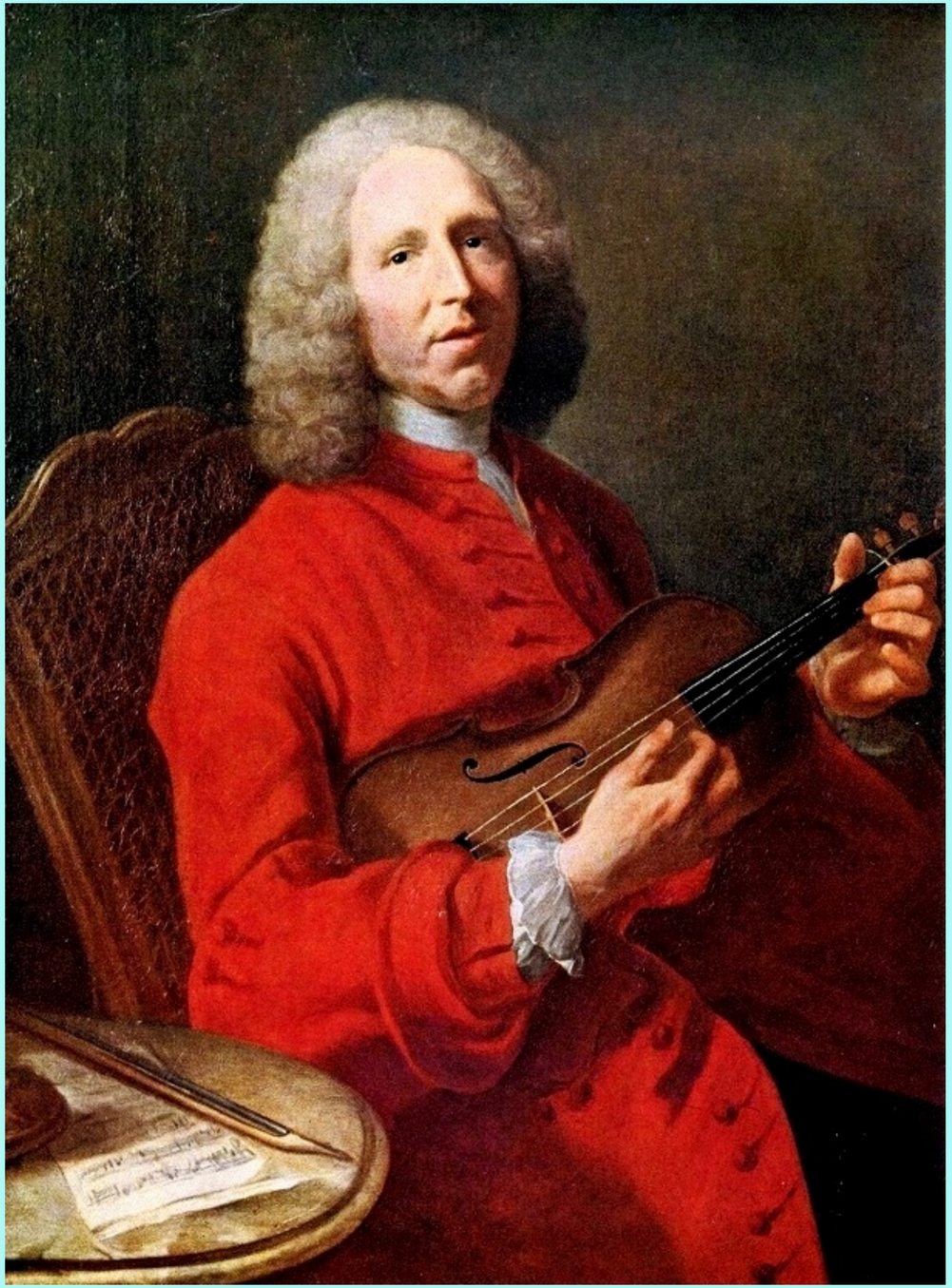
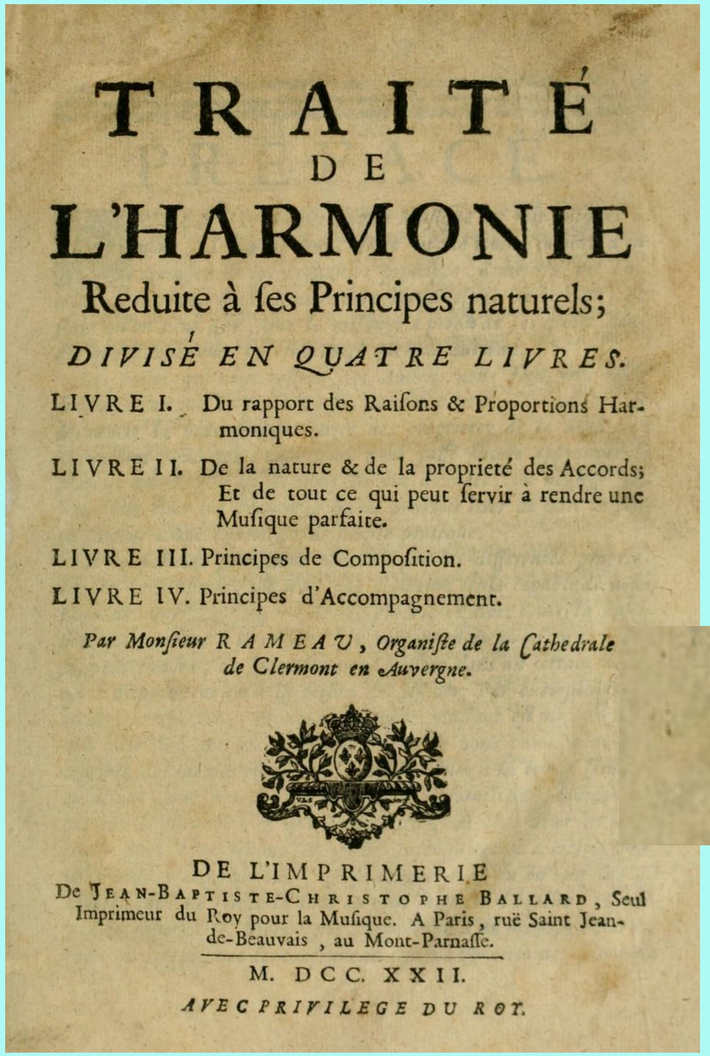


THE DOMINANT SEVENTH CHORD

THE MOMENT OF DEFINITION



TRAITÉ
DE
L'HARMONIE
Reduite à ſes Principes naturels;
DIVISÉ EN QUATRE LIVRES.

LIVRE I. Du rapport des Raiſons & Proportions Harmoniques.

LIVRE II. De la nature & de la proprieté des Accords; Et de tout ce qui peut ſervir à rendre une Muſique parfaite.

LIVRE III. Principes de Compoſition.

LIVRE IV. Principes d'Accompagnement.

Par Monſieur R A M E A U, *Organiſte de la Cathedrale de Clermont en Auvergne.*

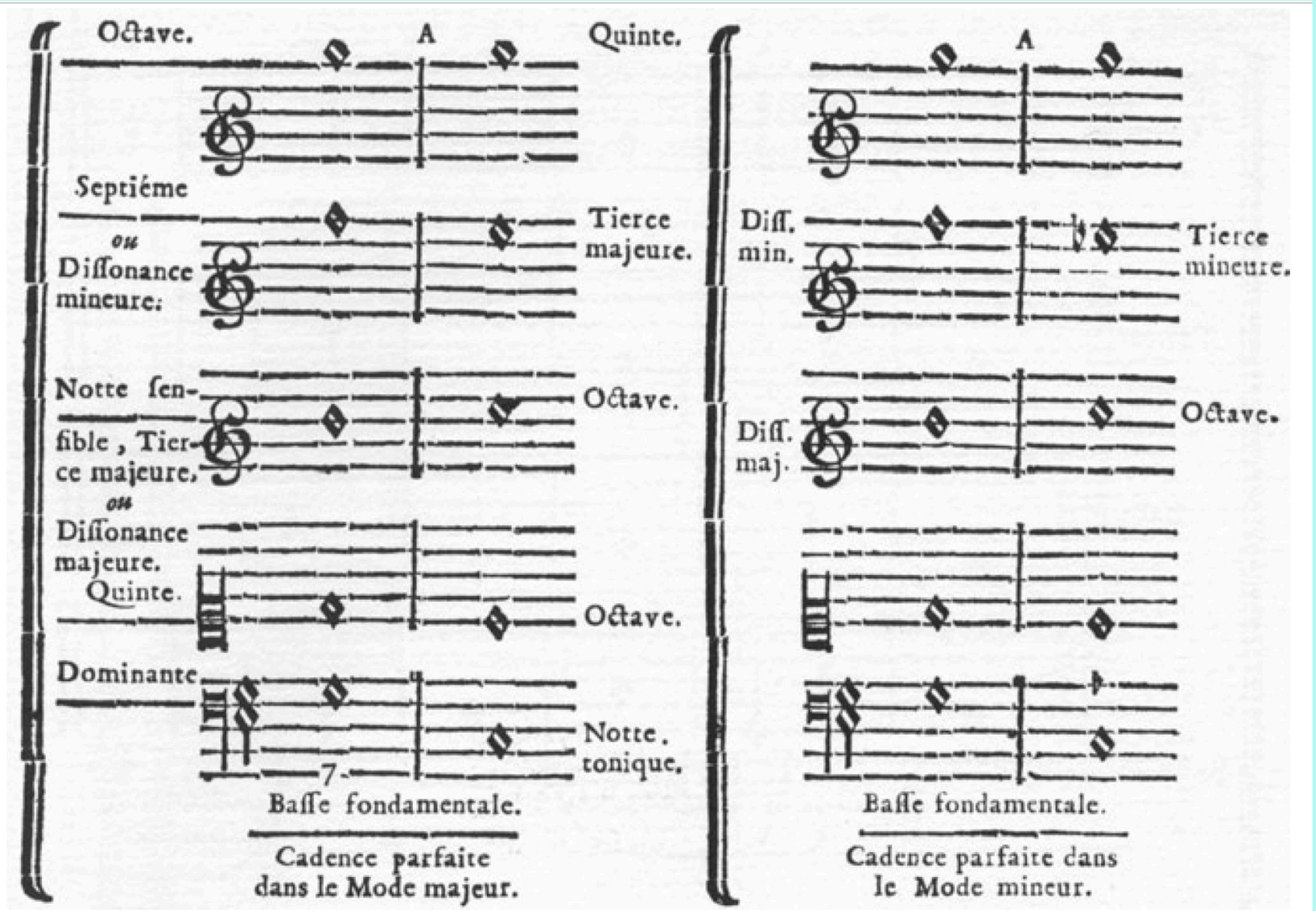
DE L'IMPRIMERIE
De JEAN-BAPTISTE-CHRISTOPHE BALLARD, Seul Imprimeur du Roy pour la Muſique. A Paris, ruë Saint Jean-de-Beauvais, au Mont-Parnaſſe.

