

# Other Diatonic Seventh Chords

Molloy College – Sam Wells

# IV<sup>7</sup> & iv<sup>7</sup>

- The subdominant seventh chord is:
  - A major-major seventh in Major
  - A minor-minor seventh in minor
- Like the subdominant triad it often progresses to V through ii
- Resolving a IV<sup>7</sup> chord presents no new issues, except when resolving to V.
  - To avoid parallel 5ths, it is good to resolve through a I 6/4 chord.

# Barber, String Quartet, op. 11, mvt. 2



1 Molto adagio

The image displays the first measure of the second movement of Barber's String Quartet, Op. 11, marked 'Molto adagio'. The score is written for four parts: Violin I, Violin II, Viola, and Cello. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. Violin I begins with a half note G4, followed by a series of eighth notes ascending to E5. Violin II, Viola, and Cello all have whole rests in the first measure. The dynamic marking *pp* (pianissimo) is indicated for Violin I, and *pp* is also marked for Violin II, Viola, and Cello in subsequent measures. The instruction *espr. cantando* is written below the first measure of Violin I. The score is enclosed in a large bracket on the left side.

Violin I

Violin II

Viola

Cello

*pp*

*espr. cantando*

*pp*

*pp*

*pp*

# J. S. Bach, Chorale no. 72

*Erhalt'uns, Herr, bei deinem Wort*



# vi<sup>7</sup> & VI<sup>7</sup>

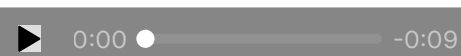
- The submediant seventh chord is:
  - A minor-minor seventh in Major
  - A Major-major seventh in minor
- Also, generally moves to V through IV or ii

## Example 15-7

a                      b                      c                      d                      ?

C: vi<sup>7</sup> ii<sup>7</sup>                      vi<sup>7</sup> ii<sup>4</sup><sub>3</sub>                      vi<sup>7</sup> IV<sup>6</sup>                      vi<sup>7</sup> ii<sup>6</sup>  
 c: VI<sup>M7</sup> ii<sup>ø7</sup>                      VI<sup>M7</sup> ii<sup>ø4</sup><sub>3</sub>                      VI<sup>M7</sup> iv<sup>6</sup>                      VI<sup>M7</sup> ii<sup>ø6</sup>

15-7a



15-7b



15-7c



15-7d



# I<sup>7</sup> & i<sup>7</sup>

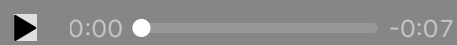
- The tonic tonic chord is:
  - Is VERY RARE in the tonal tradition
    - but it is common in jazz or pop music
  - A major-major seventh in Major
  - A minor-minor seventh in minor
- The addition of the seventh makes it unstable, and thus requires resolution.
  - It tends to move to IV (iv)

## Example 15-12

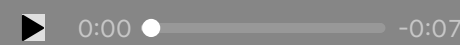
The musical score for Example 15-12 is presented in five measures, labeled a through e. Each measure contains a piano part (treble and bass staves) and a corresponding harmonic analysis below it. The key signature is D major (two sharps).

Measure	Piano Part (Notes)	Harmonic Analysis
a	Treble: D4, F#4, A4; Bass: D3, F#3, A3	D: I <sup>M7</sup> IV <sup>M7</sup> d: i <sup>7</sup> iv <sup>7</sup>
b	Treble: D4, F#4, A4; Bass: D3, F#3, A3	I <sup>M7</sup> ii <sup>4</sup> <sub>2</sub> i <sup>7</sup> ii <sup>ø4</sup> <sub>2</sub>
c	Treble: D4, F#4, A4; Bass: D3, F#3, A3	I <sup>M6</sup> <sub>5</sub> IV i <sup>6</sup> <sub>5</sub> iv
d	Treble: D4, F#4, A4; Bass: D3, F#3, A3	I <sup>M4</sup> <sub>3</sub> IV <sup>M7</sup> i <sup>4</sup> <sub>3</sub> iv <sup>7</sup>
e	Treble: D4, F#4, A4; Bass: D3, F#3, A3	I <sup>M4</sup> <sub>2</sub> ii <sup>4</sup> <sub>3</sub> i <sup>4</sup> <sub>2</sub> ii <sup>ø4</sup> <sub>3</sub>

