

Exercise A-48: interlocking seventh chords in C major (harmonic and contrapuntal basses)

95

C: I⁶ ii⁷ V⁷ I⁷ IV⁷ vii^{ø7} iii⁷ vi⁷ ii⁷ V^{6/4} (7 5 3) I

96

C: I⁶ ii⁷ V^{4/3} I⁷ IV^{4/3} vii^{ø7} iii^{4/3} vi⁷ ii^{4/3} V^{6/4} (7 5 3) I

97

C: I⁶ ii^{6/5} V^{4/2} I^{6/5} IV^{4/2} vii^{ø6/5} iii^{4/2} vi^{6/5} ii^{4/2} V^{6/5} V⁷ I

Notice the parallel octaves between the bass and the lowest part of the right hand in exercise 96 (and exercise 99 below). Since the exercise presents an instrumental style rather than a four-part vocal texture, the octaves should be interpreted not as an operation undermining the melodic independence of the upper parts but as a simple doubling of the bass line. Indeed, all of the parts in the right hand maintain optimal voice leading. Moreover, the descending chord sequence of interlocking sevenths weakens the effect of the octaves.

Exercise A-49: interlocking seventh chords in c minor (harmonic and contrapuntal basses)

98

c: i^6 $ii^{\emptyset 7}$ v^7 $i^{\flat 7}$ iv^7 $\flat VII^{\flat 7}$ III^7 $\flat VI^7$ $ii^{\emptyset 7}$ $V^{\frac{8}{4} \begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}}$ i

99

c: i^6 $ii^{\emptyset 7}$ $v^{\frac{4}{3}}$ $i^{\flat 7}$ $iv^{\frac{4}{3}}$ $\flat VII^{\flat 7}$ $III^{\frac{4}{3}}$ $\flat VI^7$ $ii^{\emptyset \frac{4}{3}}$ $V^{\frac{8}{4} \begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}}$ i

100

c: i^6 $ii^{\emptyset \frac{6}{5}}$ $v^{\frac{4}{2}}$ $i^{\frac{(\flat 7)}{5}}$ $iv^{\frac{4}{2}}$ $\flat VII^{\frac{(\flat 7)}{5}}$ $III^{\frac{4}{2}}$ $\flat VI^{\frac{6}{5}}$ $ii^{\emptyset \frac{4}{2}}$ $V^{\frac{6}{5}}$ v^7 i