M. DCC. XXII.

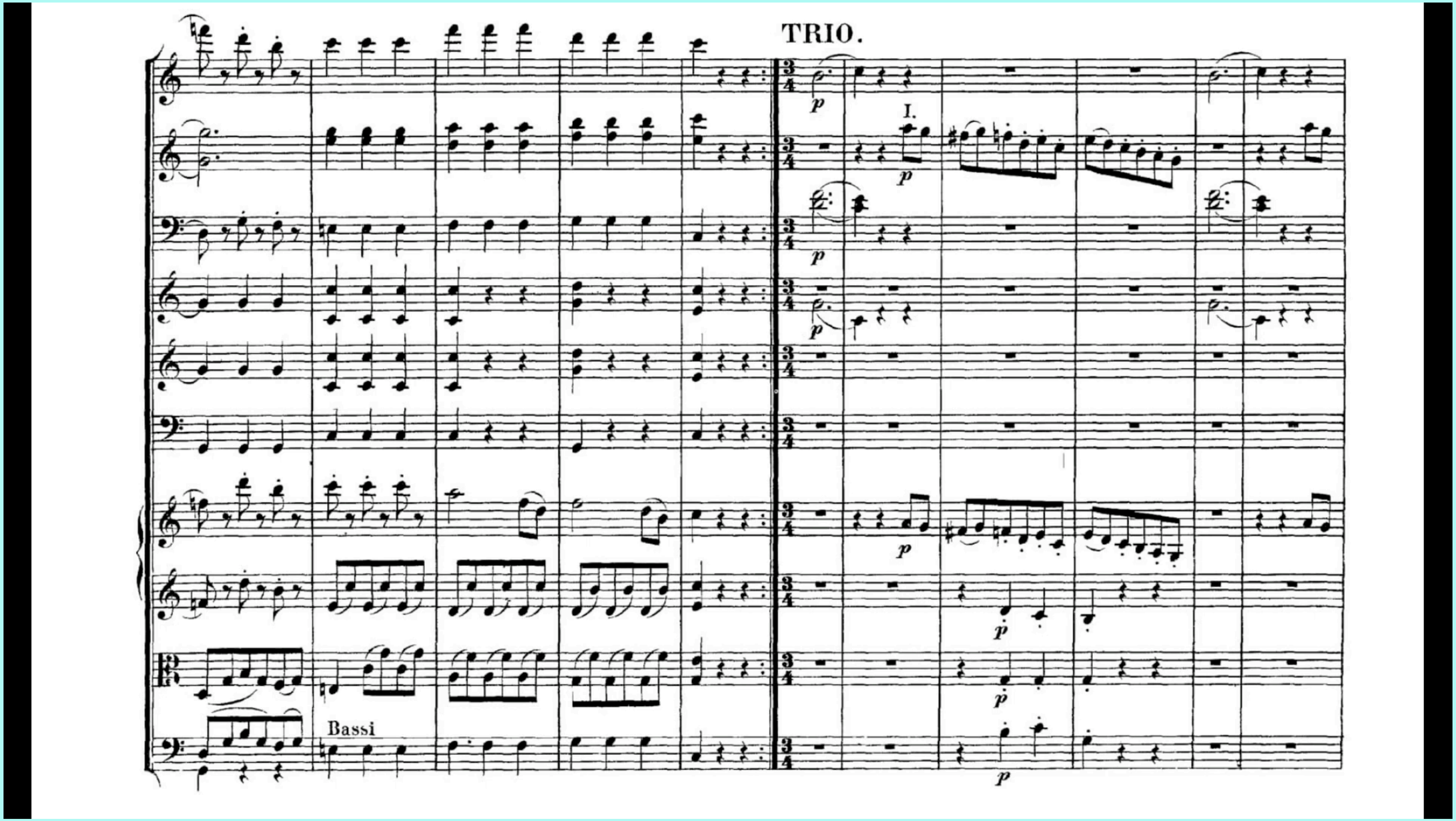
AVEC PRIVILEGE DU ROY.

Par Monſieur R A M E A U, *Organiſte de la Cathedrale de Clermont en Auvergne.*

RAMEAU'S HARMONY TREATISE (1722)



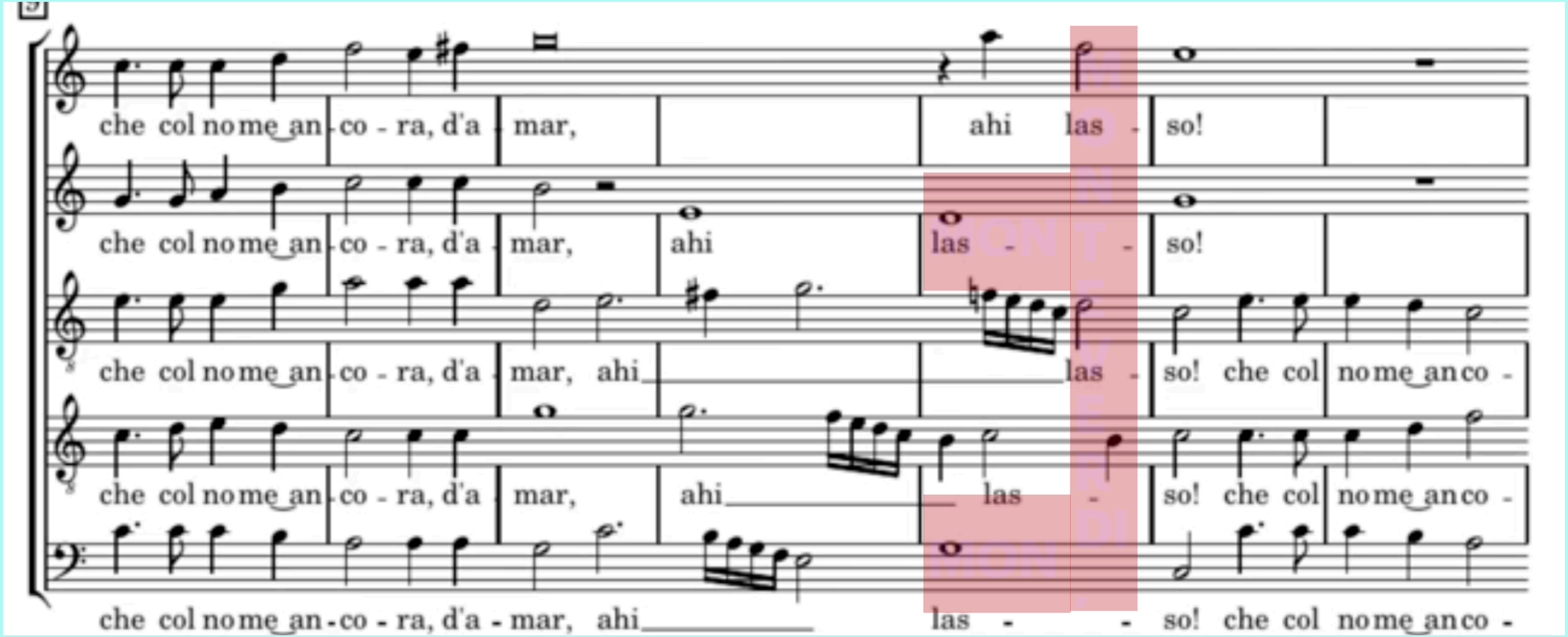
MOZART, SYMPHONY NO. 41 (1788)



ORIGINS

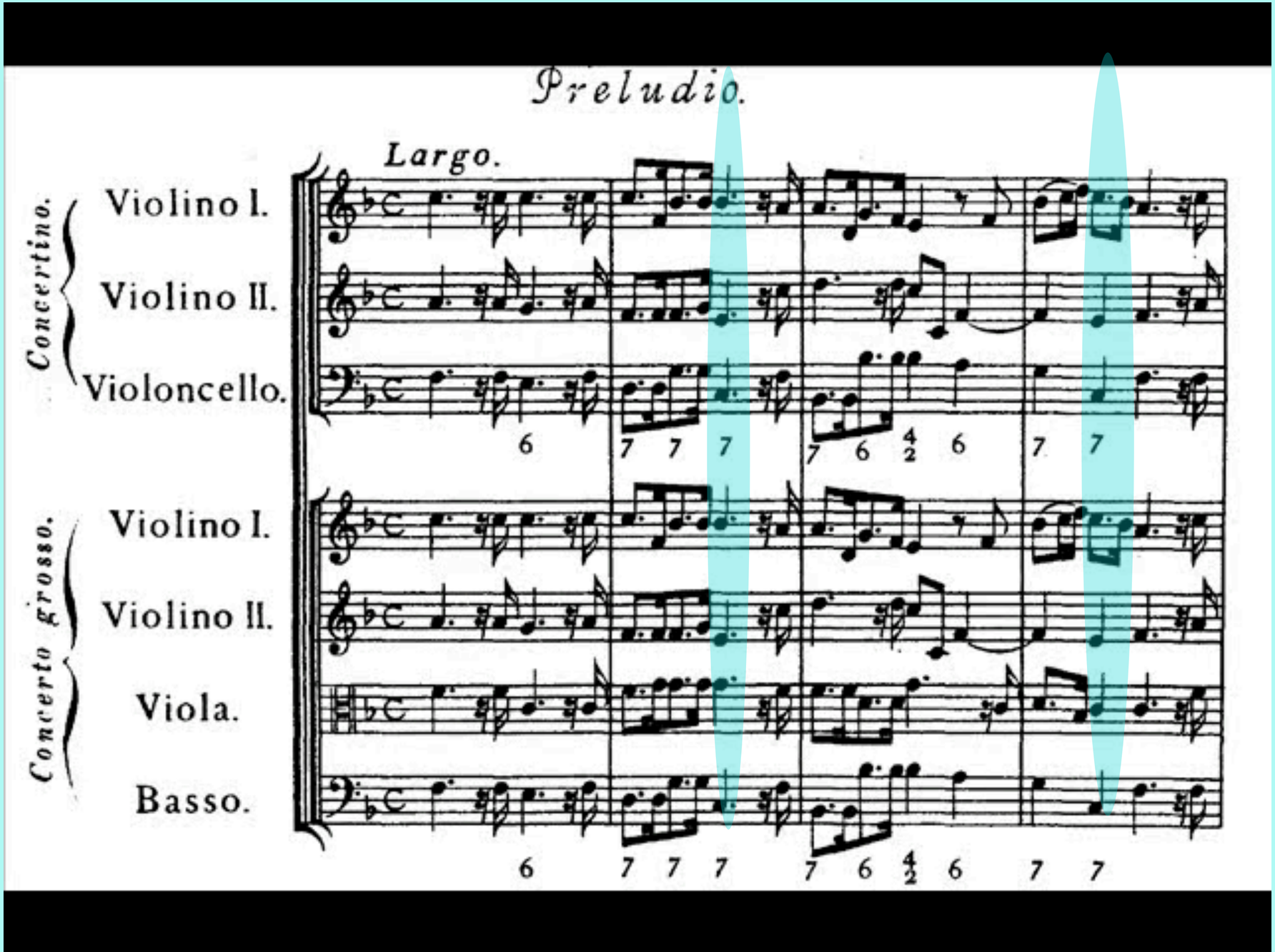
MONTEVERDI, CRUDA AMARILLI (1605)

