

The V⁷ Chord

General Voice-Leading Considerations

WHAT'S ON TAP

The next four lessons are dedicated to Chapter 13. Most of the lessons are short so that you will have time to review concepts as necessary. By the end of Chapter 13, your students you have a solid understanding of how to create a 4-voice SATB setting from a given figured bass.

Review the basics of the phrase model, phrase analysis (Ch. 10), and NCTs (Ch. 11/12), as necessary. Please "analyze" the structure of every phrase you encounter. Identify all cadences, and note their relative strengths.

Use any remaining class time for group practice and drill. Do NOT dismiss class early. You can always work on the Self-Test and Workbook exercises in class.

The Gauldin Species Counterpoint module will be next, however, students are welcome to read Chapters 14-15 ahead of schedule if they wish. Please do NOT delve into Chapter 16 and beyond. We will cover Chapters 16-26 in MUSC 215.

REVIEW

Review diatonic seventh chords in major and minor (pp. 64-65) and the five common seventh chord types (MM, Mm, mm, dm, and dd). Hopefully, this will not be necessary.

NEW MATERIAL

1. Introduce the term **dominant seventh** chord (p. 197).
"Dominant seventh chords are almost always major-minor sevenths [Mm]...in minor keys it is necessary to raise...the leading tone..."¹
2. General Voice-Leading Considerations (pp. 197-98)
 - a. $\hat{4}-\hat{3}$: The 7th of the V⁷ almost always resolves down by step.²
 - b. $\hat{7}-\hat{1}$: The 3rd of the V⁷ (the leading tone) almost always resolves up by step, when it is in an outer part.

¹ For now, do not emphasize the existence and function of v⁷ in minor.

² "The 7th originated in [Western art] music as a downward-resolving suspension or descending passing tone..."

3. The V^7 in Root Position

- a. Introduce the concept of *tritone resolution* (p. 199), an alternative way of looking at the $\hat{4}-\hat{3}$ and $\hat{7}-\hat{1}$ resolutions:
 - i. $+4$ tends to resolve outward to a 6th
 - ii. $^{\circ}5$ tends to resolve inward to a 3rd
- b. Study the following examples:
 - i. Ex. 13-4a: Tonic chord (5th omitted)³
 1. Three roots, one third (common)
 2. Two roots, two thirds (unusual)
 - ii. Ex. 13-6d:
 1. V^7 (5th omitted)
 2. "frustrated" leading tone
 - iii. Ex. 13-11: The V^7 in Three Parts (pp. 202-03)
 - iv. Ex. 13-14: Other Resolutions of V^7 (pp. 203-04)

HOMEWORK

1. K/P Workbook, Ex. 13-1 A, B, and C 1-10.

³ Recall the prominence of the P5 in the lower part of the harmonic series.