

Diatonic Seventh Chords



HERE THEY ARE IN MAJOR AND MINOR.

REMEMBER: WE ONLY RAISE THE LEADING-TONE OVER DOMINANT-FUNCTION HARMONY!

WHAT ARE THEY?

DIATONIC SEVENTH CHORDS ARE THE SEVENTH CHORDS YOU CAN CREATE USING ONLY THE NOTES IN A PARTICULAR KEY.

C: I⁷ ii⁷ iii⁷ IV⁷ V⁷ vi⁷ vii^{o7}

a: i⁷ ii^{o7} III⁷ iv⁷ V⁷ VI⁷ vii^{o7}

REMEMBER, DIATONIC MEANS "FROM THE KEY." SO A DIATONIC CHORD IS ONE THAT ONLY USES NOTES IN THE KEY SIGNATURE. NO ACCIDENTALS!

THERE ARE EIGHT POSSIBLE TYPES OF SEVENTH CHORDS IN TERTIAL HARMONY, BUT THE COMPOSERS OF THE COMMON PRACTICE PERIOD ONLY USED FIVE:

THE MAJOR SEVENTH

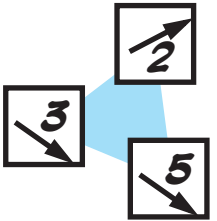
THE MAJOR-MINOR SEVENTH

THE MINOR SEVENTH

THE HALF-DIMINISHED SEVENTH

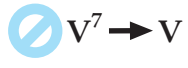
THE FULLY DIMINISHED SEVENTH

IN HARMONIC PROGRESSIONS, DIATONIC SEVENTHS CAN BE USED ANYWHERE YOU CAN USE A DIATONIC TRIAD WITH THE SAME ROOT.



IN FACT, THESE CHORDS CAN BE APPROACHED AND RESOLVED USING ANY OF THE SAME THREE ROOT MOVEMENTS AS TRIADS USE.

WITH THE DIATONIC SEVENTH CHORDS, WE ADD A FOURTH ROOT MOVEMENT: THE COMMON ROOT. HOWEVER, THIS ROOT MOVEMENT CAN ONLY BE USED TO INCREASE TENSION, SO GOING FROM A SEVENTH CHORD TO A TRIAD IS AVOIDED.



SEVENTH CHORDS HAVE FOUR NOTES, SO DOUBLING IN FOUR-PART HARMONY IS NOT AN ISSUE... BUT IF YOU NEED TO USE IRREGULAR DOUBLING, DOUBLE THE ROOT AND OMIT THE FIFTH.

WE USE "b7" FOR HALF-DIMINISHED SEVENTHS AND "o7" FOR FULLY DIMINISHED SEVENTHS.

WHEN USING THESE CHORDS IN FOUR-PART WRITING - IN FACT, WHEN YOU USE ANY SEVENTH CHORD IN FOUR-PART WRITING, YOU MUST ALWAYS, ALWAYS REMEMBER TO...

THE SEVENTH OF THE CHORD IS MOST OFTEN APPROACHED BY THE COMMON TONE.

RESPECT THE SEVENTH!

HOWEVER, IT IS OKAY TO APPROACH THE SEVENTH FROM BELOW BY A STEP OR A LEAP, OR FROM ABOVE BY A STEP.

YOU MUST NEVER APPROACH THE SEVENTH BY A LEAP FROM ABOVE!

THE SEVENTH OF THE CHORD IS ALWAYS RESOLVED DOWN BY STEP. ALWAYS!

NO, I'M SERIOUS. DON'T EVER RESOLVE THE SEVENTH OF A SEVENTH CHORD ANY OTHER WAY.

DOING SO WILL CAUSE YOU CERTAIN DEATH!

