LESSON 14

Date: _____

Of the five seventh chord qualities you were introduced to in Lesson 13, we will explore the writing of only two of those chords in Level 5: the dominant seventh chord and the diminished seventh chord. The principles covered in this lesson can be applied to any seventh chord.

Dominant seventh chords are so named because they occur on the dominant (fifth scale degree) in any key, both major and minor. The most common of the seventh chords, this chord is made up of a major triad and a minor seventh, or a major third followed by two consecutive minor thirds.

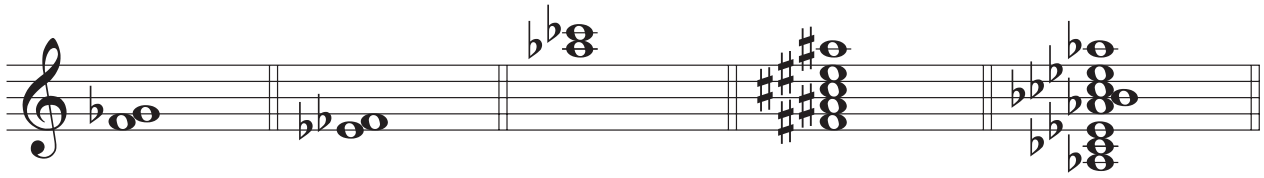
A diminished seventh chord only occurs on the raised leading note (7th scale degree) of harmonic minor scales. This chord is made up of a diminished triad and a diminished seventh, or three consecutive minor thirds.

Writing Seventh Chords and their Inversions

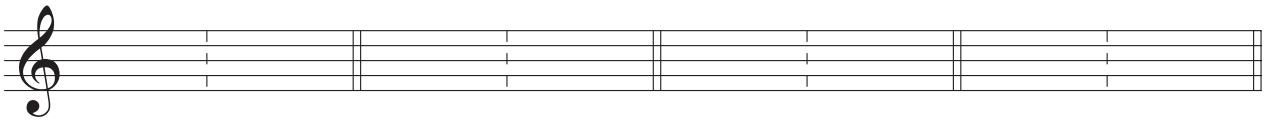
1. Each inversion of a seventh chord will include the interval of a second. Seconds are always written on the staff with the lower note to the left of the higher note. The second must always rise to the right.
2. The stem rule is always considered, even when the chord contains only whole notes. Recall: The note furthest away from the middle line determines the stem direction for all the notes of a chord.
3. Determine the note in the seventh chord inversion that will be furthest from the middle line. Begin by drawing that note head and its corresponding stem. (If the chord is written in whole notes, think of the stem as an imaginary line.)
4. Next, determine the location of the second and draw the lower note of the second to the left of the stem (or imaginary stem).
5. Draw the higher note of the second, ensuring the second rises to the right.
6. Draw the remaining notes according to the stem rule. If the stem is up, the notes are drawn on the left side of the stem and if the stem is down, the notes are to the right of the stem.

Accidental Placement on Chords

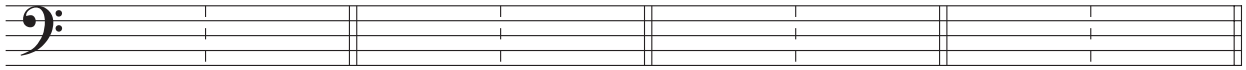
When placing accidentals on chords, begin by placing the highest accidental next to the note in the appropriate position. Remaining accidentals are placed to the left of the higher accidental, so that they do not overlap. If more accidentals are required, continue placing them to the left, until the spacing permits alignment under the top accidental, closest to the note. This is important when adding accidentals to seconds. Accidentals on ledger line notes are not placed on the ledger line.



Using accidentals and half notes, write the dominant seventh of E+ in root position and its three inversions. Write each chord in two different octaves.



Using key signatures and whole notes, write four dominant seventh chords (root position and all inversions) with E as the lowest note in each chord. Write the major and minor key for each chord.



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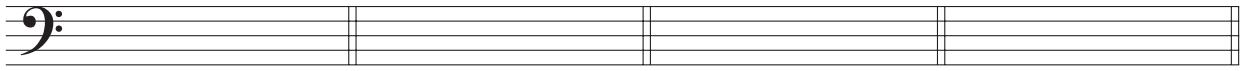
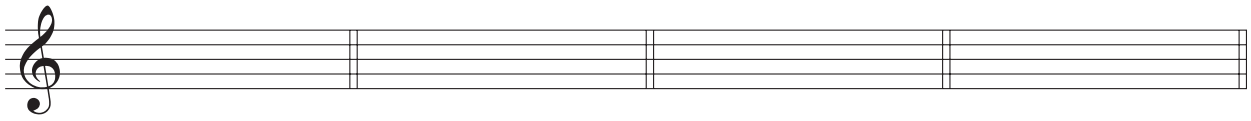
PRACTICE

1. Write the following seventh chords using a key signature, in half notes.
   a) the dominant seventh of f–, in third inversion.
   b) the diminished seventh of g♯–, in root position.
   c) the dominant seventh of A+, in first inversion.
   d) the diminished seventh of g –, in second inversion.