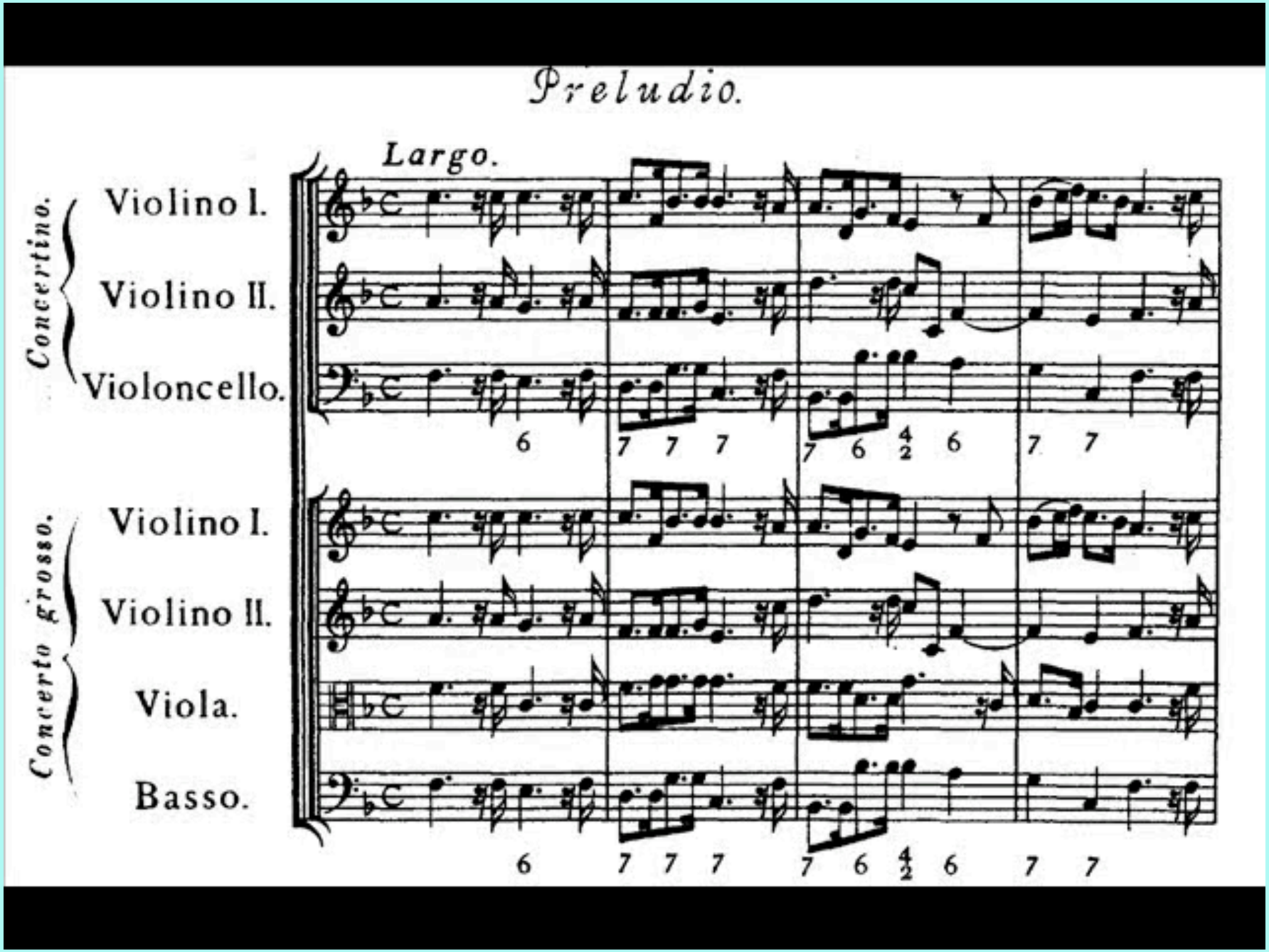
MONTEVERDI, CRUDA AMARILLI (1605)



JEAN-BAPTISTE LULLY, TE DEUM (1684)

CORELLI, CONCERTO GROSSO OP. 6 NO. 9 (1712)




Preludio.
Largo.
Concertino.
Violino I.
Violino II.
Violoncello.
Concerto grosso.
Violino I.
Violino II.
Viola.
Basso.

This practice, followed by the better modern composers, is found particularly in the extremely delightful *Sinfonie* of Arcangelo Corelli, supreme virtuoso of the violin, true Orpheus of our time, who moves and shifts his basses with so much artfulness, care, and grace, using these ties and dissonances, so well controlled and resolved, and so well interwoven with a variety of themes, that one may well say he has rediscovered the perfection of ravishing harmony.

Francesco Gasparini, 1708

...scarce a contemporary musical writer, historian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed.

Charles Burney, 1776

THE QUESTIONING CHORD

WWW.THURZOZOLTAN.COM
WWW.THURZOZOLTAN.COM

Fr. Chopin

Prelude in A Major

Op. 28, No. 7

WWW.THURZOZOLTAN.COM

WWW.THURZOZOLTAN.COM
WWW.THURZOZOLTAN.COM

HAYDN, QUARTET OP. 9 NO. 5 (1788)

PERFORMED BY THE BODMAN QUARTET

DICHTERLIEBE

Lieder-Cyklus aus dem Buche der Lieder von H. Heine

für eine Singstimme mit Begleitung des Pianoforte

von

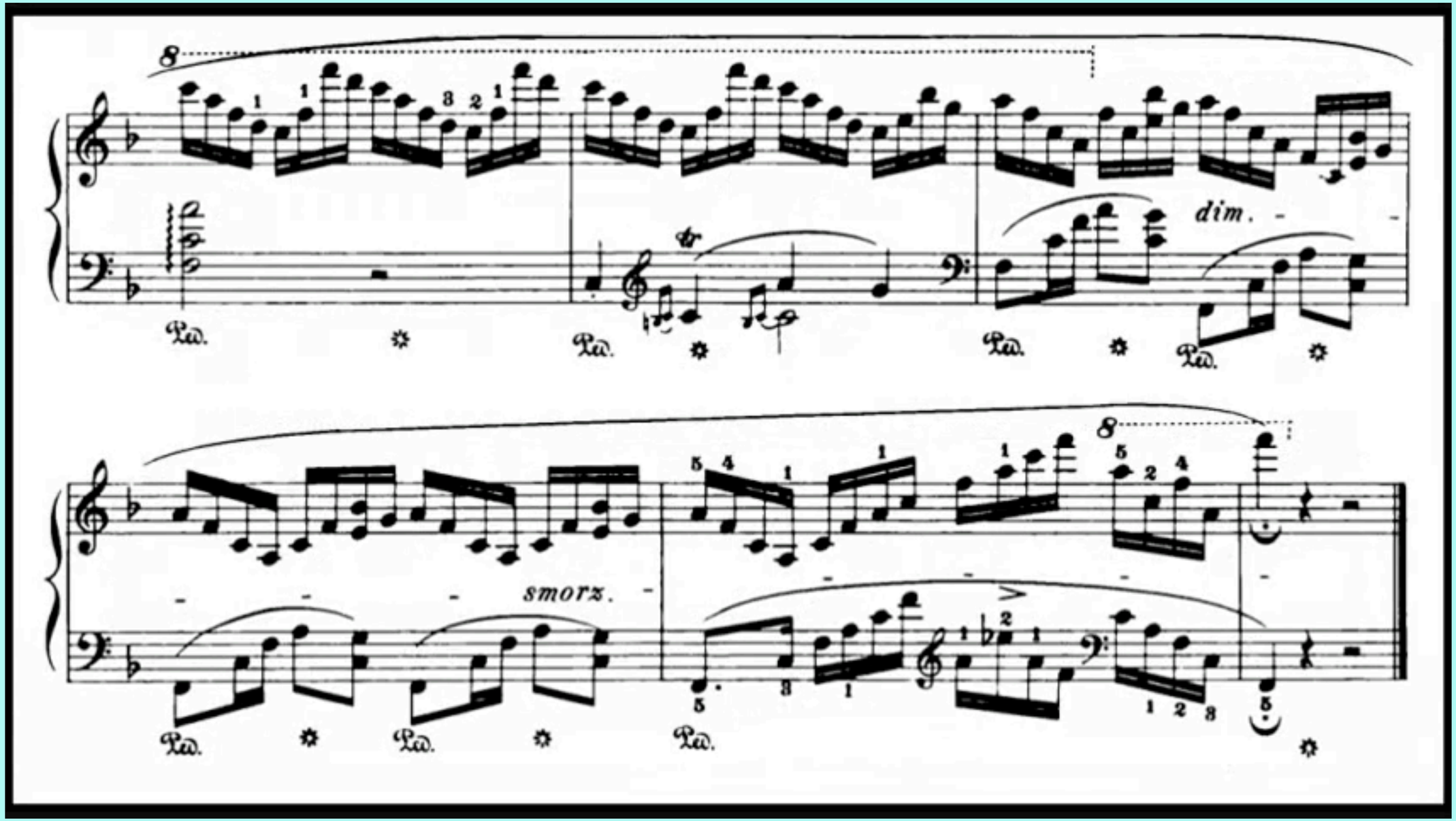
ROBERT SCHUMANN.

Op. 48.

Frau Wilhelmine Schröder-Devrient zugeeignet.

Fritz Wunderlich, Tenor; Hubert Giesen, Piano.

