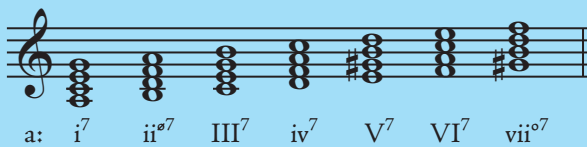


Diatonic Seventh Chords

WHAT ARE THEY?

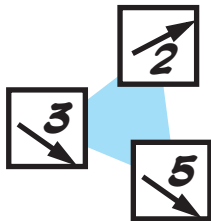
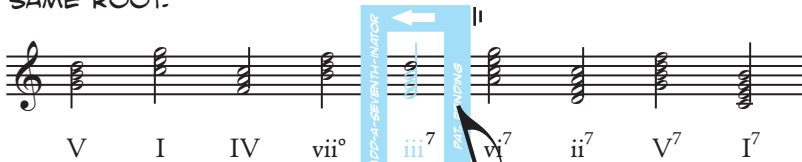
DIATONIC SEVENTH CHORDS ARE THE SEVENTH CHORDS YOU CAN CREATE USING ONLY THE NOTES IN A PARTICULAR KEY.



HERE THEY ARE IN **MAJOR** AND **MINOR**.

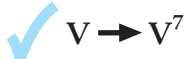
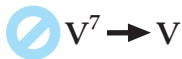
REMEMBER:
WE ONLY RAISE THE LEADING-TONE OVER DOMINANT-FUNCTION HARMONY!

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.



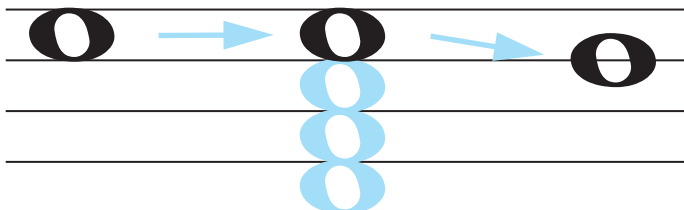
WHEN USING THESE CHORDS IN FOUR-PART WRITING - IN FACT, WHEN YOU USE **ANY** SEVENTH CHORD IN FOUR-PART WRITING, YOU MUST ALWAYS, **ALWAYS** REMEMBER TO...

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

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!



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**



MAJOR 7TH ABOVE ROOT
MAJOR TRIAD

THE **MAJOR-MINOR SEVENTH**



MINOR 7TH ABOVE ROOT
MAJOR TRIAD

THE **MINOR SEVENTH**



MINOR 7TH ABOVE ROOT
MINOR TRIAD

THE **HALF-DIMINISHED SEVENTH**



MINOR 7TH ABOVE ROOT
DIMINISHED TRIAD

THE **FULLY DIMINISHED SEVENTH**



DIMINISHED 7TH ABOVE ROOT
DIMINISHED TRIAD



WE USE "♭7" 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**.

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!**

