

# Diatonic Seventh Chords



HERE THEY ARE IN MAJOR AND MINOR.

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

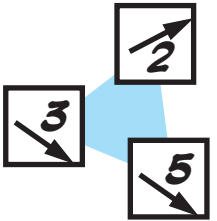
## WHAT ARE THEY?

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

C: I<sup>7</sup> ii<sup>7</sup> iii<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> vi<sup>7</sup> vii<sup>o7</sup>

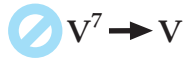
a: i<sup>7</sup> ii<sup>o7</sup> III<sup>7</sup> iv<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> vii<sup>o7</sup>

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.



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 NOTE**.

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**!

## RESPECT THE SEVENTH!

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**!



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



WE USE "o7" FOR HALF-DIMINISHED SEVENTHS AND "7" FOR FULLY DIMINISHED SEVENTHS.

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**.