

Diatonic Sevenths

Diatonic sevenths are created by adding a seventh above the root of each diatonic triad. The approach to the seventh and its resolution is the same as that for the dominant seventh chord (Chapter 7). Acceptable chord progression must be maintained. The chord following the diatonic seventh chord normally contains the note of resolution. A *delayed resolution* of the seventh occurs when the seventh is sustained or repeated in the following chord. Ultimately it must resolve. Figured bass for diatonic sevenths is the same as that for the dominant seventh.

LEADING TONE SEVENTH

The leading tone seventh is a $\text{min}7^{(b5)}$ in major keys and a $\text{dim}7$ in minor keys. It may occur in root position resolving to a root position tonic chord; in first inversion it may resolve either to a root position or first inversion tonic chord. In major, the $\text{vii}^{\circ 6}_5$ to I will result in parallel fifths. To avoid the parallel fifths, $\text{vii}^{\circ 6}_{b5}$ should be borrowed from the parallel minor.

FIGURE 10.1. Leading Tone Seventh Chords

When chord roots are chromatically altered and the chord appears in root position, the analysis (Roman numeral) must reflect the alteration.

FIGURE 10.2. Analysis of Chromatically Altered Roots

SUPERTONIC SEVENTH

The supertonic seventh is a min7 in major keys and a min7(b5) in minor keys. In major it appears in root position and all inversions; in minor it appears in root position, first, and third inversions. First inversion is used most frequently to approach a cadence.

Figure 10.3 displays two musical systems. The first system is in G major (one sharp) and the second is in C minor (three flats). Each system consists of a treble and bass staff with chord symbols written below. The G major system shows chords: ii⁷, V, ii⁷, vii^{o7}, ii⁶₅, V, ii⁶₅, V⁴₂, V, ii⁴₃, V⁶₃, I, vii^{o6}, ii⁴₂, V⁶₅, I. The C minor system shows chords: ii^{o6}₅, V^b, ii^{o6}₅, V⁸₇, ii^{o7}, V^b, ii^{o6}₅, vii^o, ii^{o6}₅, vii^{o6}₅.

FIGURE 10.3. Supertonic Seventh Chords

Chords following the supertonic seventh are the dominant triad or dominant seventh, the leading tone triad or leading tone seventh, or the I⁶₄ (i⁶₄). The I⁶₄ (i⁶₄) delays the resolution of the seventh.

Figure 10.4 shows three musical systems. The first is in D major (two sharps), the second in E-flat major (three flats), and the third in f# major (three sharps). Each system has a treble and bass staff with chord symbols below. The D major system shows: ii⁸_{7/3}, I⁶₄, V⁴, 3, I. The E-flat major system shows: ii⁶₅, I⁶₄, V. The f# major system shows: ii^{o6}₅, i⁶₄, V⁷_#, i⁸₃.

FIGURE 10.4. Supertonic Seventh Chord to I⁶₄ (i⁶₄)

SUBDOMINANT SEVENTH

The subdominant seventh is a Maj7 in major keys and a min7 in minor keys. Major sevenths are dissonant and occur infrequently. Inversions produce minor seconds or minor ninths; therefore, the IV7 in major occurs primarily in root position and occasionally in first inversion. In minor, the iv7 occurs only in root position. The IV7 (iv7) progresses either to a dominant triad (seventh) or leading tone triad (seventh). In minor it may also progress to the subtonic chord.

Figure 10.5 consists of two musical examples. The first example is in B major (key signature: two sharps) and is labeled 'B:'. It shows a sequence of chords in root position and first inversion: IV⁷, V, IV⁷, V₂⁴, IV₅⁶, V₃⁶, IV⁷, vii⁶, iv⁷, V[#], iv⁷, V₃⁶, iv⁷, vii⁶_{5, iv⁷, and VII₃⁸. The second example is in C# minor (key signature: three sharps) and is labeled 'C#:'. It shows a sequence of chords: i, i⁶, iv⁷, VII, III⁶, VI, ii⁶_{5, V₃⁸, and i.}}

FIGURE 10.5. Subdominant Sevenths

The IV7 (iv7) frequently occurs before the supertonic seventh chord. Resolution of the seventh occurs while the remaining voices sustain. It can be figured as a supertonic seventh with appoggiatura.

