

1a) passing seventh in the bass

b) passing seventh, with secondary dominant (major third)

c) chromatic version (favourite of Mozart, Schubert)

C: ii → V₅⁶ C: ii II₄⁽⁶⁾₂ V⁶ C: ii ii₄^{b6}₂ V₅⁶

d) in use at the cadence combined with secondary dominant:

2a) diminished seventh acts like substitute dominant (i.e. vii⁷ can substitute V^{6/5})

b) as a secondary dominant

C: vi → II₅⁶ V⁸⁻⁷ I a: vii⁷ i a: vii⁷/V V i

you may have to double thirds to avoid parallel fifths (but remember to approach and leave in contrary motion)

c) normal II-V⁷-I cadence

d) cadence with 'secondary diminished' chord

e) typical chromatic bass line in Mozart, Haydn etc.

C: II₅⁶ V⁸⁻⁷ I vii⁷/V V⁷ I IV iv⁷/V I₄⁶ V I

f) Diminished 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)

C: IV vii⁷/V I vii⁷/VI VI

3) the diminished seventh

Chromatic Chords

As shown in (1), there are a few ways of reaching V₅⁶ 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 diminished 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 as 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 diminished triad in use; e) and f) show it in more common contexts.

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(dominant pedal)

V pedal

I and return to opening material

cresc.

f

sf

VI.I

VI.I

Vla

Vc.

f

V

back to

I

24

sf

sf

sf

sf

sf

sf

VI.I

VI.I

Vla

Vc.

diminished 7th
(vii/V) substitutes for IV

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