

OTHER VOICE-LEADING CONSIDERATIONS

V7 Chords

- Can be complete (uses all tones) or incomplete (does not include the 5th and doubles the root)
- Contains tendency tones 4 and 7 (fa, la)
 - Always resolve 4 to 3 (fa-mi) and 7 to 8 (ti-do)
 - Doing this will cause the I chord to be incomplete (root will be tripled)
 - For both chords to be complete, tone 7 can move to tone 5 if it's in the inner voice (frustrated leading tone)
- In a Minor v to I, **the 7th must be raised** (harmonic form) to create a **leading tone**

I6, V6, vii°6

- Less stable chords
- use for weaker parts of the meter
- any tone of **I6** can be doubled

- V6** Contains leading tone in the bass (tone 7-ti) do not double the leading tone
- any tone of **V6** can be doubled (except the leading tone)
- Never use **V7 to I6**

-vii°6

- Double the 3rd of the chord
- Can also double the 5th of the chord
- Contain leading tone (tone 7) **DO NOT DOUBLE!**

V6/5 like V6 contains a leading tone in the bass

- Creates a neighboring chord to I
- Complete is **I-V6/5-I**

V4/3 has tone 2 in the bass and is like **vii°6**

- Functions as a passing/neighboring chord between I and I6 or I6 and I
- When **V4/3 moves to I6, tone 4 may ascend to 5 instead of resolve to 3 (fa-so)**
Progression: I to V4/3 to I6 with 10ths in the outer voice
- When V4/3 moves to I, tone 4 must resolve to 3 (fa-mi)**

V4/2 is treated differently

- Because tone 4 is in the bass, it must resolve to a chord whose bass tone is 3 like **I6**
- Functions as a passing chord or upper neighbor

-Inversions of V7 are almost always complete (uses all chord tones)

-Intermediate harmonies IV, ii and ii6 lead from I to V

- they allow the 7th of the V7 chord to be prepared as a common tone

-Examples of expansion of intermediate harmony.

-**ii to ii6** (or the reverse)

-**IV to ii**

-**IV-ii6**

-In general, **IV** is better than **ii** or **ii6** as a support for tone 6

-Avoid **ii** (root position) **in minor** except on a weak beat following **ii6** or **IV**

-Avoid these progressions (creates contradictions in the meter)

-weak to strong progression within the same chord such as **ii to ii6**

-weak to strong bass repetition such as **IV-ii6 (exception is IV or ii6 to V4/2)**

-Best doubling **of IV and ii** in major is the root; in minor, the 3rd

-Best doubling **of ii6** is the bass or root

Harmonizing tones 5, 6, 7, 8 in sequence

-I to IV to V to I is difficult to achieve without parallels

-Avoid by using descending leaps in both the inner voices (not smooth but okay)

-If we replace V by **vii6** or **V4/3** or **V4/2** all difficult voice leading disappears

-I can be replaced by **I6** at the cadence

Good progression: **I6** to **IV** to **II6** to **V** to **I**

Good progression: **I** to **vii°6** to **I6** to **II6** to **V7** to **I**