CHOPIN, PRELUDE IN F MAJOR (1839)



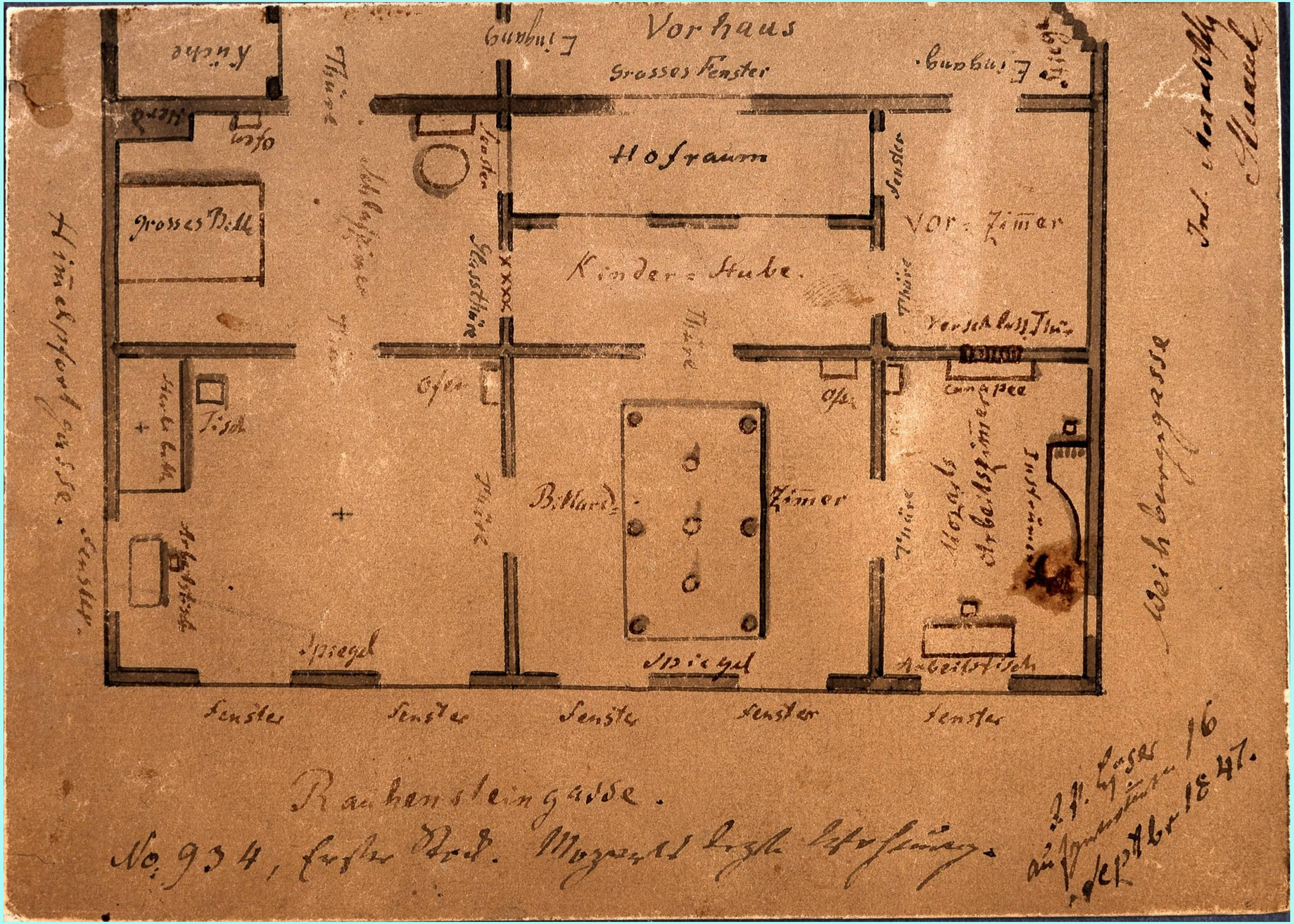
Marta Argerich .

It was in the depths of autumn... and in the calm of the night, wafted in by a light breeze, I could clearly perceive long sustained notes, sometimes like a muffled organ pipe, at other times like the tolling of a distant bell. I could often distinguish clearly between a low [root] F and the fifth, C; sometimes an E flat was added a third above, the notes producing a piercing seventh chord whose aura of deep lament suffused my soul with melancholy, and even horror.

E.T.A Hoffmann – Die Automate, 1814

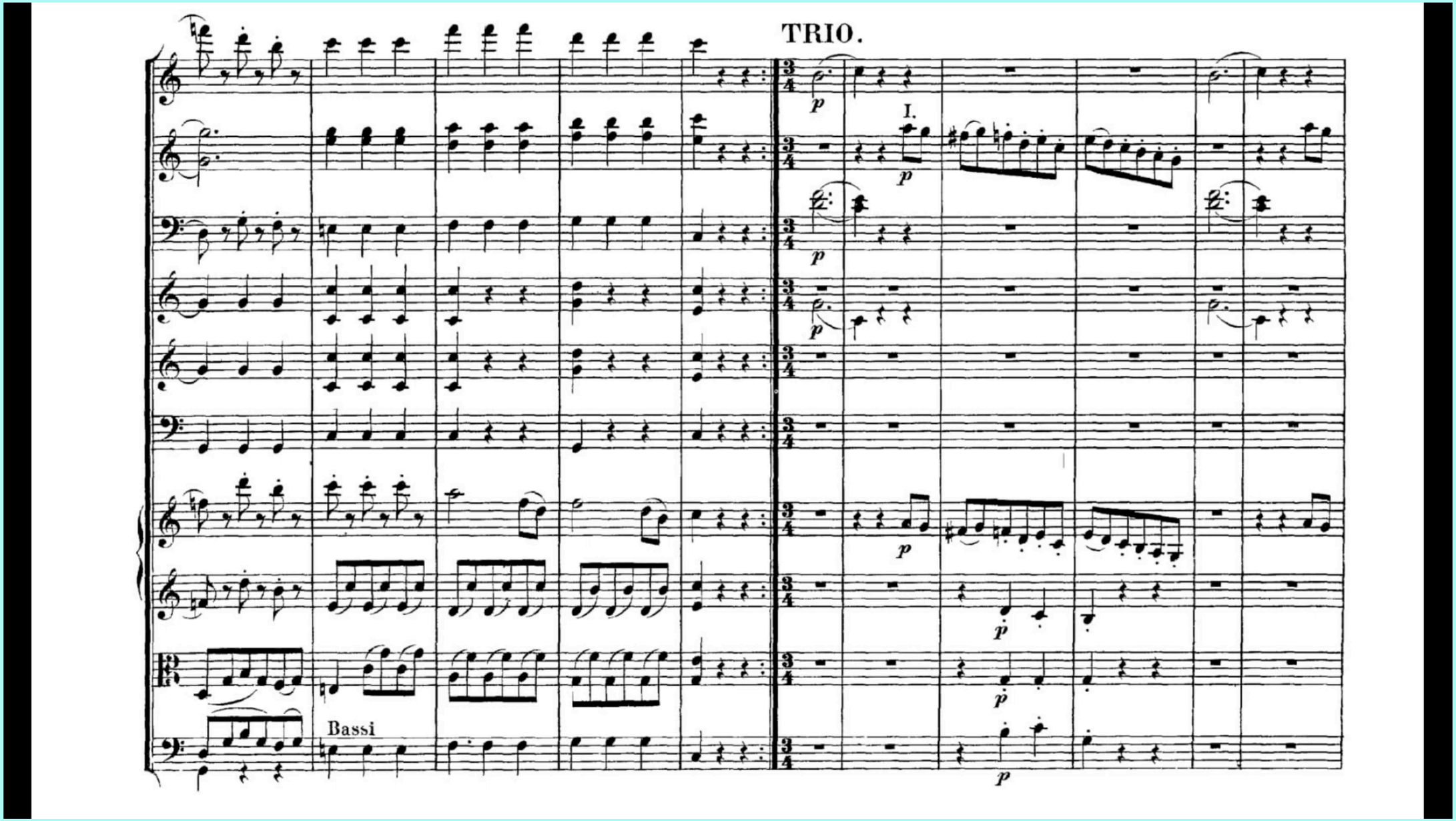
TCHAIKOVSKY, A PEASANT PLAYING THE ACCORDION

CHANGING DIRECTION

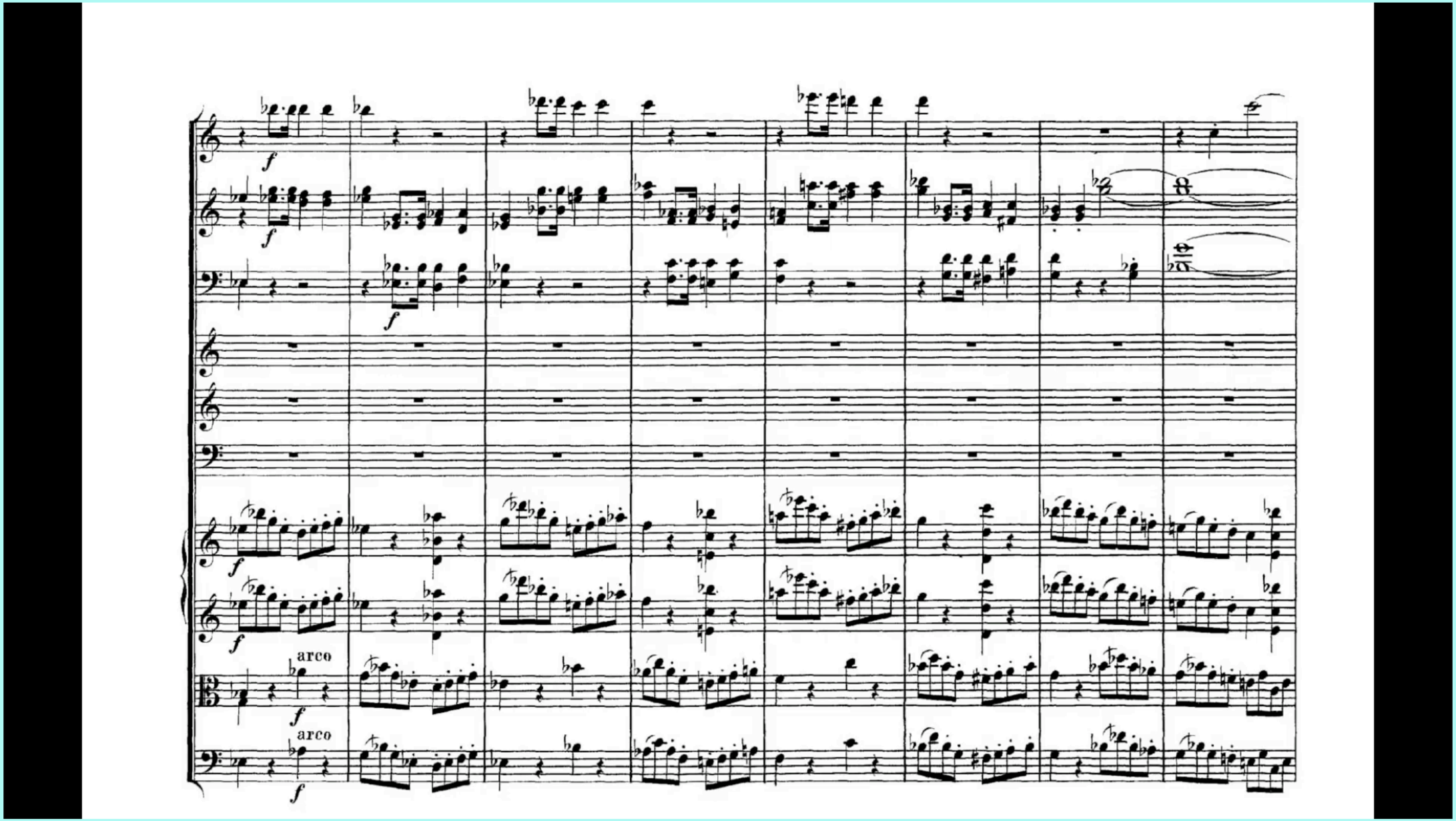

Vorhaus
Eingang
Grosses Fenster
Küche
Herd
Ofen
Thüre
Hofraum
Fenster
Grosses Bett
Schlafzimmer
Glasthüre
Kinder-Stube
Vor-Zimmer
Verschloss. Thür
Canapee
Ofen
Tisch
Billard-Zimmer
Mozarts Arbeitszimmer
Instrumente
Arbeitstisch
Spiegel
Fenster
Himmelpfortgasse
Weihburggasse
Rauhensteingasse.
No. 934, Erster Stock. Mozarts letzte Wohnung.
J. P. Lyser aufgenommen 16 Septbr 1847.