Figure 10.6 is in D-flat major (key signature: five flats) and is labeled 'D♭:'. It shows a progression from the subdominant seventh chord (IV⁷) to the supertonic seventh chord (ii⁶_{5). The notation shows the resolution of the seventh of the IV⁷ chord to the root of the ii⁶₅ chord, with the remaining voices of the IV⁷ chord sustaining.}

FIGURE 10.6. Progression of the Subdominant Seventh to Supertonic Seventh

SUBMEDIANT SEVENTH

The submediant seventh is a min7 in major keys and a Maj7 in minor keys. In major it occurs in root position, first inversion, or third inversion. In minor it occurs in root position or first inversion. It is used primarily as an approach to Group 2 chords. Regular resolution of the submediant seventh chord occurs when the subdominant scale degree is doubled on the supertonic chord.

A:

vi⁷ ii⁶ vi⁷ IV⁸₃ vi⁷ ii⁶₅ Vi⁶₅ ii

g:

VI⁷ ii^{°6} VI⁷ iv⁸₃ VI⁷ ii^{°6}₅ VI⁶₅ ii^{°5}₃

FIGURE 10.7. The Submediant Seventh

MEDIANT SEVENTH

The mediant seventh is a min7 in major keys and a Maj7 in minor keys. In major, it occurs in root position or first or third inversions. In minor, it occurs in root position or first inversion. It progresses to the submediant or subdominant chord. Descending root movement should be avoided. The III+7 in minor rarely occurs.

F:

iii⁷ vi iii⁷ IV iii⁶/₅ vi iii⁶/₅ IV⁶/₃ iii⁴/₂ vi⁸/₃

d#:

III⁷ VI III⁷ iv III⁶/₅ VI III⁶/₅ VI

FIGURE 10.8. The Mediant Seventh

Occasionally the mediant seventh in minor will have a *lowered seventh*. This III^{b7} is normally followed by iv. It may also be followed by VI.

a:

III^{b7} iv III^{b7} VI

FIGURE 10.9. The Mediant Seventh with Lowered Seventh

TONIC SEVENTH

The tonic seventh is a Maj7 in major keys and a min7 in minor keys. A min/Maj7 (leading tone) in minor is never used. The tonic seventh rarely follows a dominant function chord. It usually follows an established tonic triad or occurs as a neutral I (i). In major, it occurs in root position or first inversion. In minor, it occurs in all positions. When required, an irregular resolution will be used. This will cause the subtonic in minor to ascend.

E:

The musical notation for E major shows two systems of chords. The first system includes I⁷, IV, I⁶₅, IV, I⁷, vi, I⁷, and ii. The second system includes i⁷, iv, i⁶₅, ii^{°6}, iv⁶₃, i⁴₃, iv, i⁴₂, iv⁶, i⁷, and iv⁶.

d:

The musical notation for d minor shows two systems of chords. The first system includes i⁷, iv, i⁶₅, ii^{°6}, iv⁶₃, i⁴₃, iv, i⁴₂, iv⁶, i⁷, and iv⁶.

FIGURE 10.10. The Tonic Seventh

SUBTONIC SEVENTH

The subtonic seventh is a dom7 chord. It occurs in root position, first or third inversion. It must progress to the III chord.

b^b:

The musical notation for B-flat major shows two systems of chords. The first system includes VII⁷, III, VII⁶₅, III, VII⁴₂, III⁶, VII⁷, and III⁶.

FIGURE 10.11. The Subtonic Seventh

DIATONIC SEVENTH SEQUENCE

When the seventh of a diatonic seventh chord resolves regularly with the remainder of the chord sustaining, a new diatonic seventh chord is created, forming a **SEQUENCE**.

D:

I⁷ vi⁶/₅ IV⁴/₃ ii⁴/₂ vii^{°7} I

FIGURE 10.12. The Diatonic Seventh Sequence