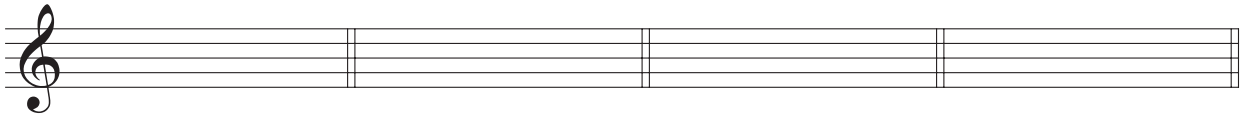
a) b) c) d)

2. Write the following seventh chords using accidentals, in whole notes.
   a) the diminished seventh of b♭–, in first inversion.
   b) the dominant seventh of E♭+, in root position.
   c) the dominant seventh of f♯–, in second inversion.
   d) the diminished seventh of e –, in third inversion.



a) b) c) d)

3. Using key signatures and whole notes, write four diminished seventh chords (root position and all inversions) with E as the lowest note in each chord. Write the key for each chord.



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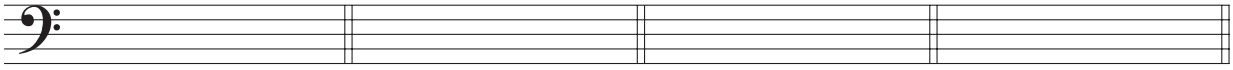
4. Using accidentals and whole notes, write as many dominant seventh chords (root position and/or any inversions) as possible with D♭ as the lowest note. Write the key(s) for each chord.



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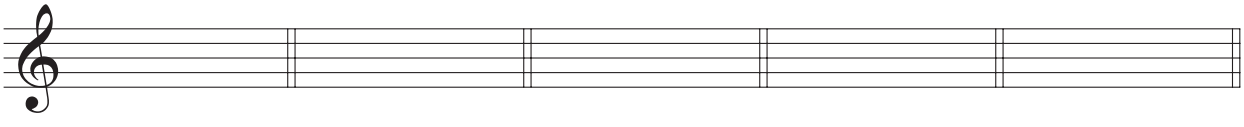
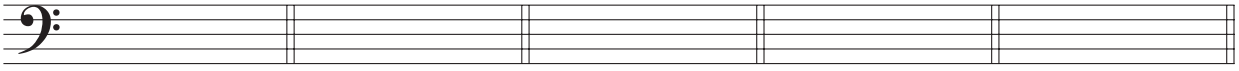
5. Using a key signature and whole notes, write the appropriate chord or triad given each of the following Roman numeral figures.