Mozarts neue Wohnung
NEC
Sie befinden sich hier
You are here
Salon?
Spielzimm
Salon?
Gaming ro

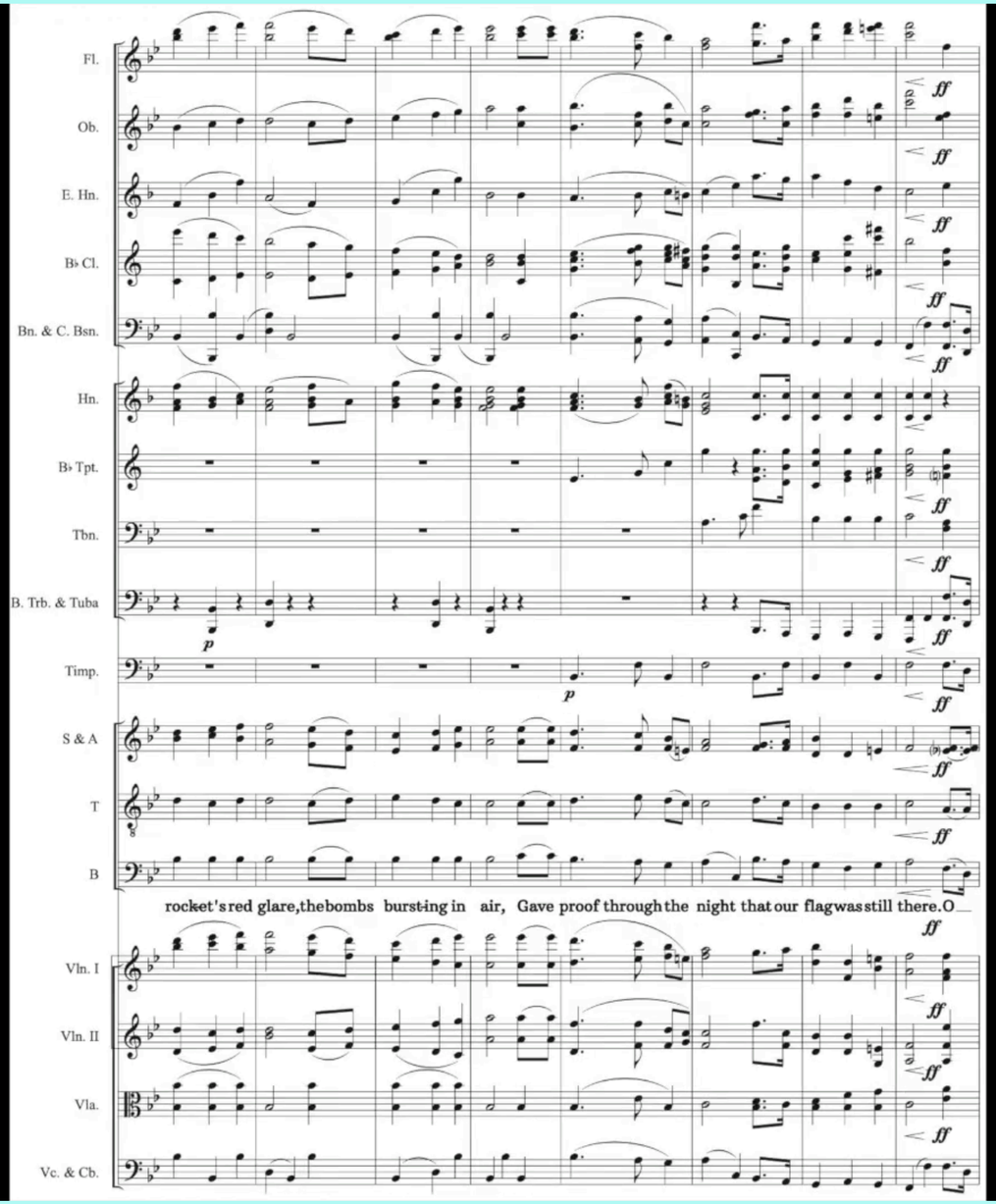
MOZART, SYMPHONY NO. 41 (1788)



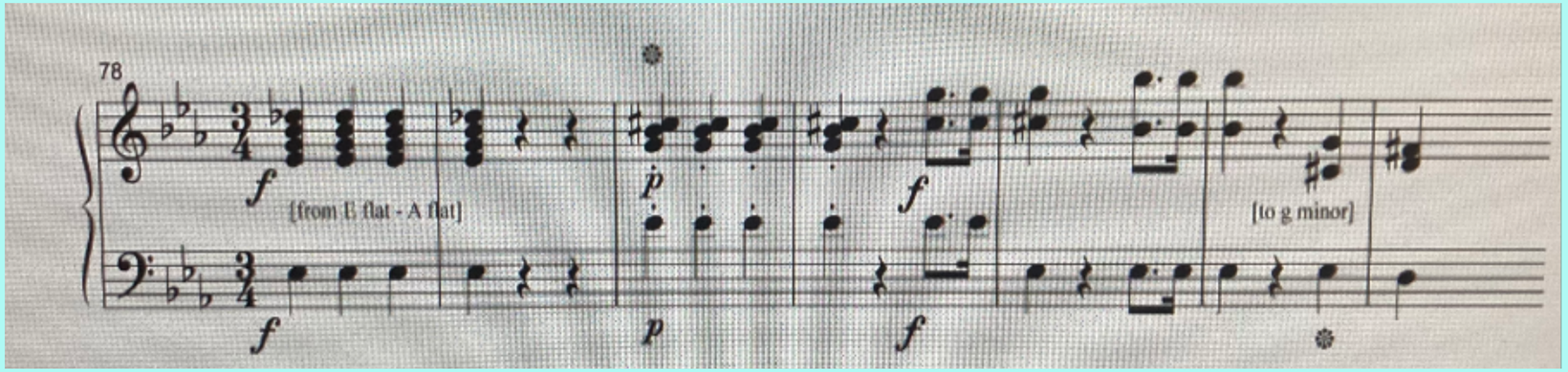
MOZART, SYMPHONY NO. 41 (1788)

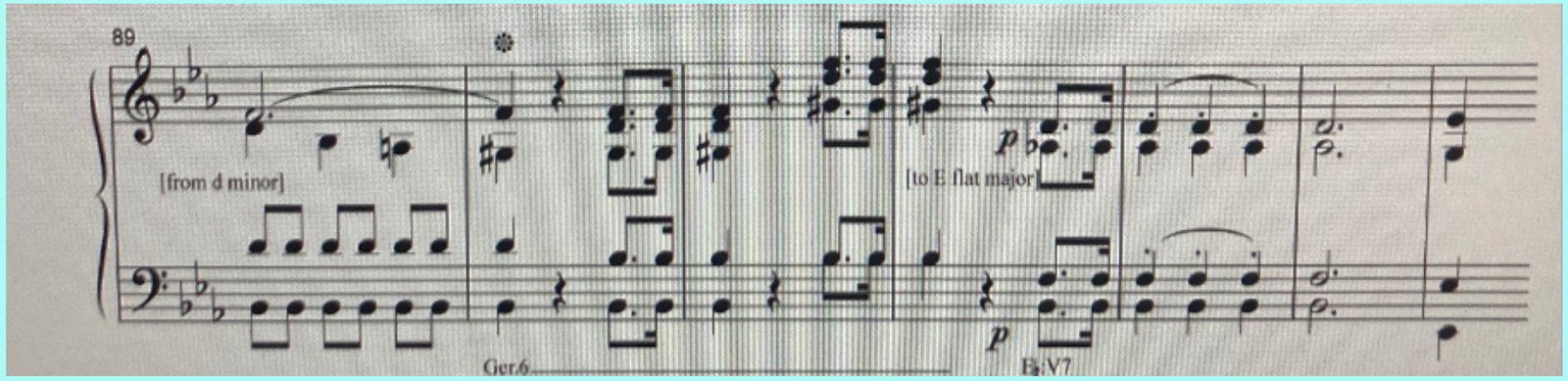


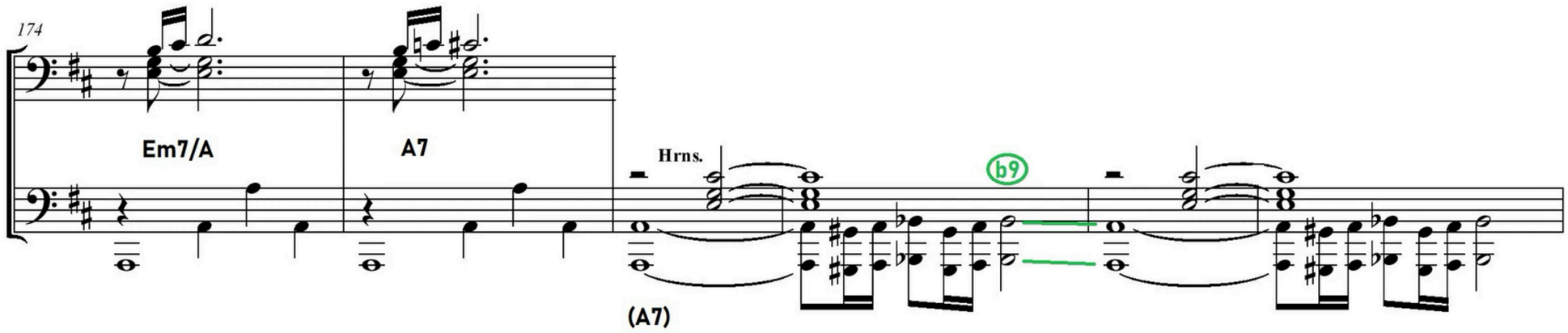
THE STAR-SPANGLED BANNER, ARR. STRAVINSKY

