

vii^{o7} (and inversions)



a: V⁷ vii^{o7}

So what is the 7th of vii^{o7} ?

Summary of function: V⁷ and vii^{o7} share three tones in common and are closely related. In fact, the inversion of V⁷ and the inversion of vii^{o7} with the the same scale degree in the bass share the same function and can mostly be substituted for each other.

Thus, vii^{o7} chords have the same two functions as dominant sevenths:

- 1) *They expand tonic* (passing noodles in between bookends of tonic).
- 2) *They can be "soft" dominants in the middle of your piece.*
This also means they can have their own predominant.

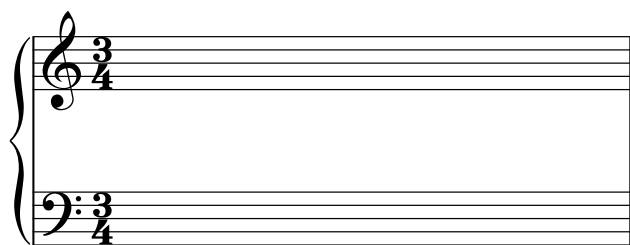
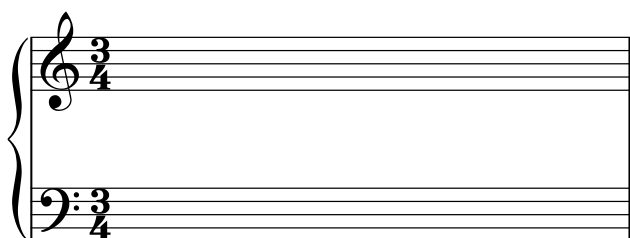
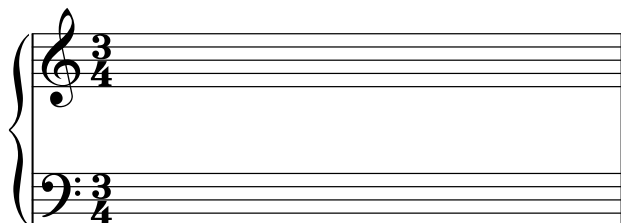
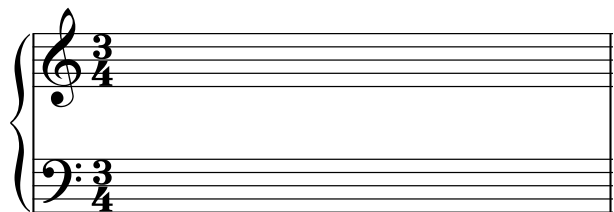
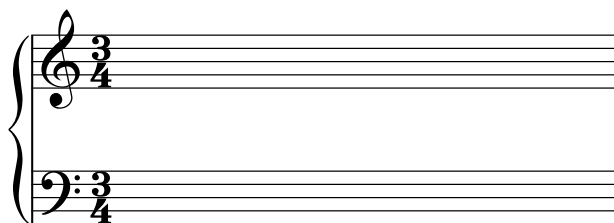
ex: the two functions of vii^{o7} chords

tonic expansion
soft cadence

i vii^{o7} i ii^{o7} vii^{o6}₅ i⁶ V⁷ i

As usual, always just think about making smooth bass shapes and you'll understand all these inversions. Set up two bookends of tonic, and then think how to connect them with a stepwise passing noodle.

ex: what are the possible bass shapes? (for tonic expansions)



Notice: $\text{vii}^{\text{0}^4}_2$ isn't involved in a tonic expansion; with $\hat{6}$ in the bass, it doesn't have a V^7 equivalent. We'll learn what it does at the end of this packet.

Of course we could go through and do the same exercise of making bass shapes to create "soft dominants" with all the inversions of vii^{0^7} , but you can consider this when you sculpt your own music.

Just think of what's in the bass of each inversion and how to use that to create a smooth, melodic bass.

Doubling: Every position *must* be complete, including vii^{07} .
 Again, only V^7 , ii^7 (...and vi^7) can omit the 5th in root position.

Preparing: As always, prepare the dissonant 7th when possible.
 Coming from what chords will it be possible to prepare the 7th of vii^{07} ?

Resolving: Usually we directly think about resolving 7ths and leading tones, and vii^{07} contains both.
 However, vii^{07} should be thought of differently: don't actually concern yourself with the 7th or LT directly!
 Instead, we'll only concern ourselves with tritones...

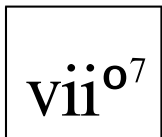
Everything must resolve by step only.
 vii^{07} and inversions are made up of two tritones. Locate them.
 If you find a $^{\circ}5$ th, those voices must collapse inward by contrary motion to create a 3rd.
 If you find an $+4$ th, you often have a choice, as long as all voices move by step.

ex: resolve vii^{07} in each case:

...or...

i vii^{07} i i vii^{07} i

i vii^{07} i iv vii^{07} i



[^]6
[^]4
[^]2
 Bass: [^]7

In major, vii^{o7} would be a half-diminished chord (vii^{ø7})

This sound is pretty wonky in this context. You will occasionally encounter it in the literature, but in your own writing avoid this for now:

I^6 $vii^{\circ 7}$ I ii^6 V^7 I

For the first time, then, we use an accidental in major!

$\hat{6}$ is lowered a half-step to create the fully-diminished seventh chord, just as in minor.

The analysis needs nothing more than to write vii^{o7}.

The accidental only applies to vii^{o7}. You don't need or want to carry it through to other chords (for now):

I^6 $vii^{\circ 7}$ I ii^6 V^7 I

When possible, you must prepare the 7th as a common tone in the previous chord.

Here, it's chromatically prepared, and this is still absolutely necessary:

ex: try it out

I 6 ii $vii^{\circ 7}$ I V^7 I

$\text{vii}^{\circ 6}_5$

$$\begin{matrix} \hat{7} \\ \hat{6} \\ \hat{4} \\ \hat{2} \end{matrix}$$

Bass: 2

Here's yet another example where voice leading dictates what chord progressions are possible (or not).
 $\text{vii}^{\circ 6}_5$ can only go to I° .

As usual this is not a separate or arbitrary rule. Just knowing the voice leading, you would deduce this for yourself every time, or you can remember it now so you don't need to keep on proving it. Let's take a look:

In $\text{vii}^{\circ 6}_5$, there will always be a $^{\circ}5$ th between the bass and some upper voice; that $^{\circ}5$ th must collapse inward to a 3rd. Thus, proper resolution will ensure the bass must move up to $\hat{3}$, never down to $\hat{1}$.

ex: prove it to yourself...

i $\text{vii}^{\circ 6}_5$

$\text{vii}^{\circ 4}_3$

$$\begin{matrix} \hat{2} \\ \hat{7} \\ \hat{6} \\ \hat{4} \end{matrix}$$

Bass: 4

nothing tricky; this one's straightforward:

i 6 $\text{vii}^{\circ 4}_3$ i^6 $ii^{\circ 7}$ $V_4^6 = 5_3$ i

$\text{vii}^{\text{o}4}_2$

$\hat{4}$
 $\hat{2}$
 $\hat{7}$
 $\hat{6}$

Bass: $\hat{6}$

- $\text{vii}^{\text{o}4}_2$ isn't similar to an inversion of V^7 because $\hat{6}$ is in the bass.
- However, it just leads nicely to the dominant. With three tones in common with V^7 everyone can hold their note while the bass just moves down a half step.

i $\text{vii}^{\text{o}4}_2$ V^7 i