## **HARMONY**

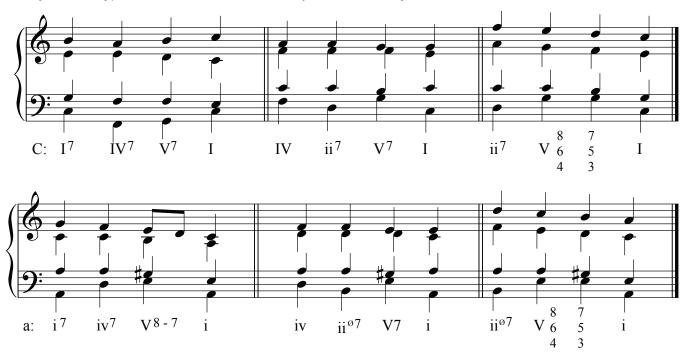
## Other Seventh Chords: I7, IV7, and II7 (Root Position Only)

We have seen that the dominant-seventh chord works the same way as a dominant triad but that the dissonant seventh of the harmony resolves down by step when the chord moves on to the next chord (typically I or VI).

The same principles apply to any **non-dominant-seventh chord**: the harmony functions as it normally does, and the dissonant seventh resolves down by step when the chord changes.

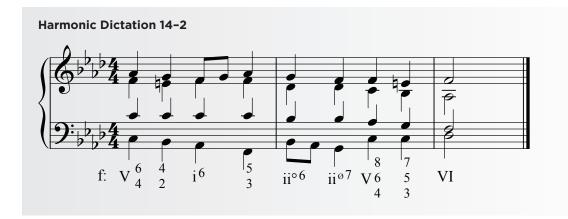
We will avoid  $ii^7$  and  $IV^7$  in minor keys for this chapter and concentrate on the regular diatonic seventh chords ( $ii^{67}$  and  $iv^7$ ). Moreover, these chords will be used only in root position for the time being. To get a feeling for how these chords work in context, play **Example 14–6**.

**Example 14-6** Typical uses of I<sup>7</sup>, IV<sup>7</sup> and II <sup>7</sup> in major and minor keys



Keeping these sounds in mind, transcribe the two harmonic dictations on the staves provided below. One is in a major key, the other is in minor. Do not forget to listen for both accented and unaccented non-harmonic tones (including suspensions).





## Sequence: The Circle of Fifths

**Harmonic sequence** occurs when a composer transposes by a consistent interval all voices in a melodic and harmonic pattern. There are usually two chords in the pattern. Any harmonic progression can be sequenced, but the most common is the circle of fifths. **Example 14–7** provides an SATB block chord harmonization for the circle of fifths sequence in a major key (14–7*a*), followed by the same model accompanying a simple melody (14–7*b*). The sequence is reproduced in **Example 14–8** in a minor key.

Example 14-7 Circle of fifths sequence, major key

