



# Nondominant Seventh Chords

# Five types of seventh chords

- There are five different kinds of seventh chords (we've seen 3 of these already)
  - Major-major (“major”)      M triad + M 7<sup>th</sup>
  - Major-minor (“dominant”) M triad + m 7<sup>th</sup>
  - Minor-minor (“minor”)      m triad + m 7<sup>th</sup>
  - Half-diminished              d triad + m 7<sup>th</sup>
  - Fully-diminished              d triad + d 7<sup>th</sup>
- Our book refers to these types of chords as MM, Mm, mm, dm, and dd

# Frequency of seventh chords

- $V^7$  is the most frequently used seventh chord, followed by:
  - $vii^{\circ 7} / vii^{\circ 7}$  (common)
  - $ii^7 / ii^{\circ 7}$  (common)
  - $IV^7 / iv^7$  (infrequent)
  - $vi^7 / VI^7$  (infrequent)
  - $I^7 / i^7$  (rare)
  - $iii^7 / III^7$  (very rare)
- (The dominant and predominant sevenths are the most common)

# Seventh chord sequences

- The seventh chords on scale degrees other than 5 ( $V^7$ ), 7 ( $vii^{\circ 7}$ ), and 2 ( $ii^7$ ) are not used very frequently
- One place where these other seventh chords *can* be found is in a harmonic sequence, like the circle of fifths
- In the circle-of-fifths sequence, the chord roots descend by fifths like this:
  - $I - IV^7 - VII^7 - III^7 - vi^7 - ii^7 - V^7 - I$

# Seventh chord qualities

- In major, the  $ii^7$  is a *minor* seventh chord
- In minor, the  $ii^{\circ 7}$  is *half-diminished*
  - The  $ii^7$  chord usually moves to V (just like a ii chord)
- In major, the  $IV^7$  is a *major* seventh chord
- In minor, the  $iv^7$  is a *minor* seventh chord
  - The  $IV^7$  typically goes to V, but can also progress smoothly to a ii chord

# Seventh chord qualities

- In major, the  $vi^7$  is a *minor* seventh chord
- In minor, the  $VI^7$  is a *major* seventh chord
  - The  $vi^7$  chord usually moves to  $ii$  or  $IV$
- In major, the  $I^7$  is a *major* seventh chord
- In minor, the  $i^7$  is a *minor* seventh chord
  - The  $i^7$  chord is quite rare in tonal music, because it destabilizes the tonic
  - It can progress to  $IV$ ,  $vi$ , or  $ii$

# Seventh chord qualities

- In major, the  $\text{iii}^7$  is a *minor* seventh chord
- In minor, the  $\text{III}^7$  is a *major* seventh chord
  - The  $\text{iii}^7$  chord is very unusual—it is generally only found in harmonic sequences
- Another chord that is sometimes found in harmonic sequences is the  $\text{VII}^7$  chord
  - The root of this seventh chord is the *subtonic* rather than the leading tone (in minor keys)
  - It continues around the circle to  $\text{III}^7$

# Voice-leading of other sevenths

- The voice-leading for other types of seventh chords is similar to the  $V^7$
- The seventh always resolves down
- If the chord has a leading tone, the leading tone resolves up
- Never omit the root or the seventh
- Never double the seventh or a leading tone