

Более употребителен в moll, чаще с задержанной 7 (1).

В прерваном кадансе неполный D<sub>7</sub> связывается с VI<sub>7</sub> плавным голосоведением (2).

The image displays two musical exercises in B-flat major, illustrating voice-leading techniques for the VI<sub>7</sub> chord.

**Exercise 1:** The first system shows a progression from  $t_2$  VII<sub>7</sub> II<sub>43</sub> to D<sub>7</sub> VI<sub>7</sub> VII<sub>2</sub>. The notation includes a treble clef and a bass clef. The treble staff features a melodic line with a half note G<sup>4</sup> (labeled '1.'), a half note A<sup>4</sup> (labeled '7'), and a half note B<sup>4</sup>. The bass staff features a half note F<sup>3</sup>, a half note G<sup>3</sup>, and a half note A<sup>3</sup>. The second system shows the continuation of the progression, with the treble staff featuring a half note C<sup>5</sup> and the bass staff featuring a half note F<sup>3</sup>.

**Exercise 2:** The second system shows a progression from D<sub>7</sub> VI<sub>7</sub> VII<sub>2</sub>. The notation includes a treble clef and a bass clef. The treble staff features a half note G<sup>4</sup>, a half note A<sup>4</sup>, and a half note B<sup>4</sup>. The bass staff features a half note F<sup>3</sup>, a half note G<sup>3</sup>, and a half note A<sup>3</sup>.