

Other Seventh Chords

Other seventh chords

- V^7 is the most frequently used seventh chord, followed by:
 - ii^7 (common)
 - $vii^{♭7}$ (common)
 - IV^{M7} (infrequent)
 - vi^7 (infrequent)
 - I^{M7} (rare)
 - iii^7 (very rare)

Voice-leading of other sevenths

- The voice-leading for these other 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

ii^7

- In major, the ii^7 is a *minor* seventh chord
- In minor, the $ii^{♭7}$ is *half-diminished*
- The ii^7 chord usually moves to V (just like a ii chord)
- The most common inversion of the ii^7 chord is the ii_2^7
- The ii_2^7 has scale degree I in the bass, so it follows smoothly from the I chord

$vii^{♭7}$ and $vii^{♭♭7}$

- In major, the $vii^{♭7}$ is *half-diminished*
- In minor, the $vii^{♭♭7}$ is *fully-diminished*
- Both chords usually move directly to I (i)
- You can also alter just one of the notes so that it becomes a dominant seventh—this strengthens its dominant function
- Beware of parallel fifths when resolving $vii^{♭7}$ to I (use parallel fourths or double the third of the I chord)

$vii^{♭♭7}$ (in minor)

- In minor keys, you have to raise the root of the $vii^{♭♭7}$ chord, because the root is supposed to be the *leading tone*
- The $vii^{♭♭7}$ chord has two tritones in it—these tend to resolve in a particular way, resulting in a doubled third in the I chord
 - $^{\circ}5$'s resolve in to a third
 - $+4$'s resolve out to a sixth
- Unequal fifths may occur in resolving $vii^{♭♭7}$ to I—these are usually *fine*

Other seventh chords

- All other types of seventh chords are much less frequently found than those with roots on scale degrees 5, 2, and 7
- The other *possible* types of seventh chords are I^{M7} , i^7 , iii^7 , III^{M7} , IV^{M7} , iv^7 , vi^7 , VI^{M7} , $\sharp vi^{o7}$, and VII^7

Seventh chord sequences

- One place where other seventh chords can be found is a circle-of-fifths sequence
- In a circle-of-fifths sequence, the chord roots descend by fifths—(note that the chords themselves may be inverted)
- A harmonic sequence is a recurring pattern of root movement
- A melodic sequence is the recurring transposition of a melodic idea

IV^{M7} and iv^7

- IV^{M7} in major keys
- iv^7 in minor keys
- Often goes to V, but can also progress smoothly to ii

vi^7 and VI^{M7}

- vi^7 in major keys
- VI^{M7} in minor keys
- Goes to ii or IV
- A somewhat rare chord is the $\sharp vi^{o7}$, which is the result of a raised scale degree 6 in melodic minor

I^{M7} and i^7

- I^{M7} in major keys
- i^7 in minor keys
- Quite rare in tonal music, because it destabilizes the tonic
- You can usually interpret the seventh as a non-chord tone—only include it in the chord if it seems to be a strong and permanent part of the sonority
- It can progress to IV, vi, or ii

iii^7 and III^{M7}

- iii^7 in major keys
- III^{M7} in minor keys
- Very unusual—generally found only in harmonic sequences
- III^{M7} is often preceded by VII^7 in sequences in the minor key, rather than vii^{o7} —this chord becomes possible when you don't raise the leading tone for the root