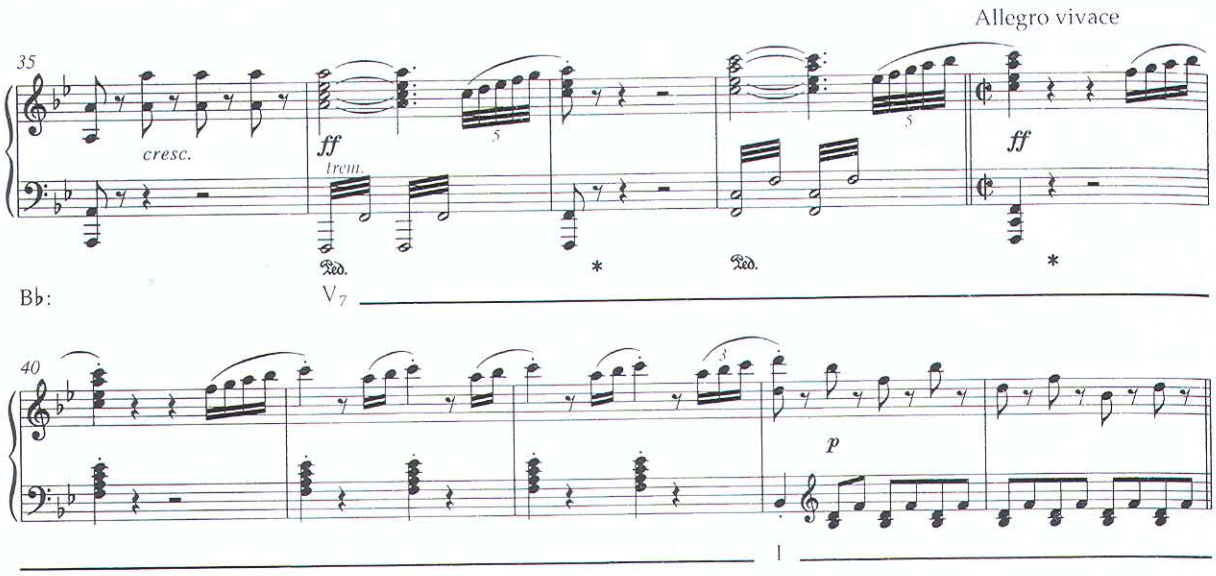
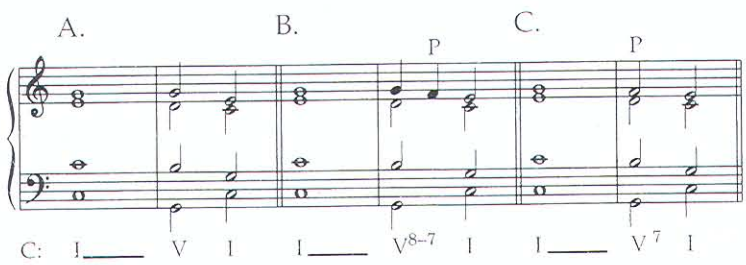
EXAMPLE 9.7 Beethoven, Symphony no. 4 in B♭ major, op. 60, *Adagio/Allegro vivace*



Derivation and New Melodic Possibilities

Example 9.8A is the basic model, showing a I–V–I progression with G^4–G^4–E^4 ($\hat{5}$–$\hat{5}$–$\hat{3}$) in the soprano voice. Example 9.8B is nearly identical, except that the skip from G^4 to E^4 in the soprano voice has been filled in by a passing F^4. Notice how the "8–7" in the figured bass acknowledges the voice leading of the soprano voice over the bass G: The octave G moves to a passing seventh. Notice further that the F^4 is introduced inconspicuously on a weak beat, in the same way we wrote passing dissonance in second-species counterpoint. In Example 9.8C the seventh now enters the harmonic domain and appears on a strong beat. Melodic motion remains intact; F^4 still passes between G^4 and E^4, but now it is accented.

EXAMPLE 9.8



Chordal sevenths also participate in neighboring motions. In Example 9.9A, F functions as a neighbor to the surrounding Es. The treatment of the chordal seventh in Example 9.9B significantly differs from the preceding examples: F is not preceded by step; rather, it enters by leap (from C) and then falls by step, creating an incomplete-neighbor motion in the soprano. For V_7, how the dissonance is approached (its **preparation**) can occur in different ways. But there is one way to leave the dissonance (its **resolution**): by descending step. Preparation by step is the preferred method to use. The unprepared entrance of the seventh in Example 9.9B is not very common; avoid it.