

**Part II****Chapter 1.0**  
**A Review of Seventh Chords and the Dominant Seventh****MAIN POINTS AND OBJECTIVES**

In beginning Part II of this study, the discussion moves to materials beyond the limit of triads. As a review, *seventh chords*, consisting of four tones and more complex than triads, introduce dissonance as an integral part of the harmony. Triads were limited to four types (major, minor, augmented, and diminished), but seventh chords come in seven types through the combination of these qualities. Thus, seventh chords are used not only for tonal variety but also for tension supplied by the dissonance. Seventh chords suggest an urgency of resolution which helps contribute to the sense of harmonic motivation so much a part of more advanced harmonic idioms.

*Main Points Covered:*

1. Seven types of seventh chords are generated by the major/minor system.
  - a. Named according to two features: (1) quality of the triad and (2) quality of the seventh.
  - b. Figured bass symbols may be used to indicate various positions (or inversions) of seventh chords.
2. The dominant seventh chord is used more frequently than others.
  - a. Addition of the seventh does not change its function.
  - b. The seventh increases the activity of the dominant triad and makes resolution to the tonic or submediant more imperative.
3. Two dissonant elements are contained in the dominant seventh: the seventh and the tritone interval between the third and seventh.
  - a. Resolutions
    - (1) Tritone—seventh resolves upward while fourth resolves downward.
    - (2) Chord seventh—resolves downward by step.
  - b. Approaches
    - (1) Greater freedom in approach to seventh than in its resolution.
    - (2) Approach patterns suggest nonharmonic tones: by preparation—like a suspension; by step—like a passing or neighboring tone; by leap—like an appoggiatura.
  - c. Uses—in root position and all inversions.
    - (1) With active tones (seventh and third) in bass or soprano melodic tendencies are more apparent.
    - (2) These tendencies generally should be followed.
4. Terms explained or used in the chapter in chronological order:

dissonance  
seventh chord  
diatonic seventh chords:  
  major-minor  
  minor  
  major  
  diminished  
  minor-major  
  diminished-minor

augmented-major  
half-diminished  
fully diminished  
first inversion  
second inversion  
third inversion  
dominant seventh chord  
dissonant elements:  
  seventh  
  tritone

**ALTERNATIVE APPROACHES AND SUPPLEMENTARY ACTIVITIES**

In the text, seventh chords are presented in several ways:

1. The addition of a third above the fifth of a basic triad is used as a point of departure to help regard seventh chords as extended triads.

2. Because seventh chords can be built on each scale degree, identification of seventh chord qualities can be extrapolated from the knowledge students should already have of the basic triad/scales and their qualities and intervallic content.
3. Likewise, prior knowledge of Roman numerals and triadic/intervallic nomenclature is used to create an extension of this system to identify various kinds/qualities of seventh chords.

At the discretion of the instructor, any of these concepts can be stressed more than the others or elaborated as fits a particular situation. Individual students will tend to select for themselves the approach best suited for their needs.

As in previous chapters of Part I of this study, ear training must continue to be stressed along with written material whenever possible, with dictation and sightsinging materials which incorporate use of the dominant seventh chord followed by other seventh chords as related in the next chapter. As may have been done in presentations of earlier triadic material, here, too, the use of the keyboard as a visual and tactile reference to the sound and spelling of seventh chords may be very useful. Extensions of drills used earlier for work on triads (both written and aural) can effectively be revisited for practice and overall skill development. (As mentioned in the Introduction, attention is called to the in the text, *Supplementary Activities*, that suggest other activities to undertake to strengthen skills presented within the given chapter. For this chapter please see page 32 for those activities.)

With this new extension of the harmonic vocabulary, many new possibilities for compositional and analytical projects open up in addition to the regular drill/practice also needed to master this new area. In exploring these possibilities with students, it is important for them to understand the relationship of these chords to actual musical practice in terms of frequency of use, musical context, etc., as opposed to just memorizing and “cataloging” each of these seventh chords.