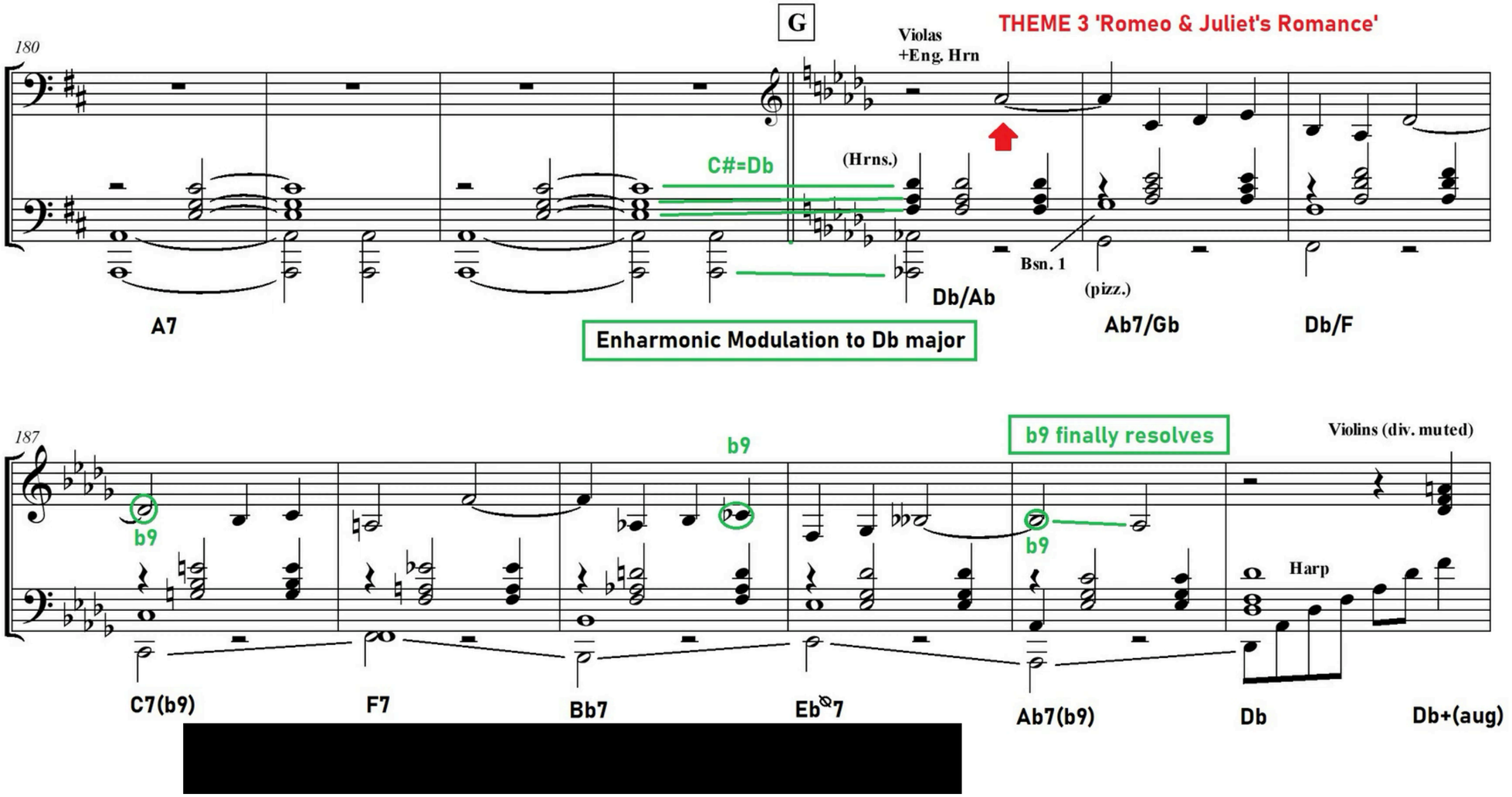


HAYDN, SYMPHONY NO. 55






174
Em7/A
A7
Hrns.
b9
(A7)

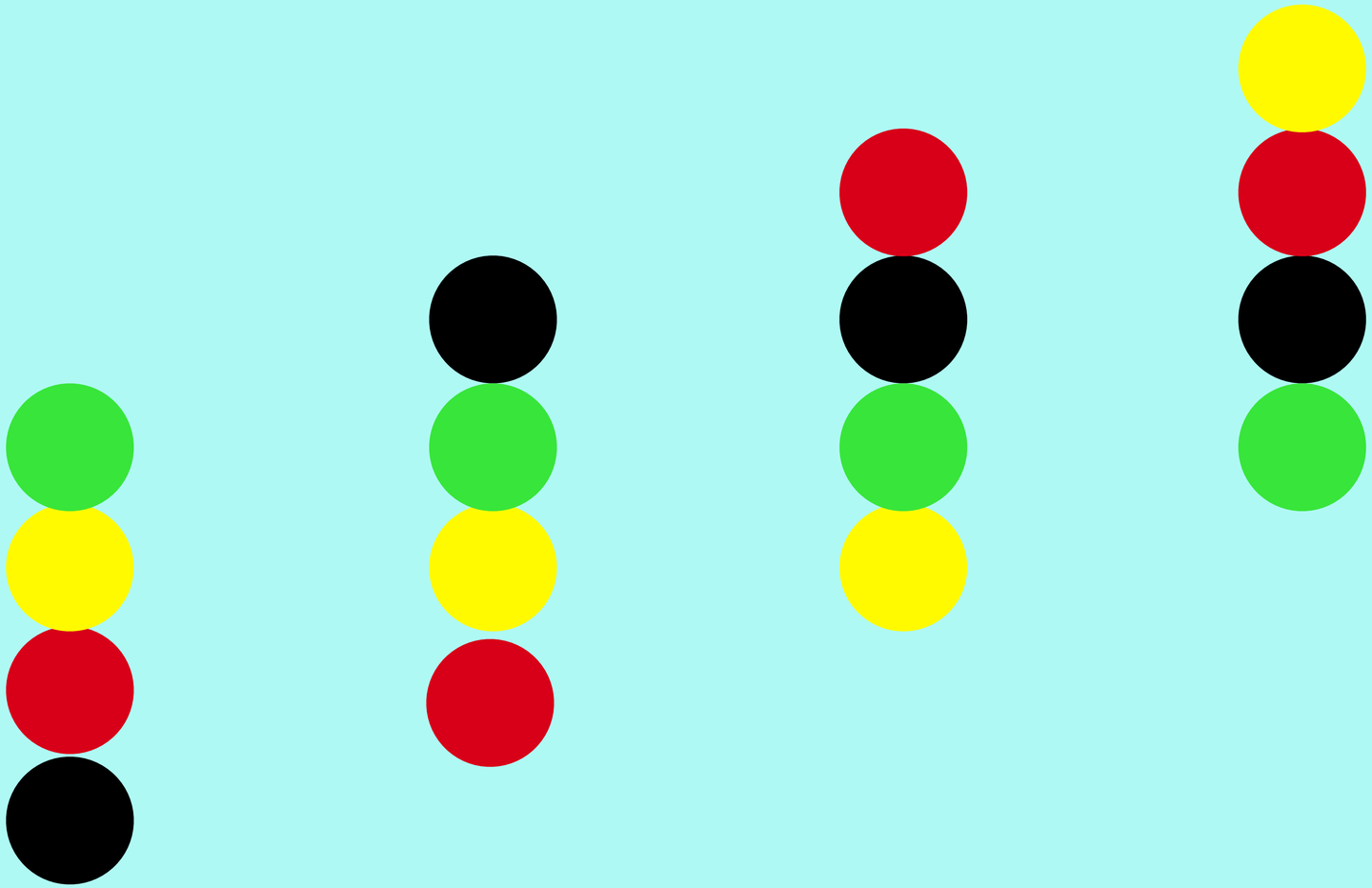

G
THEME 3 'Romeo & Juliet's Romance'
180
Violas
+Eng. Hrn
C#=Db
(Hrns.)
Bsn. 1
(pizz.)
A7
Db/Ab
Ab7/Gb
Db/F
Enharmonic Modulation to Db major
187
b9
b9
b9
b9 finally resolves
Violins (div. muted)
Harp
C7(b9)
F7
Bb7
Eb°7
Ab7(b9)
Db
Db+(aug)

LOSING DIRECTION

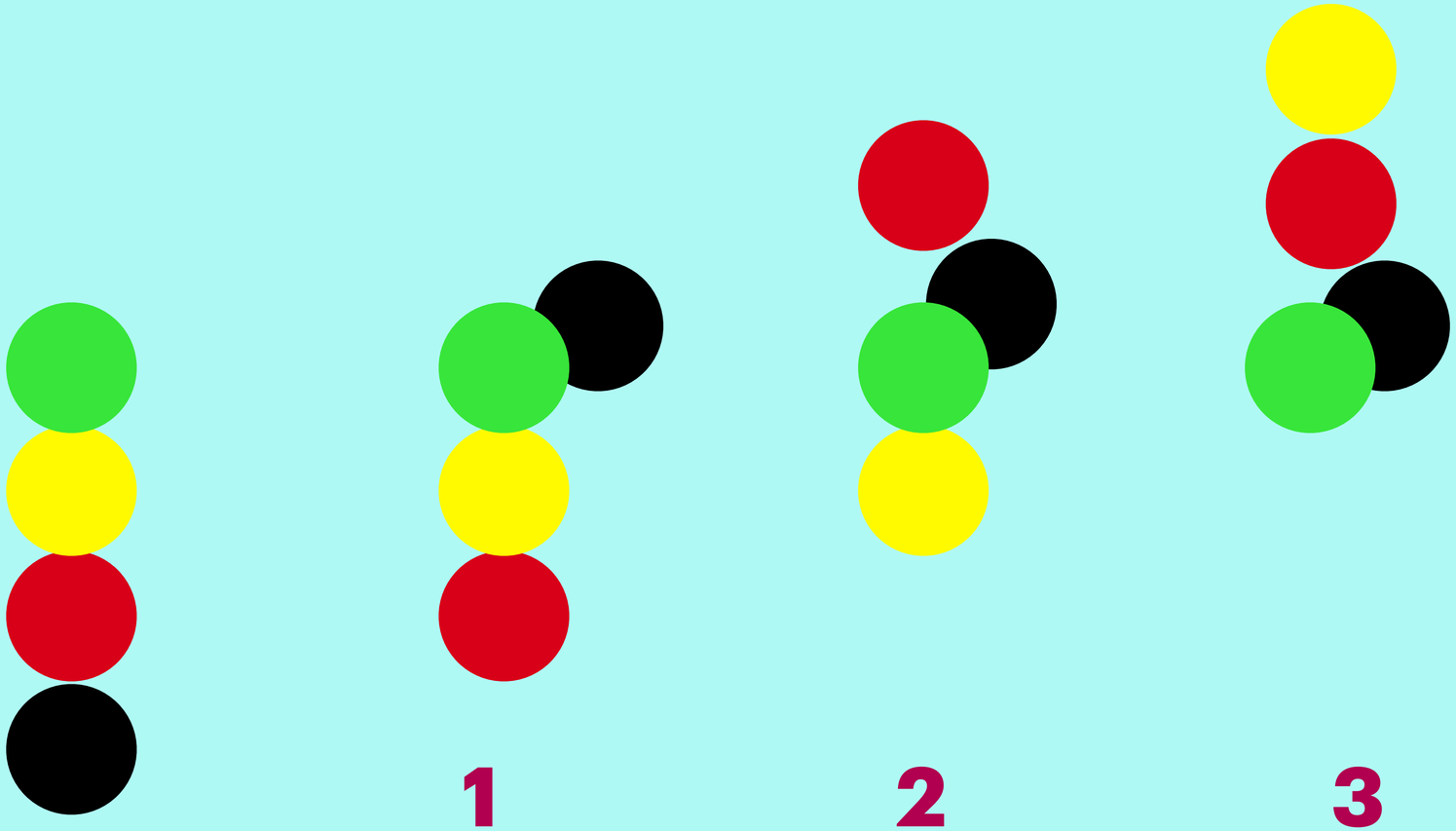
GLINKA, RUSLAN AND LIUDMILA, ACT 1

MUSSORGSKY, BORIS GODUNOV

OTHER FAMILY MEMBERS



INVERSIONS



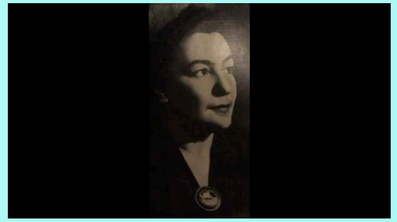
INVERSIONS

USING INVERSIONS OF THE DOMINANT SEVENTH....

conferred as refreshing a benefit on the craving lovers of music as Moses on the thirsty Israelites in producing water with his wand from the rock on Mount Horeb.

