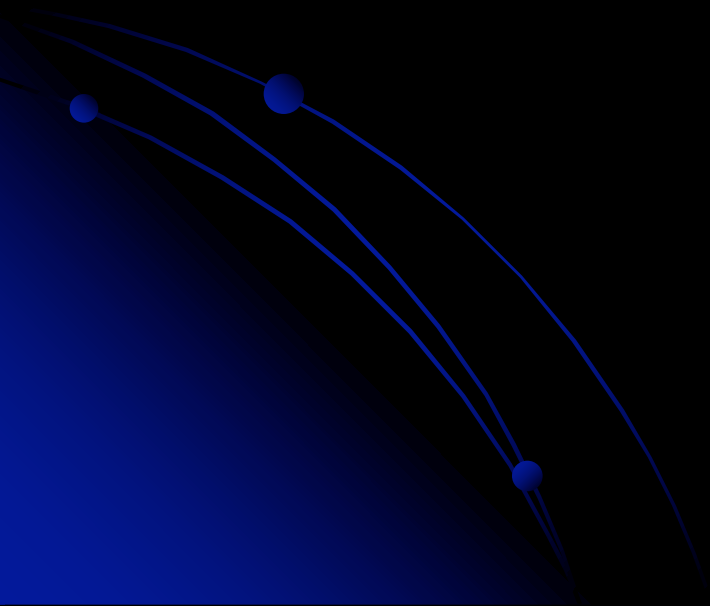


Other Diatonic 7th Chords

And review!

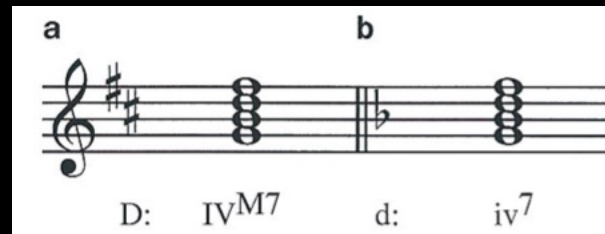


General Guidelines

- 7th must resolve down by step
- Do not double the 7th or the leading tone
- Prepare 7th by approaching by a repeated note, by step, and if needed ascending leap.



IV7



- Often will eventually resolve to V chord
- Before the V, often some version of the vii7, possibly in inversion, will also occur.



Voice Leading

- Seventh of chord should resolve down
- IV7-V can result in parallel 5ths (BAD!)
 - One solution is to add a Cadential 6/4 chord

The image displays five musical examples (a-e) in A major, illustrating voice leading for the IV7-V progression. The key signature has three sharps (F#, C#, G#).

Example a: Shows the IV7-V progression. The treble clef has a blue shaded area labeled (5) indicating the fifth of the IV7 chord (F#) resolving down to the fifth of the V chord (C#). The bass clef shows the seventh of IV7 (D#) resolving down to the third of V (F#).

Example b: Shows the IV7-V progression with a cadential 6/4 chord. The treble clef shows the fifth of IV7 (F#) resolving down to the fourth of the 6/4 chord (F#), which then resolves down to the third of V (F#). The bass clef shows the seventh of IV7 (D#) resolving down to the second of the 6/4 chord (D#), which then resolves down to the third of V (F#).

Example c: Shows the IV7-V progression. The treble clef shows the fifth of IV7 (F#) resolving down to the fifth of V (C#). The bass clef shows the seventh of IV7 (D#) resolving down to the third of V (F#).

Example d: Shows the IV7-V progression. The treble clef shows the fifth of IV7 (F#) resolving down to the fifth of V (C#). The bass clef shows the seventh of IV7 (D#) resolving down to the third of V (F#).

Example e: Shows the IV7-V7 progression. The treble clef shows the fifth of IV7 (F#) resolving down to the fifth of V7 (C#). The bass clef shows the seventh of IV7 (D#) resolving down to the seventh of V7 (D#).

In a minor key

- Nothing really new about the IV⁷ chord, but remember that it is also a likely chord to precede a VII (Major subtonic chord)

194

The musical score is for piano in a minor key, spanning measures 194 to 198. The notation is in treble and bass clefs. The chords are labeled below the staff: f: i, v⁷, i, iv⁷, and VII⁷. The iv⁷ chord is highlighted with a blue background. Dynamics are indicated by *p* (piano) and *f* (forte). The iv⁷ chord is preceded by a *f* dynamic and followed by a *p* dynamic.

f: i v⁷ i iv⁷ VII⁷

Submediant Seventh Chord (VI)

Diagram showing two musical staves illustrating the Submediant Seventh Chord (VI) in different keys:

- a** B \flat : vi⁷ (Chord: B \flat 4, D \flat 4, F \flat 4, A \flat 4)
- b** B $\flat\flat$: VI^{M7} (Chord: B $\flat\flat$ 4, D $\flat\flat$ 4, F $\flat\flat$ 4, A $\flat\flat$ 4)

Commonly progresses to the IV, ii, or V chord

Diagram showing common progressions for the Submediant Seventh Chord (VI) in C major and C minor:

	a	b	c	d
C:	vi ⁷ ii ⁷	vi ⁷ ii ⁴ ₃	vi ⁷ IV ⁶	vi ⁷ ii ⁶
c:	VI ^{M7} ii ^{ø7}	VI ^{M7} ii ^{ø4} ₃	VI ^{M7} iv ⁶	VI ^{M7} ii ^{ø6}

I7 Chord

The 7th destabilizes the tonic chord,

The diagram shows three variations of the I7 chord on a treble clef staff with a key signature of one sharp (F#).
 a) G: I^M7: A G major triad with a flat seventh (F natural).
 b) g: i⁷: A G minor triad with a natural seventh (F#).
 c) i^M7 (rare): A G minor triad with a flat seventh (F natural).