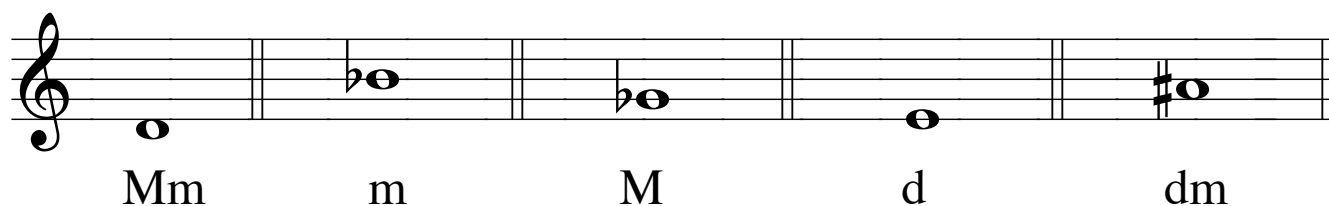
## CLASSROOM AIDS

Transparency masters 1.1A–1.2B are for supplementary classroom presentations, drills, and quizzes related to the material contained in Chapter 1.0. Transparency masters for this, and all following chapters, may be removed in order to produce acetate masters for use with the overhead projector. For easy identification, each transparency master is coded to indicate the chapter and sequence. The code (1.1A, 1.1B, etc.), for example, is interpreted as Chapter 1.0, first master set, consisting of several pages.

*NOTE: Starting with this chapter and beyond, it would be possible to also make transparencies of the Supplementary Assignments to use as reviews, for an in-class drill or as quiz material. In the appendix are masters for quiz answer sheets that may be utilized with the given transparencies or for quizzes created by the instructor via transparencies or paper handouts. These answer sheets greatly facilitate giving short quizzes that are quickly and easily corrected/graded for a short turnaround time to the student. The blank staves may be used for a work area for the student or to facilitate short ear training exercises/quizzes the instructor wishes to tie in with the written materials.*

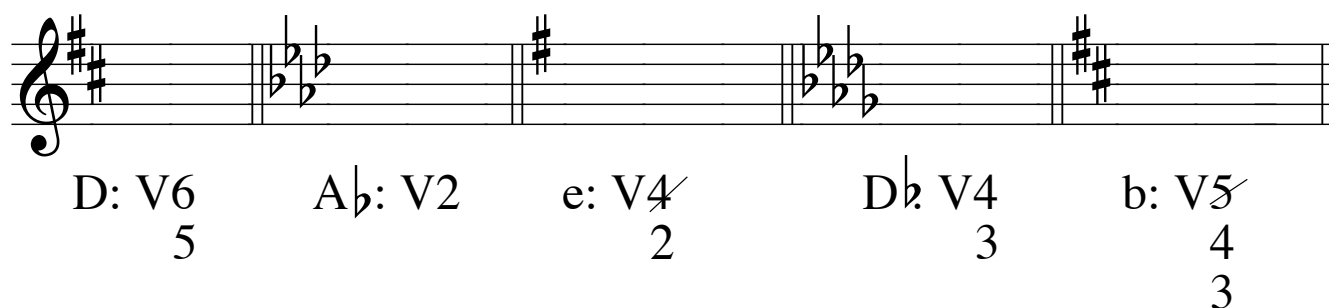
# TRANSPARENCY MASTER 1.1A

Write the indicated seventh chords above the given root.



