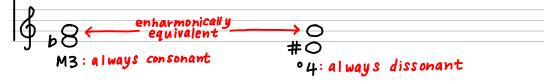
MUSI 1700 Lecture 7 Sep 27 2023

Consonant vs Dissonant Intervals



Q: Is an A3 consonant because it's enharmonically equivalent to a P4? A: No, because of context.

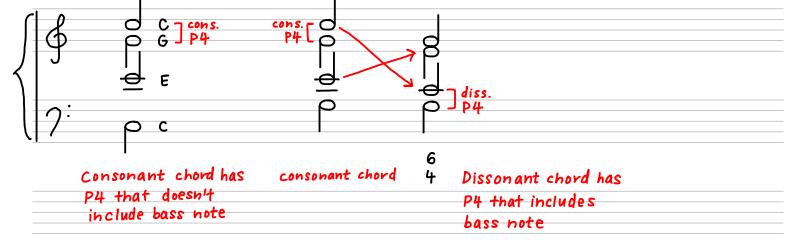


Consonance and Dissonance for chords

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.

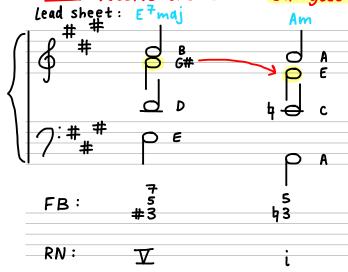


General rules:

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.

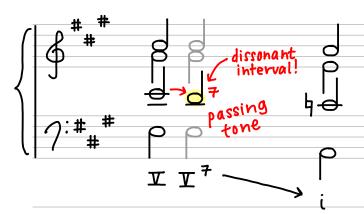
It's common for the leading tone in the inner voice to NOT resolve the tonic. G# goes to E instead of A.



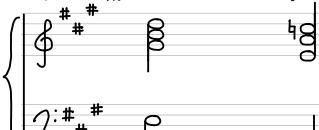
RN+FB:
$$\mathbb{V}_{\#3}^{\frac{7}{5}} = \mathbb{V}_{\#}^{\frac{7}{4}} \longrightarrow i_{\frac{1}{7}}^{\frac{7}{5}} = \underbrace{\mathbb{V}_{\#}^{\frac{7}{7}}}_{i} \longrightarrow i_{\frac{1}{7}}^{\frac{7}{7}} = \underbrace{\mathbb{V}_{\#}^{\frac{7}{7}}}_{i} \longrightarrow i_{\frac{1}{7}}^{\frac{7}{7}}$$

can only simplify like this for a 3rd that's been altered, not the 5th $\nabla_{b3}^{7} = \nabla_{b}^{7}$, but $\nabla_{b3}^{57} \neq \nabla_{b}^{7}$ and $\nabla_{b5}^{7} \neq \nabla_{b}^{7}$

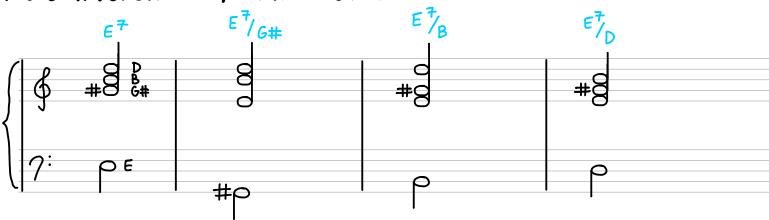
A 7th was originally used as a passing tone between $V \rightarrow i$, but now $V^7 \rightarrow i$ is accepted as well.



Same chords written in keyboard style:



More inversions of 7th chords and their FB



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

bass.