Because of this, it is often used to embellish the tonic chord in the melody of the bassline, As well as way to retain tones between chords

The diagram shows a sequence of chords in D major and D minor on a grand staff. The chords are written in a simplified notation where the root is indicated by a letter and the quality by a superscripted number or symbol.

Chord	D: I ^M 7	IV ^M 7	I ^M 7	ii ⁴ ₂	I ^M ₅	IV	I ^M ₃	IV ^M 7	I ^M ₂	ii ⁴ ₃
d:	i ⁷	iv ⁷	i ⁷	ii ^ø ₂	i ⁶ ₅	iv	i ⁴ ₃	iv ⁷	i ⁴ ₂	ii ^ø ₃

Practice!

1 2 3 4

s p s s

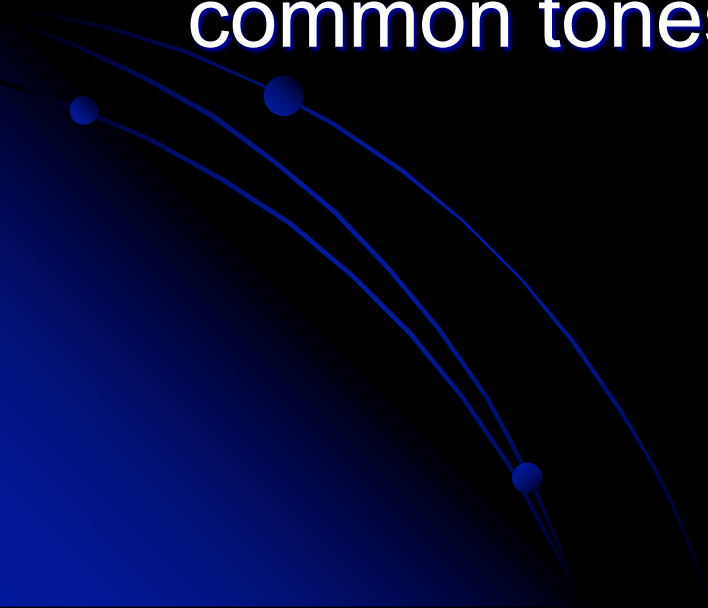
Ab: IV^M₂⁴ G: I^M₅⁶ e: VI^M₃⁴ c: iv⁷

Leading Tone Seventh Chords

- Vii7 chords have a strong dominant function and often prepare the V chord
- When the half diminished vii7 acts as a dominant it usually is preceded by a IV and resolves to I.
- The tritone must resolve: the 7th scale degree moves to 1 and the fourth scale degree to 3
- The vii65 usually will not resolve to a root position I

Vii43 and vii42, Vii7-V7

- Vii43 usually resolves to a I6.
- Vii42 usually moves to a six-four chord and can use unequal 5ths
- Vii7-V7 is common due to the three common tones.



Half diminished LT Chord

The image displays four musical examples (a, b, c, d) illustrating half-diminished LT chords in G major. Each example is written for piano (treble and bass staves) and includes a chord symbol below the staff.

- a.** Treble staff: G4, A4, B4, C5 (half note), D5 (half note). Bass staff: G2, B2, D3, E3, F#3, G3 (half note). Chord symbol: GM: vii^{\emptyset}_7 I.
- b.** Treble staff: G4, A4, B4, C5 (half note), D5 (half note). Bass staff: G2, B2, D3, E3, F#3, G3 (half note). Chord symbol: vii^{\emptyset}_7 I. Above the staff, the text "NO" and "//5" are present.
- c.** Treble staff: G4, A4, B4, C5 (half note), D5 (half note). Bass staff: G2, B2, D3, E3, F#3, G3 (half note). Chord symbol: vii^{\emptyset}_5 I₆.
- d.** Treble staff: G4, A4, B4, C5 (half note), D5 (half note). Bass staff: G2, B2, D3, E3, F#3, G3 (half note). Chord symbol: vii^{\emptyset}_3 I₆.

Fully Diminished Chords and their Inversions

- Complicated chord because it can be rewritten enharmonically

The image displays three musical examples, labeled a, b, and c, illustrating fully diminished chords and their inversions.

a. Shows three fully diminished chords in G minor: Gm°_7 , F°_5 , and E°_5 . Each chord is shown with its constituent notes and figured bass notation.

b. Shows four inversions of the Gm°_7 chord: Gm°_7 , vii°_5 , vii°_3 , and vii°_2 . Each inversion is shown with its constituent notes and figured bass notation.

c. Shows a sequence of four fully diminished chords: Gm°_7 , F°_5 , E°_5 , and D°_7 . A bracket and an arrow indicate the enharmonic relationship between the first and last chords, showing how they can be rewritten as the same set of notes.

Fully diminished 7th Voice Leading

a. b. c. d. e.

GM: vii°_7 I vii°_7 I vii°_7 I I vii°_5 I_6 vii°_5 I Gm: vii°_3 i_6

f. g.

vii°_2 V $\begin{matrix} 8 & - & 7 \\ 6 & - & 5 \\ 4 & - & 3 \end{matrix}$ i vii°_2 P_4^6 iv