Charles Burney (1780s)

MENDELSSOHN, SONG WITHOUT WORDS OP. 62 NO. 1



Childe Hassam, Improvisation (1911) .

THIRD INVERSION: A TURNING POINT

1ER CONCERTO

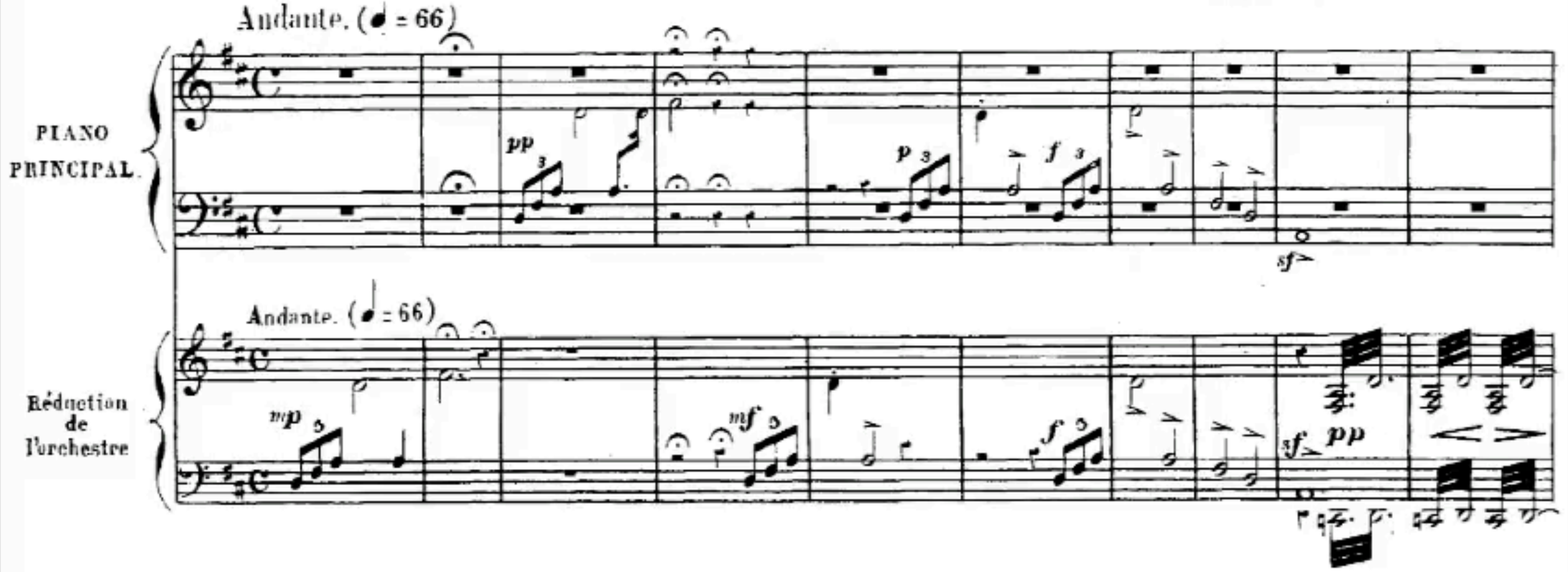
POUR PIANO PRINCIPAL

avec l'accompt d'orchestre réduit pour un 2d PIANO.

Par

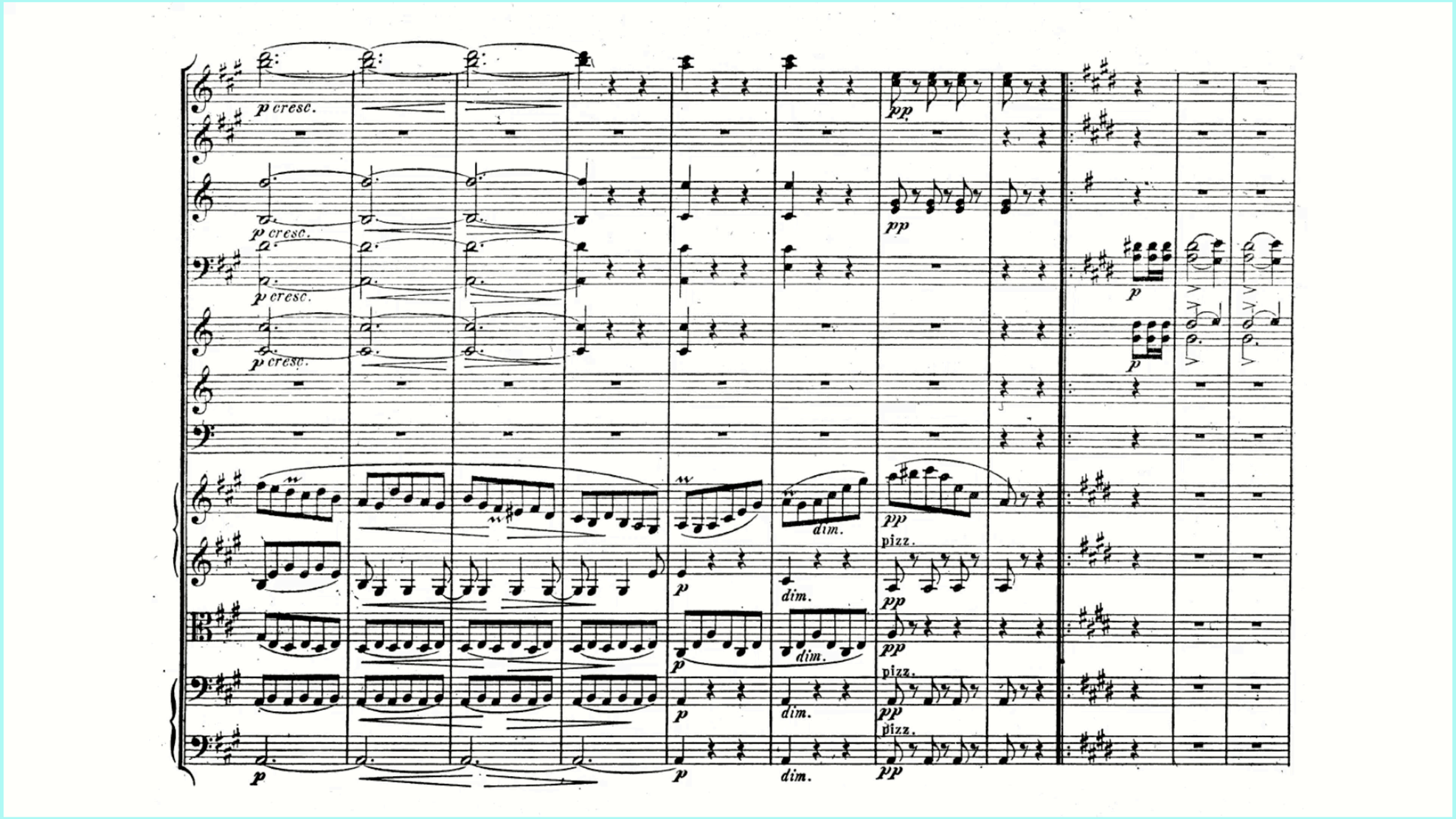
C. SAINT-SAËNS.

Op: 17.

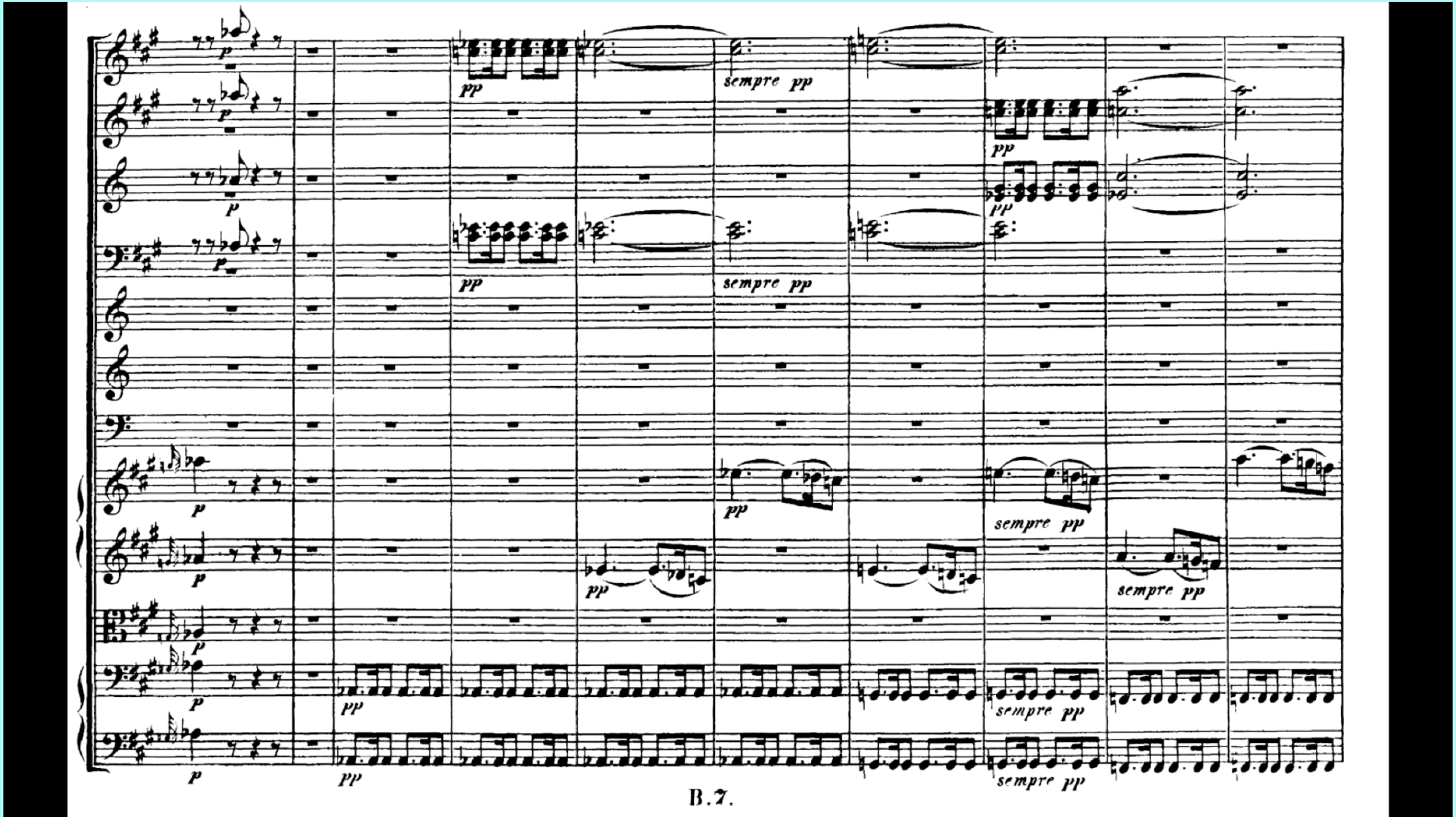


HAYDN, STRING QUARTET OP. 33 NO. 4 (1781)

