

Inverted V⁷s

HOMEWORK

Take questions on K/P Workbook Ex. 13-1 A & C 1-8.

Be sure to review concepts from the previous lesson as necessary.

NEW MATERIAL

1. Introduce the use of inverted V⁷ chords in contrapuntal expansions of tonic (K/P, pp. 221-25)

- As we learned in the last lesson, root position V⁷s are usually associated with strong *cadential motion*.
- Inverted V⁷s do NOT make good substitutes for root position V⁷s at important cadences.
- They are typically found in *tonic expansions*.
- A handout titled *Contrapuntal Expansions of Tonic: Inversions of V⁷* is available on AA, p. 97. It shows the S-B counterpoint voice-leading paradigms associated inverted V⁷s. Be sure to sing the 2-voice paradigms and their 4-voice counterparts. This handout summarizes K/P's presentation of inverted V⁷ chords within the context of the phrase model:
 V⁶: K/P, pp. 221-22; V³: K/P, pp. 222-23; V²: K/P, pp. 223-24.

Contrapuntal Expansions of Tonic Inversions of V⁷

V⁶, V³, and V² are often used in *contrapuntal expansions of tonic*. The following tonic expansions are based on neighboring and passing motions. For more information see K/P, pp. 221-25.¹

S-B COUNTERPOINT

Chordal dissonance (a), Parallel 10ths paradigm (d), Chordal dissonance (f)

3 T 3, 8 6 8, 8 6 6, 10 10 10, 10 10 10, 6 T 6

C: N, N, P, P, P, N

SATB SETTING

P10s trump tritone resolution (d)

C: I V⁶ I, I V³ I, I V³ I⁶, I V³ I⁶, I⁶ V³ I, I V² I⁶

T, T, T, T, T, T

* - Arrows indicate 4-7 tritone resolutions.

¹ In ex. a and ex. f, note the tritone (T) formed between the outer voices. As you may recall, dissonances were not allowed in our two-voice species counterpoint module. However, introduction of seventh chords into our harmonic vocabulary makes *chordal dissonances* that are associated with seventh chords now possible.

2. **The Approach to the 7th** (K/P, pp. 224-25)

As shown in K/P Examples 13-22 & 13-23, the 7th is usually treated as a *s*, *p*, *n*, or *app* in common-practice music, however, in MUSC 116, we will focus more on the resolution of the 7th than on its approach. Please remind your students that:

The 7th of any seventh chord, including V^7 and its inversions, **usually resolves downward by step**. The notable exception to this rule is the *parallel tenths voice-leading paradigm* (see K/P Ex. 13-18c, p. 222).

3. **CYOW Part Writing Exercises**

(Practice for the final exam)

Now that the 5th species counterpoint project is nearly finished, it is time for the students to begin thinking about the final exam. Start the following K/P part-writing exercises in class and ask the students to complete the work at home on their own.

Exercise	K/P Workbook Page	Key	Voice-Leading Issue Covered
Ex. 13-1 E2	p. 102	b:	Resolving root position V^7
Ex. 13-2 E	p. 112	g:	Resolving inverted V^7 in a tonic expansion

Sample answers are available on the course website under Lesson 38.

HOMEWORK

K/P Workbook, Ex. 13-2 A & C 1-8.

READING

K/P Ch. 13, pp. 221-228.

(The students should go ahead and read K/P Ch.14-15 as well.)

MATERIALS

Contrapuntal Expansions of Tonic: Inversions of V^7 (AA, p. 97)