

II⁷₁, however, frequently resolves upon a cadential six-four, as at *d*, especially when II in the treble rises to III; the resolution of the seventh, in this case, is necessarily *deferred* until the following chord.

(a) (b) (c) (d)

6 5 6 5 6 5 6 5 6 4 7 3

The above passage may be transcribed to C minor, the 'added' sixth (like II⁷) being freely employed in both modes.

A chord of the 'added sixth' occurs also on the *tonic* of the major mode, but not on the tonic of the minor; this and other chords of a similar character, chords formed by the use of auxiliary notes, will be considered, in due course, in a later chapter.

116. The chords in the sequential passage of sevenths at *a*, § 113, may be inverted as shown in the following examples. It will now be seen that each chord of the seventh is *complete*, and that the bass, as well as the upper parts, proceeds by conjunct movement only.

(a)

7 4 3 7 4 3 7 4 3