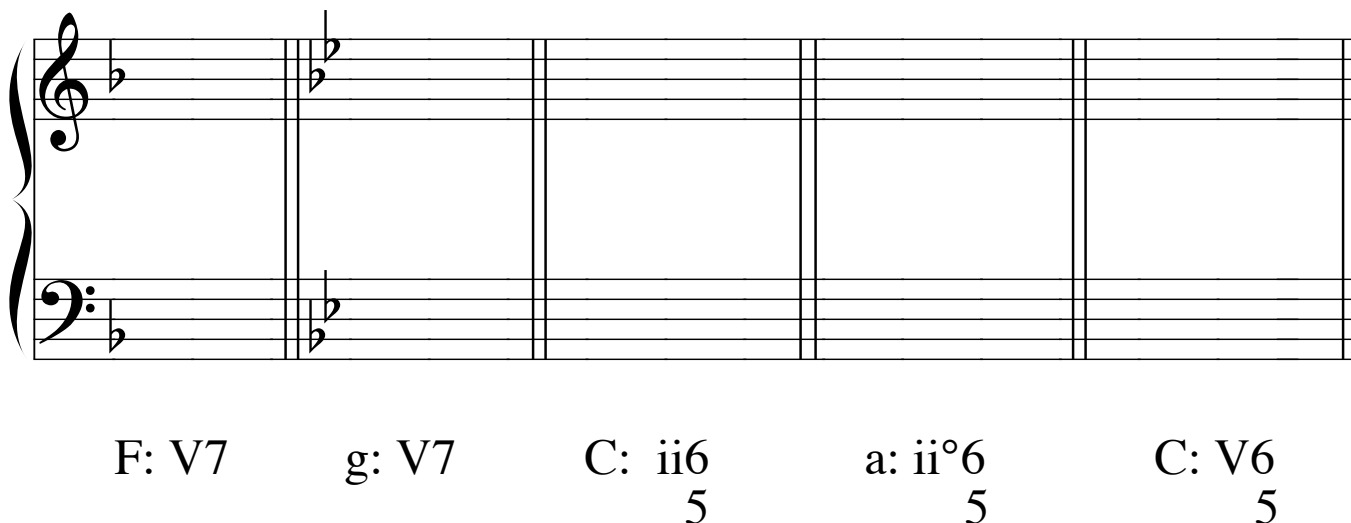
Mm      m      M      d      dm

Write the indicated seventh chords in inversion indicated.



D: V6/5      Ab: V2      e: V4/2      Db: V4/3      b: V5/4/3

Write the indicated seventh chords in four-part harmony.



F: V7      g: V7      C: ii6/5      a: ii°6/5      C: V6/5

TRANSPARENCY MASTER 1.2A

Sonata

Mozart

*Allegro*

The first system of the musical score is written for piano. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Allegro*. The first measure of the treble staff begins with a forte dynamic (*f*) and contains a dotted quarter note, an eighth rest, and a quarter note. The bass staff has a whole note chord. The system is divided into four measures by vertical bar lines. The first measure of the treble staff has a slur over the first two notes. The second measure has a slur over the first two notes. The third measure has a slur over the first two notes. The fourth measure has a slur over the first two notes. The system ends with a double bar line.

The second system of the musical score continues the piece. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Allegro*. The first measure of the treble staff begins with a slur over the first two notes. The bass staff has a whole note chord. The system is divided into four measures by vertical bar lines. The first measure of the treble staff has a slur over the first two notes. The second measure has a slur over the first two notes. The third measure has a slur over the first two notes. The fourth measure has a slur over the first two notes. The system ends with a double bar line.

## TRANSPARENCY MASTER 1.2B

## Sonata, Op. 10, No. 1

# Beethoven

*Adagio molto*

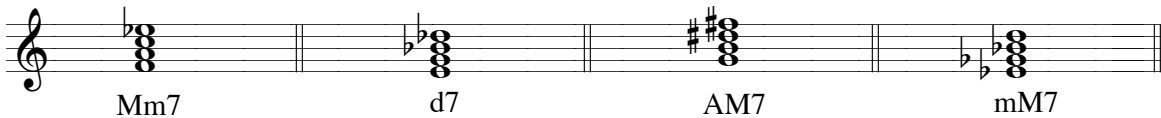
*Adagio molto*


*p*

This image shows a complex musical score for a 12-part ensemble. The score is written on 12 staves, each representing a different instrument or voice part. The notation is dense, with many notes, rests, and dynamic markings. The instruments and voices are arranged in a way that suggests a large, multi-sectional ensemble. The score includes various musical notations, such as notes, rests, and dynamic markings like 'fp' and 'cresc.'. The overall style is that of a traditional musical score, with a focus on the individual parts and their interaction.

