansion.
- These stepwise tonic expansions will happen all the time at the beginning of your sentences/phrases.
- V⁶₄ is never ever an actual functional dominant! If you intend to use a dominant, use a real one (V⁽⁷⁾ or V⁶)

V⁶₄ is incorrectly used in this example, as it cannot function as a dominant at this supposed cadence:

I V⁶₄ I⁶ V⁶₄ I



Make bass shapes! Make all possible tonic expansions you can think of using what you just learned.
...set up two bookends of tonic, and connect them with the $\hat{2}$ noodle in between.



Doubling:

As usual, *never ever* double the leading tone!

Voice leading:

V_4^6 involves nothing new.

vii^{o6} requires closer inspection...

First, stepwise resolution of all voices. **By step. No leaps.**



vii^{o6} contains a tritone, which of course could be configured as either a +4th or a o5 th.
 +4ths always have free will to resolve this way or that as long as each voice moves stepwise.
 o5 ths must collapse in contrary motion to a 3rd.

(V^7 also contained a tritone but you addressed it by simply handling the LT and 7th properly)

just in two voices, study the tritone spelled each way, and how it can/cannot resolve:



That's the compass point that you can remember for all voice leading, even through chromatic harmony.

But... for vii^{o6} specifically, composers made one exception to this, making vii^{o6} probably the most nit-picky chord you'll deal with in harmony 1. If the bass steps up (goes to I^6), the o5 th does not have to collapse to a 3rd. It too can have free will as long as stepwise.

Summary:

Find the tritone in vii^{o6} .

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

o5 ths must collapse to a 3rd,

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

*and if you do this, for vii^{o6} you can all but turn off the part of your brain that edits for illegal //s and worries about tendency tones; this covers everything.

ex.'s: resolve vii^{o6} in each case

Even chromatic harmony students seem to forget how to correctly voice lead vii^{o6} . But you won't. Learn it now and do it correctly forever.

ex.'s (continued): resolve $\text{vii}^{\circ 6}$ in each case

I $\text{vii}^{\circ 6}$ I I $\text{vii}^{\circ 6}$ I

You can't be lazy with this one!

I $\text{vii}^{\circ 6}$ I

Why is all this? Well, play these two examples.

Both voice the tritone as a $^{\circ}5\text{th}$ and both resolve without normal resolution.

Listen how when the bass walks up, it sounds fine.

However, when the bass walks down, something is quite off with this non-normal resolution.

I think when the bass walks up it sounds ok because it fills in the note you'd get from normal resolution of the $^{\circ}5\text{th}$.



$^{\circ}5\text{th}$ $^{\circ}5\text{th}$

$\text{vii}^{\circ 6}$ I^6 $\text{vii}^{\circ 6}$ I