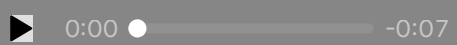
15-12a



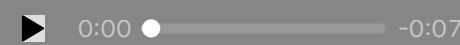
15-12b



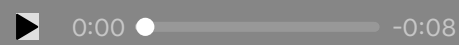
15-12c



15-12d



15-12e





# Robert Schumann, Album für die Jugend, Op.68

## No. 35, Mignon



Р. Шуман. Альбом для юношества

**Mignon** **Миньона**

*Langsam, zart* (♩ = 100)  
*Медленно, нежно*

35 *p*

The musical score for Mignon, No. 35, is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Langsam, zart' (slow, tender) with a quarter note equal to 100 beats per minute. The Russian translation 'Медленно, нежно' is also provided. The score is marked with a piano (p) dynamic at the beginning and a forte-piano (fp) dynamic later. The piece consists of 35 measures, with the first measure being a whole rest. The melody in the right hand is characterized by slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment features slurs and fingerings (3, 4, 5). The score is presented in both German and Russian titles.

# iii<sup>7</sup> & III<sup>7</sup>

- The mediant seventh chord is:
  - A minor-minor seventh in Major
  - A Major-major seventh in minor
- Typically occurs in sequences...

Seventh Chords  
&  
*the Circle-of-Fifths  
Sequence*

## *Seventh Chords & the Circle-of-Fifths Sequence*

- The usual harmonic functions of most diatonic chords are closely related to the circle-of-fifths sequence
- If the chords used in a circle-of-fifths sequence are seventh chords, we follow these conventions
  - If the seventh chords are in root position in a four-part texture, complete chords will alternate with incomplete chords (5th omitted)

# *Seventh Chords & the Circle-of-Fifths Sequence*

## Root position chords

The image displays a musical score for the Circle-of-Fifths Sequence in G minor, featuring root position seventh chords. The notation is presented on a grand staff with a treble and bass clef, and a key signature of two flats (B-flat and E-flat). The sequence consists of seven chords:  $g: iv^7$ ,  $VII^7$ ,  $III^{M7}$ ,  $VI^{M7}$ ,  $ii^{\phi 7}$ ,  $V^7$ , and  $i$ . The chords are arranged in two measures, with the first measure containing the first four chords and the second measure containing the last three. Dashed lines indicate voice leading between the chords, showing the movement of individual notes from one chord to the next. The sequence is a classic harmonic exercise that demonstrates the relationship between seventh chords in a circle of fifths progression.

## *Seventh Chords & the Circle-of-Fifths Sequence*

If the seventh chords are inverted in a four-part texture, 6/5 chords will alternate with 4/2 chords, and vice versa

The image displays a musical score for a circle-of-fifths sequence of seventh chords in G minor. The score is written for piano (indicated by a grand staff with treble and bass clefs) and is in G minor (one flat). The sequence consists of seven chords, each shown in two staves (treble and bass) with dashed lines indicating voice leading between the staves. The chords are labeled below the staff as follows:

- g:  $iv_5^6$
- $VII_2^4$
- $III_5^{M6}$
- $VI_2^{M4}$
- $ii_5^{\phi 6}$
- $V_2^4$
- i

## *Seventh Chords & the Circle-of-Fifths Sequence*

4/3 chords will alternate with root position chords

The image displays a musical score for a circle-of-fifths sequence in G minor. The notation is written on a grand staff with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The sequence consists of seven chords:  $g: iv_3^4$ ,  $VII^7$ ,  $III^{M4}_3$ ,  $VI^{M7}$ ,  $ii^{\phi 4}_3$ ,  $V^7$ , and  $i$ . The first four chords are connected by dashed lines, indicating voice leading. The fifth chord,  $ii^{\phi 4}_3$ , is marked with a sharp sign on the F note in the treble clef. The final chord,  $i$ , is a whole note in the bass clef.

$g: iv_3^4$     $VII^7$     $III^{M4}_3$     $VI^{M7}$     $ii^{\phi 4}_3$     $V^7$     $i$