

Given the 1–2–3–4–5 bass line of **Example 11–5**, harmonies I, I<sup>6</sup>, and V are fairly certain. However, the most common options for scale degrees 2 and 4 in this instance are vii<sup>o6</sup> or P<sub>4</sub><sup>6</sup> for the former, IV or ii<sup>6</sup> for the latter. Note how the melody line clarifies both harmonies in this case. Scale degree 4 (C) is not part of a passing six-four harmony but is an element in the 7–2–4 structure of vii<sup>o6</sup>. Similarly, scale degree 2 in the fourth chord is not part of IV (4–6–1) but of ii<sup>6</sup> (4–6–2). This type of attention to detail in the upper-voice melody often clarifies the harmony of a passage.

### Inverted Dominant-Seventh Harmony: The V<sub>5</sub><sup>6</sup> Chord

In the same way that a V<sup>6</sup> triad is built on scale degree 7 in the bass and normally serves as a neighbour to root position I (or i), the first inversion of a dominant-seventh chord, V<sub>5</sub><sup>6</sup>, may be so used. Often the 7–1 bass motion with V<sub>5</sub><sup>6</sup>–I is found in conjunction with a 4–3 soprano melody. Study and listen to **Example 11–6**. In the exercises below, this is how the soprano and bass will be voiced for this dominant harmony.

**Example 11–6** Typical outer-voice resolution for V<sub>5</sub><sup>6</sup>–I

The musical notation shows two systems of chords. The first system is in C major (C:), with chords I (C4-E4-G4), V<sub>5</sub><sup>6</sup> (F4-A4-C5), and I (C4-E4-G4). The second system is in c minor (c:), with chords i (C4-Eb4-Gb4), V<sub>5</sub><sup>6</sup> (F4-Ab4-C5), and i (C4-Eb4-Gb4). The bass line shows a 7-1 motion (F4 to C5) for the V<sub>5</sub><sup>6</sup> chord, and the soprano line shows a 4-3 motion (A4 to G4) for the V<sub>5</sub><sup>6</sup> chord.

C: I      V<sub>5</sub><sup>6</sup>      I      c: i      V<sub>5</sub><sup>6</sup>      i

Remember that V<sub>5</sub><sup>6</sup> may also follow a predominant harmony: ii, ii<sup>6</sup>, IV, or IV<sup>6</sup>. In these cases, the seventh of the dominant harmony will be approached by common tone.

### Exercises

Your instructor will play two harmonic progressions, both of which use V<sub>5</sub><sup>6</sup> and contain passing or neighbouring tones in the bass or the soprano. Transcribe the outer voices in correct note values, and provide complete harmonic analysis of the chord progressions. (If necessary, review the discussion of passing tones and neighbouring tones in Chapter 6.)

#### Harmonic Dictation 11-1

The musical notation shows a sequence of chords in F major: I (F4-A4-C5), P<sub>4</sub><sup>6</sup> (C5-E5-F6), I<sup>6</sup> (F4-A4-C5), vii<sup>o6</sup> (D5-F6-A6), I (F4-A4-C5), V<sub>5</sub><sup>6</sup> (C5-E5-F6), I (F4-A4-C5), ii<sup>6</sup> (G4-B4-D5), and V (F4-A4-C5). The bass line shows a 7-1 motion (C5 to F6) for the V<sub>5</sub><sup>6</sup> chord, and the soprano line shows a 4-3 motion (B4 to A4) for the V<sub>5</sub><sup>6</sup> chord.

F: I      P<sub>4</sub><sup>6</sup>      I<sup>6</sup>      vii<sup>o6</sup>      I      V<sub>5</sub><sup>6</sup>      I      ii<sup>6</sup>      V

#### Harmonic Dictation 11-2

The musical notation shows a sequence of chords in d minor: i (D4-F4-Ab4), i<sup>6</sup> (F4-Ab4-Bb4), V<sub>4</sub><sup>6</sup> (F4-Ab4-Bb4), 5/3 (D4-F4-Ab4), i<sup>6</sup> (F4-Ab4-Bb4), V<sub>5</sub><sup>6</sup> (D4-F4-Ab4), I (D4-F4-Ab4), ii<sup>6</sup> (E4-G4-Bb4), and V (D4-F4-Ab4). The bass line shows a 7-1 motion (D4 to F4) for the V<sub>5</sub><sup>6</sup> chord, and the soprano line shows a 4-3 motion (G4 to F4) for the V<sub>5</sub><sup>6</sup> chord. The PT (Passing Tone) is marked above the V<sub>5</sub><sup>6</sup> chord.

d: i      i<sup>6</sup>      V<sub>4</sub><sup>6</sup>      5/3      i<sup>6</sup>      V<sub>5</sub><sup>6</sup>      I      ii<sup>6</sup>      V