

f) Dimished seventh can also be used to create a kind of interrupted cadence, by inserting a diminished chord where V would have gone (favourite of Beethoven)





Chromatic Chords

As shown in (1), there are a few ways of reaching V_5^6 from ii. Some of these we can already work out. In 1a), we use a passing seventh in the bass to connect the two chords, in 1b), we add a major third to II, creating a secondary dominant in passing (and a chromatic inner part). However, a favourite of Mozart, Haydn, Beethoven and Schubert, was to have a chromatic line moving in parallel with the bass, as shown in 1c). This has a variety of uses 1d) is one possibility.

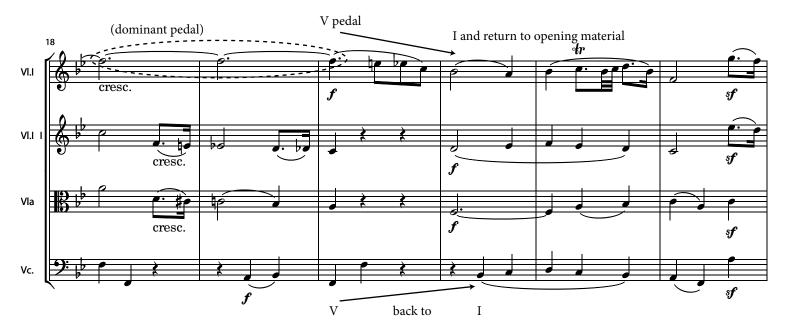
Recently we learnt that every chord has its own dominant (V/V, V/ii etc.) (with the exception of vii). It also true to say that every chord has its own diminished seventh (e.g. vii^{dim7}/V) that may also act as a 'substitute' dominant. The diminshed seventh, as shown in 3), consists entirely of minor thirds, contains two tritones, and therefore has a strong pull towards a more stable triad. In minor keys, vii^{dim7} occurs naturally has part of the harmonic minor scale, in major keys it includes the flattened submediant. (vii⁷ with a minor seventh, rather than diminished seventh does exist and has a similar function but very different sound and is far less common (e.g. BDFA in C major.)

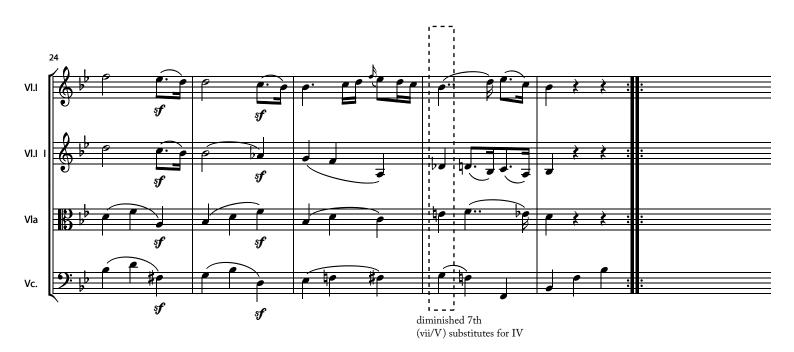
In 2a), vii^{dim7} moves directly onto i. In 2b) vii⁷ acts as a secondary dominant. 2c) and d) compare the secondary dominant and diminshed triad in use; e) and f) show it in more common contexts.





typical progression vi $\rightarrow V_{\frac{4}{3}}^{6}/V$





Apologies for last lesson and the mistakes! Have a go at analysing this corrected version:

