

Various types of '2' chords

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Example A: Bass suspension on G⁴ (6).
 Example B: Bass suspension on F⁴ (4 2) (6 5).
 Example C: Pedal point on G² (7 4 2) (5 3).

Example D: Dominant seventh chord in 3rd inversion (D7) with seventh degree in bass: #4 2 (6).
 Example E: Dominant seventh chord in 3rd inversion (E7) with seventh degree in bass: #4 2 (6).

Example F: 6/5 chord with sixth degree in bass: b6 4 2 (6 5).
 Example G: Fully diminished seventh chord with sixth degree in bass: b6 4 2 (b7 5).

Notes:

A and B are simpler (earlier) 'bass suspensions' where the bass voice creates a dissonance by staying on the same pitch for 'too long,' then resolving by descending a tone or semi-tone.

C is a 'pedal point' -- the bass stays in one place while the harmony goes to the dominant and back to the tonic again.

D and E employ a dominant seventh chord in 3rd inversion (with the seventh degree of the chord in the bass, which then normally resolves downwards). D is a 'thinner' three-voice version which omits the sixth degree (B). E is a richer four-voice version which does include the sixth, which must be raised against this key signature (i.e., the B[♯], which is not specified in the figure here).

F and G might be said to be richer (later) versions of A/B, in four voices rather than three. F resolves to a 6/5 chord while G resolves to a fully diminished seventh chord.

N.B.: All of these situations are likely to 'under-figured' in original sources -- sometimes we get nothing more than a '2' and we must somehow figure out which of these procedures apply. Chords in parentheses are very often not given -- it's understood the player knows already.