

A close-up, black and white photograph of piano keys, showing the repeating pattern of black and white keys. The keys are slightly out of focus, creating a sense of depth. A light blue curved line separates the image from the text below.

# Dominant 7ths, Predominant Area, and Melody Harmonization

Chapter 13

# Resolving the Leading Tone and Chordal Seventh

- **Adding the 7<sup>th</sup> to a dominant chord gives you 2 tendency tones to resolve correctly.**
  - 4→3 (resolve chordal 7<sup>th</sup> down)
  - 7→1
- **When a root position V<sup>7</sup> moves to a root position I, one chord must be left incomplete to avoid parallel 5ths**
  - One solution--leave the 5<sup>th</sup> out of the tonic and write 3 roots and 1 3<sup>rd</sup>
  - Another solution—leave out the 5<sup>th</sup> of the V and double the root
- **Root position V<sup>7</sup> is always the strongest, followed by 1<sup>st</sup> inversion of the 7<sup>th</sup> chord. Save 2<sup>nd</sup> and 3<sup>rd</sup> inversion when you need weaker progression (not the final cadence)**

# Resolving the Leading Tone and Chordal Seventh

- **Because of tendency tones,  $V^{4/2}$  must resolve to a  $I^6$**
- **Common voice leading exceptions**
  - **$V^7$  in root position moving to a root position  $I$  where both chords are complete is allowed at the cadence in chorale style. In this case, 7 doesn't resolve to 1 but instead skips down to 5. Use only when 7 is in an inner voice.**
  - **When  $V^{4/3}$  appears between  $I$  and  $I^6$  with the soprano and bass move in parallel 10ths, the chordal seventh is pulled up**
- **Remember to not double the leading tone. It will result in either:**
  - **Both leading tones resolve correctly and create parallel octaves**
  - **One leading tone will not resolve correctly**

# Approaching Perfect Intervals

- **Common issues:**
  - **Direct octaves and fifths:** caused when perfect intervals are approached by similar motion. Definitely avoided in outer parts, but sometimes allowed in the inner voices or any voice paired with a stepwise soprano line (ex. 13.4a&b)
  - **Contrary octaves and fifths** (ex. 13.4c)
  - **Unequal fifths (13.4 d):** similar motion from a d5 to a P5 violates proper resolution of tendency tones, since the d5 normally resolves by inward motion to a third. The only exception is when the outer voices move in parallel 10ths
- **Watch for overlapping. It's like voice crossing but between 2 chords instead of within a single chord.**
- **Remember to avoid augmented or diminished intervals within a voice part**
- **Commonly, one voice leading problem creates others.**

# Approaching Perfect Intervals

- **When writing progressions, you can use more than one dominant chord in the dominant area. Using inversions and/or changing part spacing helps create interest.**
- **Use the strongest dominant (usually root position  $V^7$ ) right before resolving to tonic at the cadence.**
  - **When  $V$  moves to  $V^7$  the added 7<sup>th</sup> usually acts like a passing tone and is usually labeled  $V^{8-7}$  (13.6a)**
  - **When you move in and out of inversions, you may move a tendency tone from voice to voice before resolving (13.6b). This is known as a transferred resolution.**

# Realizing Figured Bass

- **Creating a full musical texture given a bass line and figures was an every day thing during the Baroque and Classical periods.**
  - **Remember figures indicate diatonic intervals above the bass and any chromatic alterations (accidentals)**
  - **Melodic embellishments are not shown as a part of the figured bass symbols**

# Steps to Realize a Figured Bass

- 1. If there's an accidental next to a number, raise or lower the pitch designated by the number by one half step; for a slash through a number, raise that pitch a half step.**
- 2. If there's an accidental by itself, raise or lower the third above the bass (not necessarily the third of the chord).**
- 3. Place pitches above the bass in an appropriate octave of your choosing with the intervals given in the figured bass symbols**
- 4. Use pitches from the key unless an accidental is specified**
- 5. To realize a dash between two numbers or between a number and an accidental, put those intervals in the same voice, i.e. a 4-3 suspension (ex. 13.7e)**

# Steps to Realize a Figured Bass

- 6. Remember the accidentals in the figure apply only to that single chord and that figured bass doesn't list ALL the intervals above the bass (some are implied).**
- 7. Follow all doubling and voice-leading guidelines.**

# Predominant Function: Subdominant and Supertonic Chords

- **We now begin to expand the initial tonic section of the basic phrase. Our basic phrase structure is now T—PD—D—T**
- **Predominant harmonies include ii and IV (and their minor mode equivalents)**
- **Predominant triads share scale degrees 4 and 6.**
  - **Typical Roman numerals in Major Keys:**
    - **T (I)—PD (ii, ii<sup>6</sup>, or IV)—D (V or V<sup>7</sup>)—T (I)**
  - **Typical Roman numerals in Minor Keys:**
    - **T (i)—PD (ii<sup>0 6</sup>, or iv)—D (V or V<sup>7</sup>)—T (i)—the diminished supertonic generally appears in 1<sup>st</sup> inversion**

# Connecting the Predominant and Dominant Areas

- **When root position IV moves to root position V, write the upper voices in contrary motion with the bass to avoid parallel fifths or octaves**
- **In minor keys, iv is minor and ii<sup>o</sup> is diminished. For ii<sup>o</sup> 6, the normal doubling is the 3<sup>rd</sup> of the chord so the dissonant interval (tritone between root and fifth) is not emphasized. For the same reason, avoid root position ii<sup>o</sup>**

# Predominant Seventh Chords

- Any predominant chord may have a 7<sup>th</sup>, but  $ii^7$  and  $ii^{\circ 7}$  and their inversions are typical—especially  $ii^{6/5}$
- As with dominant sevenths, the seventh is usually prepared by a common tone (13.13)

# Harmonizing Chorale Melodies

- **For chorale melodies, the typical harmonic rhythm is usually one chord per beat.**
- **First compose a bass line that is in good counterpoint with the provided melody**
- **If the same chord is needed for multiple beats, usually the soprano note or bass inversion of the chord will change to provide melodic or harmonic variety**
- **After choosing your harmonic progression and composing a bass line, fill in the alto and tenor parts, following all voice leading, doubling, and range rules.**

# Soprano-Bass Counterpoint and Chord Choice

- **Write in scale degree numbers above or below the melody. Use those numbers to help determine chord choice. Let the soprano voice dictate cadence choice (IAC vs. PAC)**
- **Don't necessarily work from left to right. Start at the beginning and/or the cadence and then fill in the gaps.**
- **Write the entire soprano-bass counterpoint first before filling in the inner voices. Make sure both are singable lines and that they make good harmonic sense.**

# Completing the Inner Voices

- **Look for spots in the soprano bass counterpoint that might create special challenges (where the parts are close together or where they created 5ths or octave that require a special approach). Look for seventh chords, which have to be resolved in particular ways. Start with these places first and then fill in the gaps.**
- **Before voicing the first chord in a progression, look for motion up or down within the soprano or bass lines and plan the chord's spacing with this in mind. For instance, if the bass line moves up, place the other voices in a higher register to allow them to move down in contrary motion.**

# Checking Your Work

- **Play it if at all possible. Your ear may find errors your eye doesn't.**
- **Scan through looking for specific errors, i.e. look over it once for proper resolution of tendency tones, then another time for parallel octaves and fifths.**
- **Sing through each line to check for awkward spots.**
- **REVIEW the summary chart on page 275!!!**