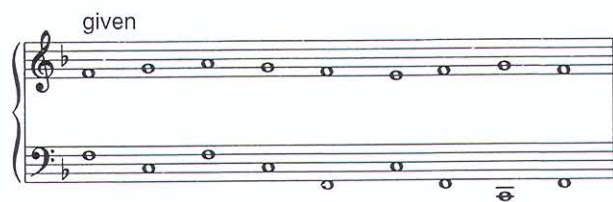


mony) and the second setting places dominant in control (and tonic as subordinate harmony). See the following sample solution.

Sample solution:



with I prolonged:

① P P N

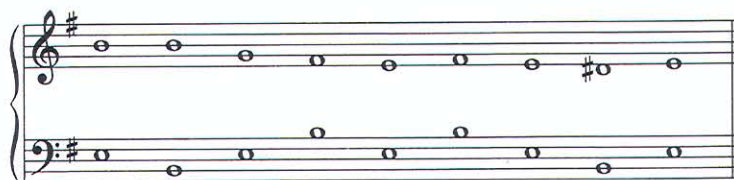
I V I V I V I V I
T D T

with V prolonged:

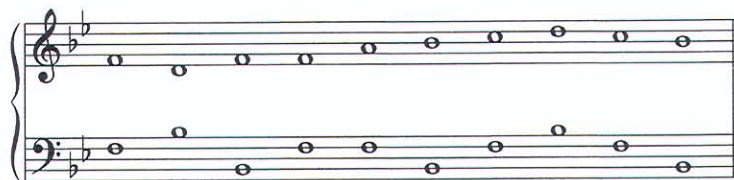
② N P P

I V I V I V I V I
(T) D T

A.



B.



The Dominant Seventh and Chordal Dissonance

We know from earlier chapters that the seventh is a dissonant interval. We also know that chords that contain dissonant intervals, such as seventh chords, are dissonant. Just as dissonant intervals resolve to consonant ones, so dissonant chords are active sonorities that seek resolution and, in so doing, create tension and heighten expectation in tonal music. Indeed, in the opening measures of Beethoven's Fourth Symphony, the repeated V₇ chord that links the end of the slow introduction with the following *Allegro vivace* provides a powerful springboard to the eventual tonic that arrives seven measures later (see Example 9.7)