

## HARMONY

### Other Seventh Chords: I<sup>7</sup>, IV<sup>7</sup>, and II<sup>7</sup> (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<sup>7</sup> and IV<sup>7</sup> in minor keys for this chapter and concentrate on the regular diatonic seventh chords (ii<sup>o7</sup> and iv<sup>7</sup>). 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

**C: I<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> I IV ii<sup>7</sup> V<sup>7</sup> I ii<sup>7</sup> V <sup>8</sup>/<sub>6</sub> <sup>7</sup>/<sub>5</sub> I**

**a: i<sup>7</sup> iv<sup>7</sup> V<sup>8-7</sup> i iv ii<sup>o7</sup> V<sup>7</sup> i ii<sup>o7</sup> V <sup>8</sup>/<sub>6</sub> <sup>7</sup>/<sub>5</sub> i**

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).

#### Harmonic Dictation 14–1

**G: I<sup>7</sup> IV ii<sup>7</sup> V <sup>4</sup>/<sub>2</sub> I<sup>6</sup> I IV<sup>8-7</sup> V**

## Harmonic Dictation 14-2

f:  $V \frac{6}{4}$   $\frac{4}{2}$   $i \frac{6}{3}$   $ii^{\circ} \frac{6}{3}$   $ii^{\circ} \frac{7}{4}$   $V \frac{6}{4}$   $VI$

## 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 (**14-7a**), followed by the same model accompanying a simple melody (**14-7b**). The sequence is reproduced in **Example 14-8** in a minor key.

**Example 14-7** Circle of fifths sequence, major key

*a*

D: I IV  $vii^{\circ}$  iii vi ii V I

*b*

D: I IV  $vii^{\circ}$  iii vi ii V <sup>7</sup> I