

Angela's B-section

♩ = 92

Three sections (indicated by the dashed brackets): first is of limited range, second goes all the way up two octaves to the peak of the B sections, the third winds down.

3 → D# → E → D#

12 → A → C

1. Simplify the progression. Instead of C# - D# - E - D# - A - C, we use C# - D# - D# - D# - D - C, or C#-D#-D-C

To go up I use a v7 of sorts, A#-Cx-E#-G#) occasionally resolving to pitches belonging to I (D#-F#-A#)

28 → D# → D#

2. repeat the beginning

I V₃ I V₂ I V₂ I

37 → D → C

this was already spelling a sort of V7/D and now it just ends on D

V7/C

7th Chords in Tertian Harmony: obtained superimposing thirds.

52 Classical style voice leading

FUNCTIONAL HARMONY: V leads to I

"Irregular" voice leading

"Correct" voice leading

dim. triad dim 7th	dim. triad minor 7th	minor triad minor 7th	minor triad major 7th	major triad minor 7th	major triad major 7th	augmented major 7th
v ^{o7}	v ^{o7}	v ⁷	v ^{M7}	V ⁷	V ^{M7}	V ⁺⁷
diminished	half diminished	minor	minor major	major minor	major	augmented

V⁷ I V₃ I V₂ I⁶ V₂ I⁶ V₂ I⁶

69 Major Mode: 4 possible 7th

Natural Minor Mode: 4 possible 7ths

major	minor	minor	major	major minor	minor	half diminished
minor	half diminished	major	minor	minor	major	major minor
minor major	half diminished	augmented	minor	major minor	major	diminished

Harmonic Minor Mode: all

Major and especially augmented 7th are very seldom used in pre 20th century music. For example in major you almost never encounter a I-M7 or IV-M7. Even the minor seventh on 6th degree is rare. The main reason is that most seventh chords are found on the 2nd, 5th and 7th degree, and function to prepare the tonic or secondary dominants.