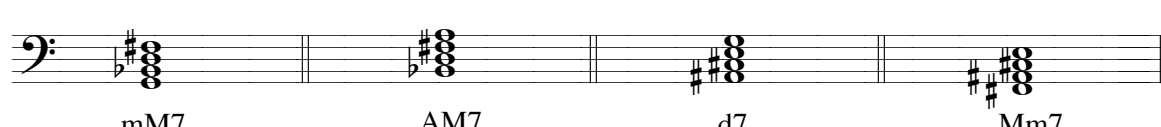
# ANSWERS TO SUPPLEMENTARY ASSIGNMENTS

## ASSIGNMENT 1-1

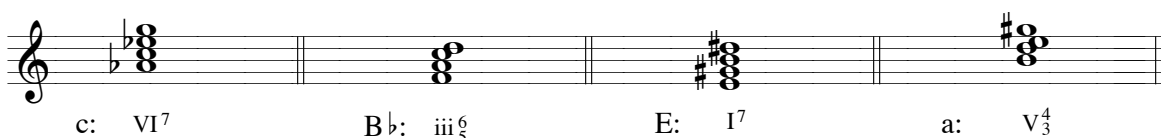
1.  Mm7 d7 AM7 mM7

2.  m7 M7 dm7 M7

3.  M7 dm7 M7 m7

4.  mM7 AM7 d7 Mm7

5.  D: V<sup>7</sup> e: vii<sup>°7</sup> A: IV<sup>6</sup><sub>3</sub> d: ii<sup>°4</sup><sub>2</sub>

 c: VI<sup>7</sup> B<sup>b</sup>: iii<sup>6</sup><sub>3</sub> E: I<sup>7</sup> a: V<sup>4</sup><sub>3</sub>

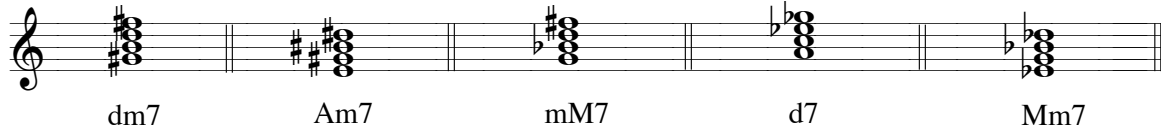
6. 2

7. 2

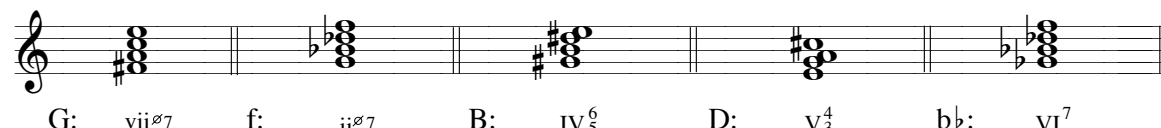
8. and 9. (Partwriting is left to the instructor's discretion because several solutions are possible.)

## ASSIGNMENT 1-2

1. m7 Mm7 dm7 M7 d7

2.  dm7 Am7 mM7 d7 Mm7

3. F: V<sup>4</sup><sub>3</sub> D: iii<sup>7</sup> f<sup>#</sup>: iv<sup>4</sup><sub>3</sub> c: ii<sup>6</sup><sub>5</sub> B<sup>b</sup>: vii<sup>4</sup><sub>2</sub>  
g: V<sup>6</sup><sub>5</sub> A: vi<sup>7</sup> d: III<sup>+</sup>7 E: I<sup>4</sup><sub>2</sub> f: ii<sup>4</sup><sub>3</sub>

4.  G: vii<sup>°7</sup> f: ii<sup>°7</sup> B: IV<sup>6</sup><sub>3</sub> D: V<sup>4</sup><sub>3</sub> b<sup>b</sup>: VI<sup>7</sup>

5. 5
6. 4
7. 5
8. 2
9. 1
10. (Partwriting is left to the instructor's discretion because several solutions are possible.)

### ASSIGNMENT 1–3

1. C: I      V<sub>3</sub><sup>4</sup>    V<sub>5</sub><sup>6</sup>    I      ii<sup>6</sup>    V

2.

Beethoven, *Sonata*, Op. 31, No. 3

**Moderato**

Harmonic progression: E : I      I      V<sub>3</sub><sup>4</sup>      V<sub>6</sub>      (vi<sup>7</sup>)V<sup>7</sup> V      I

Mozart, *Fantasia in d minor*, K. 397

**Allegretto**

Harmonic progression: D: I<sub>6</sub>      V<sub>2</sub><sup>4</sup>      I<sub>6</sub>      V<sub>2</sub><sup>4</sup>      I<sub>6</sub>

3. (Progressions to another seventh chord would be possible as well.)

Major key

ii<sup>7</sup> - iii, V, vii°

iii<sup>7</sup> - IV, vi, I

IV<sup>7</sup> - V, vii°, ii

vi<sup>7</sup> - vii°, ii, IV

vii<sup>ø7</sup> - I, iii, V

Minor Key

ii<sup>ø7</sup> - V, vii°

III<sup>+7</sup> - iv, VI, i

iv<sup>7</sup> - V, vii°, ii°

VI<sup>7</sup> - vii°, ii°, iv

vii<sup>ø7</sup> - i, V

4. (Partwriting and analysis are left to the instructor's discretion because several solutions are possible.)

5. (Analysis is left to the instructor's discretion because several solutions are possible.)