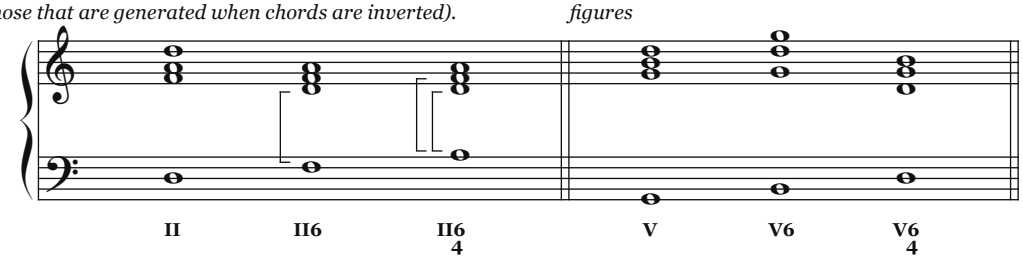
# *Harmonic Dictation – Conventions*

## 1) Chord inversions – figures

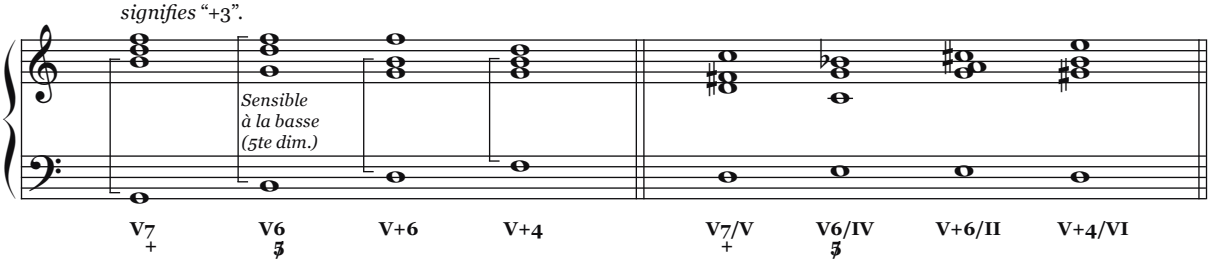
*The figures below each chord indicate the intervals of the notes above the bass (those that are generated when chords are inverted).*

*The dominant triad (without 7th) uses the same figures*




*The dominant 7th chord figures use "+" to indicate which interval contains the leading tone. "+" by itself signifies "+3".*

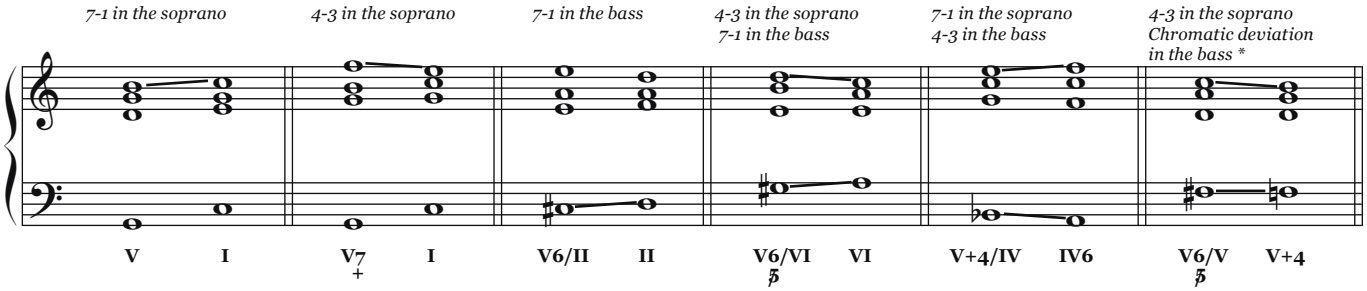
*A secondary dominant may also be formed as a 7th chord and may also be inverted.*




## 2) 7-1 and 4-3 resolutions

*A dominant chord is a chord requiring resolution. It contains the leading tone (7th scale degree), which pushes up to the tonic (1st scale degree). In a 7th chord structure, it contains the subdominant (4th scale degree), which pulls down to the mediant (3rd scale degree).*

*These attractions (tendency tones) also exist at the secondary key (X) level. Note especially 7-1 of X and 4-3 of X.*

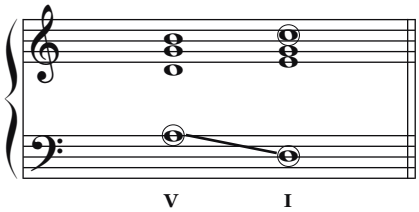



** When there are two dominant chords in a row, the 3rd of the first chord can slide down chromatically to become the 7th of the second chord, thereby deviating from the usual 7-1 resolution.*

## 3) The Perfect Authentic Cadence

*The perfect authentic cadence (V or V7-I) is defined as a chord progression that fulfills two criteria:*

*1- Both chords must be in root position*

*2- The soprano must end on the tonic note (1st scale degree)*

*Any V or V7-I cadences that do not meet these criteria are considered to be "imperfect cadences."*