


MUSI 1700

Lecture 7

Sep 27 2023



Consonant vs Dissonant Intervals

Consonant Intervals:

- 3rds (M, m)] imperfect consonants
- 6th (M, m)]
- Unisons
- 4th (between S, A, T)] perfect consonants
- 5th
- Octave

Dissonant Intervals:

- 2nds (m, M, A, d)
- 7ths (m, M, A, d)
- all augmented intervals
- all diminished intervals
- 4th (if interval includes bass note)

Q: Is an A3 consonant because it's enharmonically equivalent to a P4?

A: No, because of context.

A musical staff in treble clef shows two notes: A3 (labeled 'M3: always consonant') and B#4 (labeled '°4: always dissonant'). A red double-headed arrow between them is labeled 'enharmonically equivalent'.

Consonance and Dissonance for chords

Some people think that consonance/dissonance only applies to intervals, not chords.

It's up to interpretation.

Inversions can make a consonant interval turn dissonant.

Three musical staves illustrate the concept. The first staff shows a consonant P4 interval (C-G) in treble clef and a bass note (E) in bass clef. The second staff shows the same notes (C, G, E) with a red arrow indicating the P4 interval (C-G) is now dissonant because it includes the bass note. The third staff shows the notes (C, G, E) with a red arrow indicating the P4 interval (C-G) is now dissonant because it includes the bass note.

Consonant chord has
P4 that doesn't
include bass note

consonant chord

6
4

Dissonant chord has
P4 that includes
bass note

General rules:

- A P4 is consonant melodically and harmonically when the P4 interval does not involve the bass.
- A P4 is dissonant harmonically when the interval involves the bass (NOT the root).

Major and minor triads are consonant. They only include major, minor, and perfect 3rd and 5ths. All other triads are dissonant since they contain augmented or diminished intervals.

It's common for the leading tone in the inner voice to NOT resolve the tonic. G# goes to E instead of A.

Lead sheet: E⁷ maj

FB: $\#3 \ 7 \ 5$ $b3 \ 5$

RN: V i

RN+FB: $\text{V}_{\#3}^7 = \text{V}_{\#}^7 \longrightarrow i_{b3}^5$ $\text{V}_{\#}^7 \longrightarrow i$ is common

can only simplify like this for a 3rd that's been altered, not the 5th

$\text{V}_{b3}^7 = \text{V}_b^7$, but $\text{V}_{b3\#5}^7 \neq \text{V}_{b\#}^7$ and $\text{V}_{b5}^7 \neq \text{V}_b^7$

A 7th was originally used as a passing tone between $\text{V} \rightarrow i$, but now $\text{V}^7 \rightarrow i$ is accepted as well.

dissonant interval!
passing tone

$\text{V} \ \text{V}^7 \longrightarrow i$

Same chords written in keyboard style:

More inversions of 7th chords and their FB

Handwritten musical notation showing four inversions of the E7 chord. Each measure shows a treble and bass staff. The chords are labeled above the treble staff: E⁷, E⁷/G[#], E⁷/B, and E⁷/D. The bass staff shows the corresponding bass notes: E, G[#], B, and D.

Q: how do we indicate the G[#] in FB?

A: FB: 7

6
5
3

NOT $\begin{smallmatrix} 6 \\ 5 \\ \#3 \end{smallmatrix}$. why?

G[#] is the bass note.
FB only shows the
intervals ABOVE the
bass.

$\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix} = \begin{smallmatrix} \cancel{6} \\ 4 \\ 3 \end{smallmatrix} \rightarrow$ no short form

$\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix} = \begin{smallmatrix} \cancel{6} \\ 4 \\ 3 \end{smallmatrix}$
we can
"slash the 6th"

$\begin{smallmatrix} 6 \\ \#4 \\ 2 \end{smallmatrix} = \begin{smallmatrix} \#4 \\ 2 \end{smallmatrix} = \begin{smallmatrix} \cancel{4} \\ 2 \end{smallmatrix}$

$\begin{smallmatrix} \#4 \\ 2 \end{smallmatrix} = \begin{smallmatrix} \cancel{4} \\ 2 \end{smallmatrix}$
we can
"slash the 4th"

Consonant

- 3rds (M, m)
- 6ths (M, m)
- Unison
- 4th
- 5th
- Octave

imperfect consonants

perfect consonants

sometimes consonant,
sometimes dissonant

dissonant intervals / feels like it needs to be resolved

- 2nds (m, M, A, d)
- 7ths (m, M, A, d)
- all Aug intervals
- all dim intervals

Q: Is an Aug 3 (enharmonically equiv to P4) consonant?

A: No, because of context

consonant P4:
P4 between top
three voices
(SAT)

dissonant P4:
P4 between bass
and tenor lines

6
4

P4 is cons... melodically and
harmonically when the P4 interval
does not involve the bass

aka when the interval
involves the bass (harmonically)

↑ NOT root

M2?

M9: consonant

A11 = comp. tritone = dissonant

Maj / min triads
are consonant

all others are
dissonant b/c they
contain A/d intervals

M5
M3
m3
cons. triad,
all int's
cons.

ACAA ACAE

7th chord has no doubled notes.

No doubling in keyboard style?? (idk)

dissonant!!

passing tone

yes (doubling)

Common for leading tone in inner voice to not resolve the tonic.

7th was originally used as a passing tone between II and i , but now $\text{II}^7 \rightarrow i$ is accepted as well.

A min?

FB $\begin{matrix} 7 & E \rightarrow D \\ 5 & E \rightarrow B \\ \#3 & E \rightarrow G\# \end{matrix} = \text{V}^7_{\#3} = \text{V}^7_{\#}$

supposed to be G in context of key sig

$\begin{matrix} 5 \\ \flat 3 \end{matrix} = \text{V}^7_{\flat}$?

can only do this for the 3rd.
can't write $\text{II}^7_{\flat 5 \#3}$ as $\text{II}^7_{\flat \#}$.

Can write $\text{II}^7_{\flat 5 \#3}$ as II^7_{\flat} though.

RN V

Lead sheet Emaj^7

Am

$\begin{matrix} \#7 \\ 5 \\ 3 \end{matrix}$

$\text{V}^7_{\#} \rightarrow i$ is common

Handwritten musical notation showing four measures of a chord progression in E major. The notation includes treble and bass staves with notes and chord symbols.

Measure 1: Treble staff has notes G#4, B4, D#5. Bass staff has note E2. Chord symbol: $E^7 /$. Label: root.

Measure 2: Treble staff has notes G#4, B4, D#5. Bass staff has notes G#2, G#2. Chord symbol: $E^7 / G\#$. Labels: keyboard style, chorale / SATB, chordal 7th falls, (resolves down).

Measure 3: Treble staff has notes G#4, B4, D#5. Bass staff has note B2. Chord symbol: E^7 / B . Label: 1 chord.

Measure 4: Treble staff has notes G#4, B4, D#5. Bass staff has note D2. Chord symbol: E^7 / D . Labels: LT resolves to 1 chord, (resolves up) to tonic.

Measure 2 also has labels: 1st inv, 2nd inv, 3rd inv.

bass: E

bass: G#

bass: B

bass: D

FB: $\frac{6}{5}$

$\frac{\#6}{4}$ → no short form

$\frac{\#4}{2} = \frac{\#4}{2}$

D4
B
G#
E

Q: how do we indicate G# in FB?

A: Not #3, you don't care. G# is the bass. FB shows intervals ABOVE the bass.

A: #6

or $\frac{\#6}{4}$
"slash the 6th"

A: #4

or $\frac{\#4}{2}$ ↪ "slash the 4th"