MENDELSSOHN, SYMPHONY NO. 4 (MINUET)



BEETHOVEN, SYMPHONY 7 (1ST MOV)

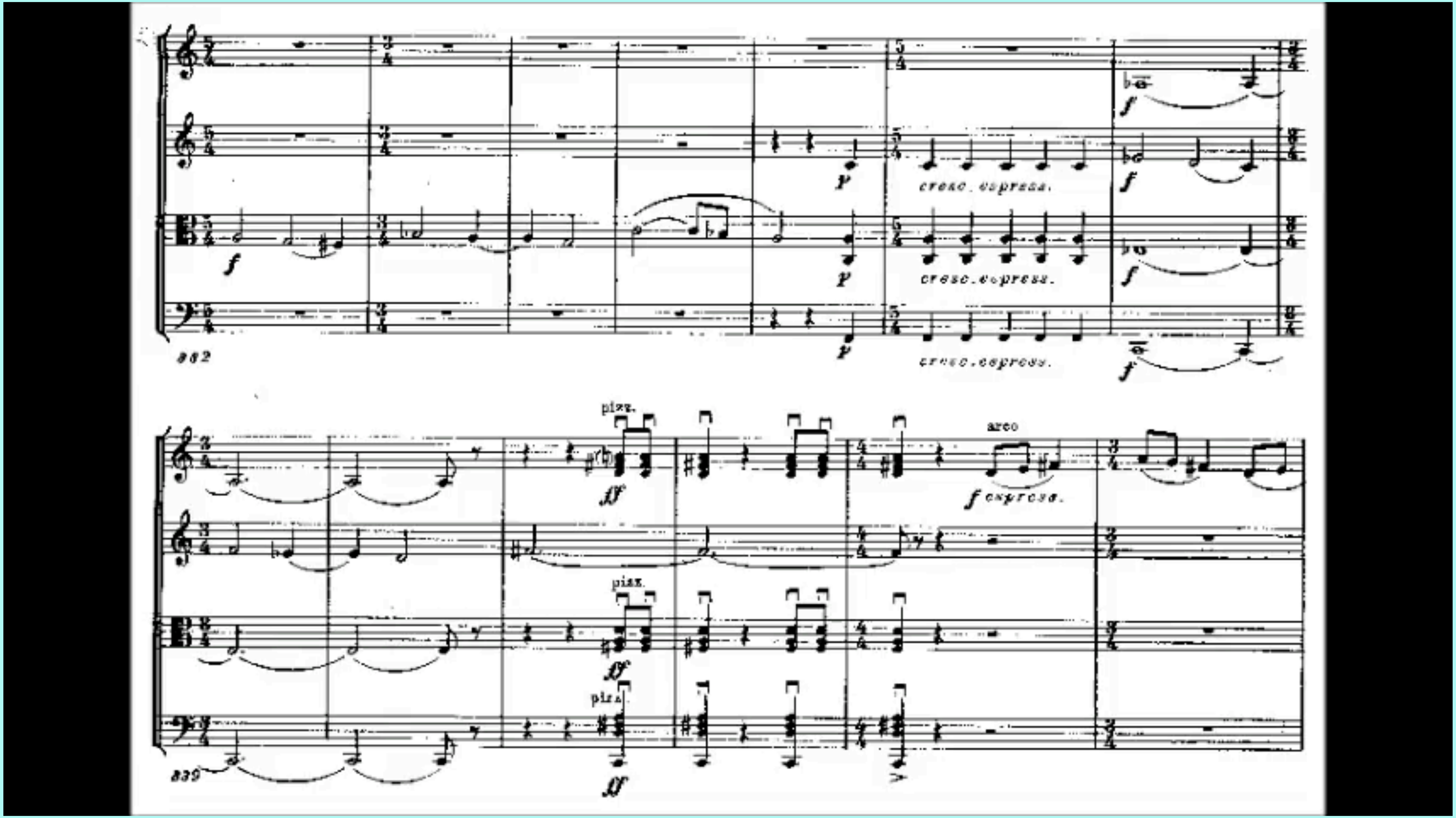


JS BACH, ST MATTHEW PASSION

TCHAIKOVSKY, *EUGENE ONEGIN* (1877)

TCHAIKOVSKY, *THE QUEEN OF SPADES* (1890)

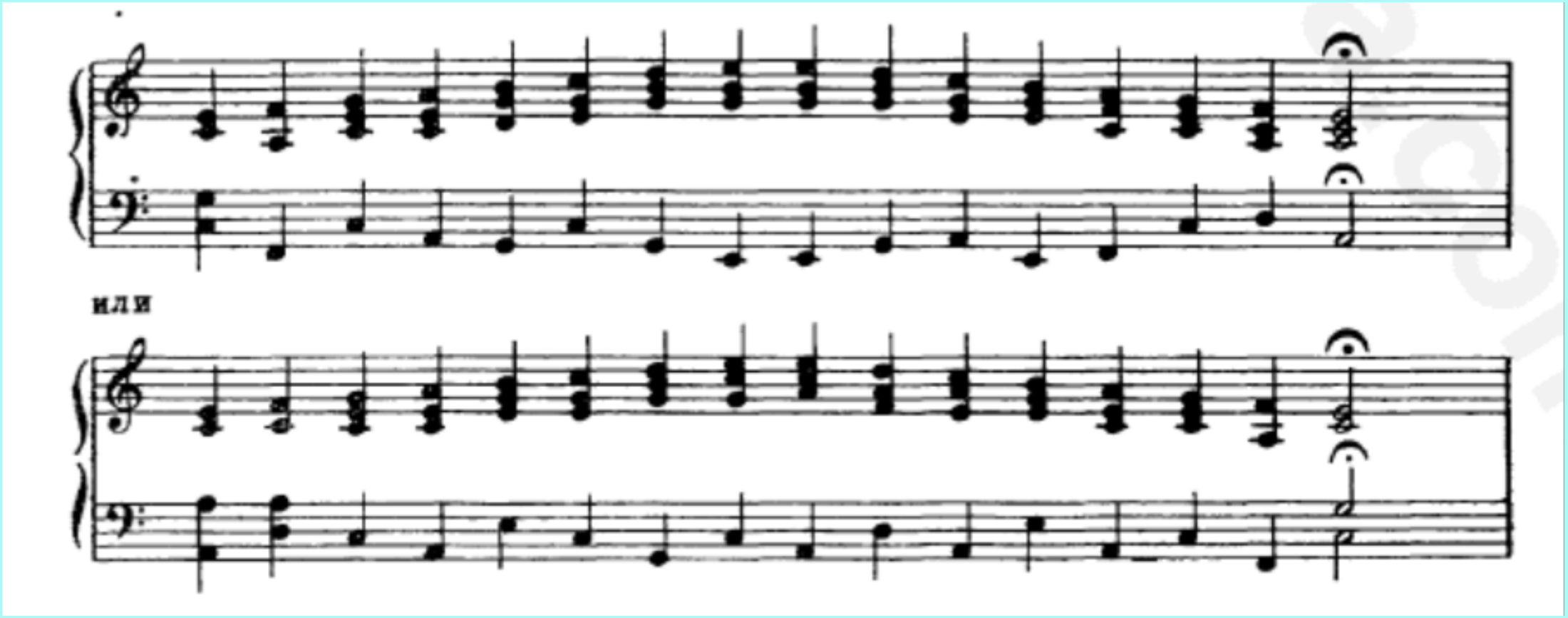
SHOSTAKOVICH, QUARTET NO. 5, FINALE (1952)



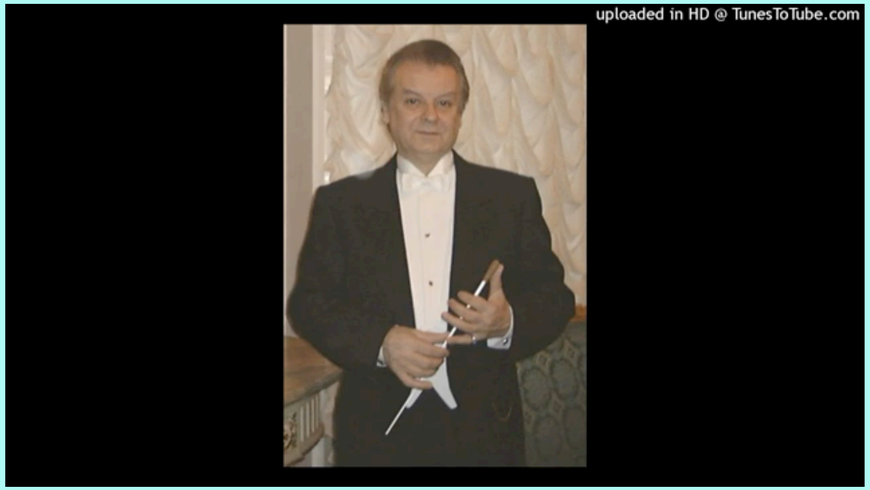
AGAINST THE DOMINANT SEVENTH

When Monteverdi, or whoever it was, brought the [dominant] 7th chord into music, it removed the firm foundation from music... The seventh chord put a stop to the ancient modes, or to our own *glasy*, in which, I believe, lies the embryo of music's future development... I wouldn't deny the seventh chord a right to exist, since it is a musical element and a necessary one at that, but in our era it has become too assertive. Because of [the dominant 7th], we have to make do with just two modes, the major and minor. But the time will come, and it is not far off, when [these chords] will outstay their welcome, and musicians will remember that there were other modes.

Vladimir Odoevsky


или

GLINKA, OVERTURE TO *RUSLAN AND LIUDMILA* (1842)



MUSSORGSKY, PILGRIMS' CHORUS (1872)

GREAT LITANY

SHOSTAKOVICH, QUARTET NO.2 (1944)

II. RECITATIVE AND ROMANCE

PERFORMED BY THE BODMAN QUARTET