

SCALE-DEGREES SIX AND SEVEN IN MINOR

APPENDIX

Examples of Harmonic Progressions that Feature $\hat{6}$ or $\hat{7}$

(1) HARMONIC SEQUENCES

Corelli: Concerto Grosso in F Major, Op. 6, No. 6, V (Allegro), mm. 21–24

- descending parallel $\frac{6}{3}$ chords (with bII^6 instead of ii^{O6})
- followed by chromatic lament bass progression in mm. 26–29

Corelli: Trio Sonata in D Minor, Op. 4, No. 8, II (Allemanda), mm. 1–3

- ascending fifths sequence (leaves out ii^O-VI between $i-V$ and $III-VII$)
- followed by diatonic lament bass progression in mm. 3–4

Vivaldi: Violin Concerto in F Minor, Op. 8, No. 4, I (Allegro non molto), mm. 22–26

- descending fifths sequence (root-position seventh chords)

Bach: Viola da Gamba Sonata in G Minor, BWV 1029, I (Vivace), mm. 13–15

- descending fifths sequence (alternates root-position triads and first-inversion seventh chords)

Handel: Concerto in Bb Major, Op. 4, No. 6, II (Larghetto), mm. 1–5

- descending fifths sequence (root-position triads)

Handel: Concerto Grosso in G Minor, Op. 6, No. 6, III (Musette), mm. 83–90

- descending fifths sequence (alternates root-position and first-inversion triads)

Handel: Concerto Grosso in B Minor, Op. 6, No. 12, II (Allegro), mm. 1–3

- down a fourth/up a second sequence (descending 5–6 technique)

Haydn: String Quartet in C Major, Op. 20, No. 2, III (Minuet & Trio), mm. 57–64

- descending fifths sequence (alternates root-position triads and first-inversion seventh chords)

Mozart: Symphony No. 10 in G Major, K. 74, III (Allegro), mm. 49–64

- descending fifths sequence (alternates root-position and first-inversion triads in mm. 49–54, followed by root-position triads and first-inversion seventh chords in mm. 57–64)

Mozart: Symphony No. 39 in Eb Major, K. 543, IV (Allegro), mm. 125–132

- descending fifths sequence (first-inversion triads)

Schubert: Impromptu in Eb Major, Op. 90, No. 2, mm. 25–35

- descending fifths sequence (root-position seventh chords)

Robert Schumann: *Kreisleriana*, Op. 16, No. 7, mm. 13–21

- descending fifths sequence (root-position seventh chords)

Brahms: *Intermezzo*, Op. 117, No. 2, mm. 2–6

- descending fifths sequence (root-position seventh chords)

Dvořák: *Symphony No. 9, I (Adagio – Allegro molto)*, mm. 1–3

- down a fourth/up a second sequence (descending 5–6 technique)

(2) HARMONIZATIONS OF $\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ and $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}$

Corelli: *Trio Sonata in D Minor*, Op. 4, No. 8, II (*Allemanda*), mm. 3–4

- $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}-\hat{5}$ in bass

Corelli: *Concerto Grosso in D Major*, Op. 6, No. 4, II (*Adagio*), mm. 13–15

- $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}-\hat{5}$ in bass (Phrygian half cadence)
- chromatic lament bass progression in mm. 1–2

Bach: *Chorale No. 100* (“Durch Adams Fall ist ganz verderbt”), mm. 1–2

- $\hat{3}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in bass

Bach: *Chorale No. 111* (“Herzliebster Jesu, was hast du verbrochen”), m. 2

- $\hat{5}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in upper voice (alto)

Bach: *Chorale No. 138* (“Jesu, meine Freude”), m. 1

- $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}-\hat{5}$ in upper voice (tenor)

Bach: *Chorale No. 142* (“Schwing’ dich auf zu deinem Gott”), m. 11

- $\hat{5}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in upper voice (soprano)

Bach: *Chorale No. 145* (“Warum betrübst du dich”), m. 5

- $\hat{5}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in bass

Bach: *Chorale No. 208* (“Als vierzig Tag’ nach Ostern”), mm. 2–5

- $\hat{1}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in bass
- $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}-\hat{5}$ in bass (Phrygian half cadence)

Bach: *Chorale No. 237* (“Was betrübst du dich, mein Herze”), m. 5

- $\hat{5}-\hat{1}\hat{6}-\hat{1}\hat{7}-\hat{1}$ in bass

Bach: *Chorale No. 263* (“Jesu, meine Freude”), mm. 1–2 and 11–13

- $\hat{1}-\hat{4}\hat{7}-\hat{4}\hat{6}-\hat{5}-\hat{4}-\hat{5}$ in bass (indirect approach to V)

Bach: French Suite No. 2, III (Sarabande), mm. 1–3

- $\hat{1}-\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}-\hat{4}-\hat{5}$ in bass (indirect approach to V^7)

Handel: Chaconne in G Major, HWV 435, Var. 9, mm. 1–4

- $\hat{1}-\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}$ in bass (Phrygian half cadence)
- chromatic lament bass progression in Var. 16