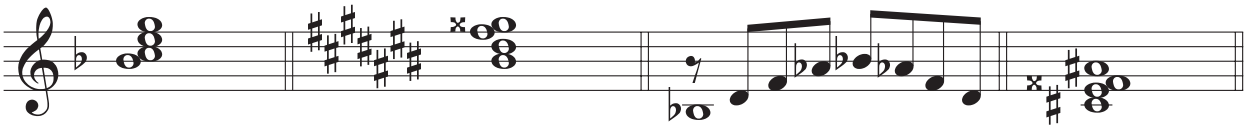


c♯ –: III+ b –: vii°7 B+: V^6_4 c –: i^6 B♭ +: V^6_5



f♯–: $vii°^4_3$ d –: VI D+: $vii°^6$ a –: V^4_2 A♭+: ii^6_4

6. Name the root, position (R, 1, 2, 3) , key(s), and type (dom7 or dim7) for each of the following chords.



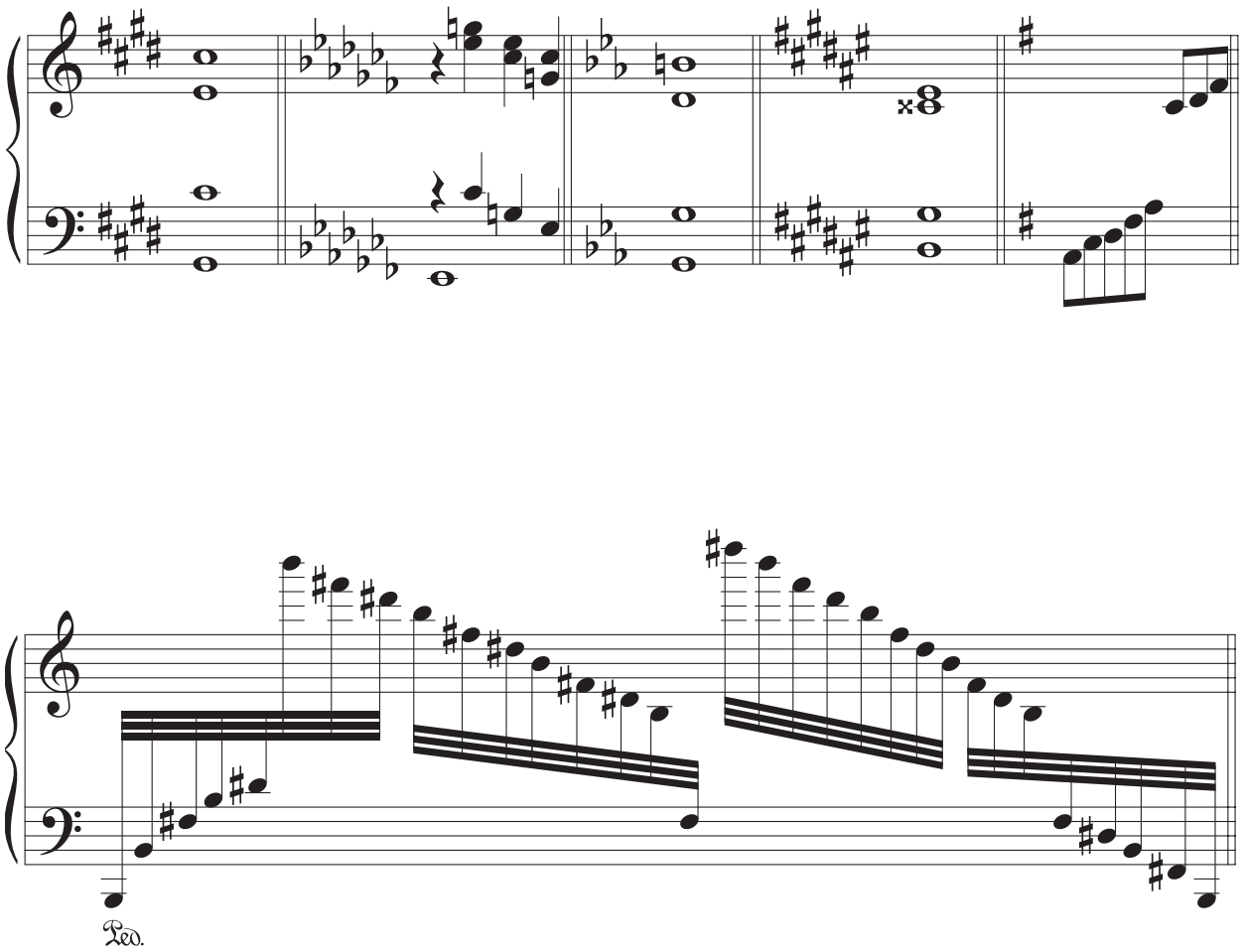
Root: _____ _____ _____ _____

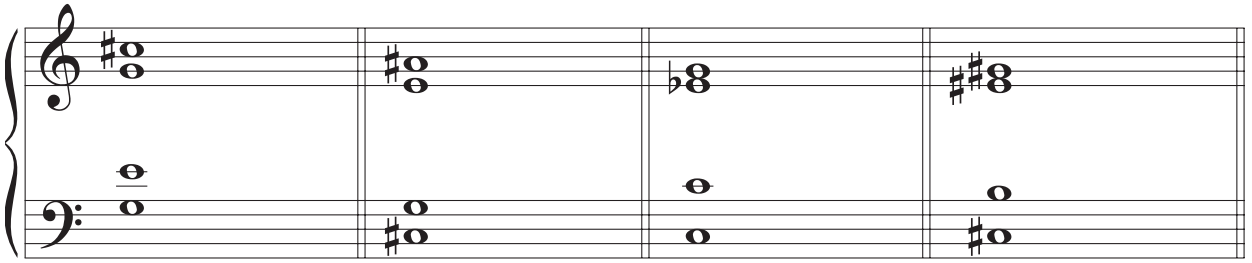
Position: _____ _____ _____ _____

Key(s): ____ ____ ____ ____ ____ ____ ____ ____

Type: _____ _____ _____ _____

7. Determine the key(s) and corresponding Roman numeral figure(s) for each of the following chords.





8. Be prepared to play measure 6 from the above question for your next class.