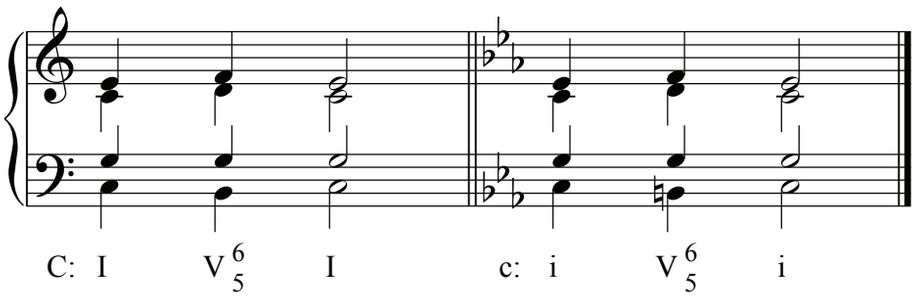
Given the 1–2–3–4–5 bass line of **Example 11–5**, harmonies I, I^6, and V are fairly certain. However, the most common options for scale degrees 2 and 4 in this instance are vii^{o6} or P^6_4 for the former, IV or ii^6 for the latter. Note how the melody line clarifies both harmonies in this case. Scale degree 4 (C) is not part of a passing six-four harmony but is an element in the 7–2–4 structure of vii^{o6}. Similarly, scale degree 2 in the fourth chord is not part of IV (4–6–1) but of ii^6 (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^6_5 Chord

In the same way that a V^6 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^6_5, may be so used. Often the 7–1 bass motion with V^6_5–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^6_5–I

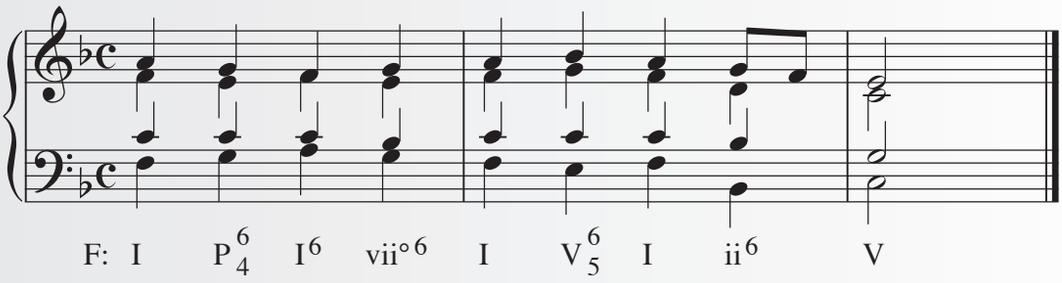
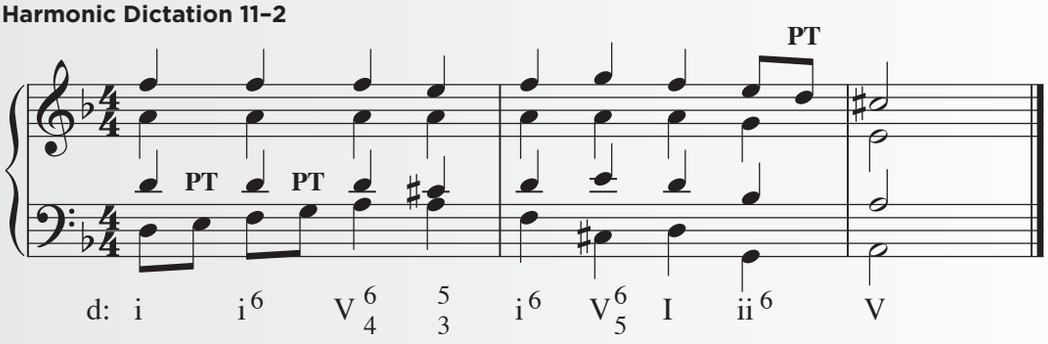


Remember that V^6_5 may also follow a predominant harmony: ii, ii^6, IV, or IV^6. In these cases, the seventh of the dominant harmony will be approached by common tone.

Exercises

Your instructor will play two harmonic progressions, both of which use V^6_5 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



Harmonic Dictation 11–2