Wilhelmine of Prussia: “Un certo freddo orrore,” from *Argenore*, mm. 3–4

- $\hat{1}-\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}$ in bass
- preceded by $\hat{1}-\downarrow\hat{7}-\uparrow\hat{6}-\hat{5}$ in bass in mm. 1–2

Haydn: Keyboard Sonata in F Major, Hob XVI.23, II (Larghetto), mm. 3–4

- $\hat{1}-\downarrow\hat{7}-\downarrow\hat{6}-\hat{5}$ in bass (Phrygian half cadence)

Cécile Chaminade: Ballade, Op. 126, No. 5, mm. 1–3

- full octave descent in bass

(3) PROGRESSIONS THAT JUXTAPOSE $\downarrow\hat{6}$ AND $\uparrow\hat{6}$ AND/OR $\downarrow\hat{7}$ AND $\uparrow\hat{7}$

(i) Chromatic Descent from $\hat{1}$ to $\hat{5}$ in the Bass

Purcell: *Dido and Aeneas*, Act II, No. 37, Lament (“When I Am Laid in Earth”)

Corelli: Violin Sonata in A Major, Op. 5, No. 9, II (Allegro – Adagio), mm. 46–49

Corelli: Concerto Grosso in D Major, Op. 6, No. 4, II (Adagio), mm. 1–2

Corelli: Concerto Grosso in F Major, Op. 6, No. 6, V (Allegro), mm. 21–24

Bach: Mass in B Minor, BWV 232, No. 16 (“Crucifixus”)

Handel: Chaconne in G Major, HWV 435, Var. 16, mm. 1–4

Handel: *Messiah*, Part III, Scene 1, No. 46 (“Since by Man Came Death”), mm. 3–6

Mozart: Piano Sonata in D Major, K. 284, II (Rondeau en Polonaise), mm. 47–52

Mozart: Piano Sonata in D Major, K. 311, III (Rondo), mm. 119–122

Mozart: Fantasy in D Minor, K. 397, mm. 20–22

Mozart: String Quartet in D Minor, K. 421, III (Minuet), mm. 3–8

Sophia Maria Westenholz: “Das Grab” from 12 Deutsche Lieder, mm. 4–8

Beethoven: Thirty-Two Variations in C Minor, WoO 80, Theme

(ii) Harmonizations of $\downarrow\hat{7}-\uparrow\hat{7}-\hat{1}$

Bach: Chorale No. 196 (“Da der Herr Christ zu Tische saß”), m. 2

- $\downarrow\hat{7}-\uparrow\hat{7}-\hat{1}$ in top voice

Handel: Harpsichord Suite No. 3 in D Minor, HWV 428, I (Prelude), mm. 12–16

- $\downarrow\hat{7}-\uparrow\hat{7}-\hat{1}$ in bass

Beethoven: Piano Sonata No. 14 in C# Minor, Op. 27, No. 2, I (Adagio sostenuto), m. 48

- $\downarrow\hat{7}-\uparrow\hat{7}-\hat{1}$ in top voice

Schubert: “Der Schatzgräber,” D. 256, mm. 15–17

- $\downarrow\hat{7}-\uparrow\hat{7}-\hat{1}$ in bass

(iii) $\downarrow\hat{6}-\uparrow\hat{6}$ in Consecutive Pre-Dominant Chords

Bach: Chorale No. 229 (“Ich danke dir, o Gott, in deinem Throne”), mm. 7–8

- $\hat{5}-\downarrow\hat{6}-\uparrow\hat{6}-\uparrow\hat{7}-\hat{1}$ in bass

Handel: *Joseph and His Brethren*, Act II, No. 51 (“O Gott! du Jenkst”), mm. 17–19

- $\downarrow\hat{6}-\uparrow\hat{6}-\hat{5}$ in inner voice (alto)

Mozart: Piano Sonata in F Major, K. 280, II (Adagio), mm. 55–56

- $\downarrow\hat{6}-\uparrow\hat{6}-\hat{5}$ in bass

Mozart: Rondo in F Major, K. 494, mm. 113–114

- $\downarrow\hat{6}-\uparrow\hat{6}-\uparrow\hat{7}-\hat{1}$ in bass

(4) PROGRESSIONS THAT TONICIZE III

Vivaldi: Trio Sonata in D Minor, Op. 1, No. 12 (“La Follia”)

Bach: Chorale No. 243 (“Jesu, du mein liebstes Leben”), mm. 2–3

- followed by $\uparrow\hat{6}-\uparrow\hat{7}-\hat{1}$ in bass

Louise Reichardt: “Poesia di Metatasio” from 12 German & Italian Romantic Songs, mm. 11–15

Robert Schumann: “Die feindlichen Brüder,” Op. 49, No. 2, m. 62

- followed by $\hat{1}-\downarrow\hat{7}-\downarrow\hat{6}$ in bass in mm. 64–65

Robert Schumann: “Armes Waisenkind” from *Album for the Young*, Op. 68, No. 6, m. 2