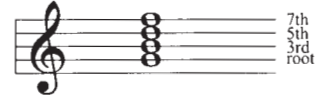


## Unit 6

# Seventh Chords

A seventh chord is a four note chord. The notes of a seventh chord are called the root, 3rd, 5th, and 7th.



## Seventh Chord Qualities

Five qualities of seventh chords are shown below. These seventh chords are formed with the following combinations of triads and 7ths:

- **Major Seventh Chord:** Major triad plus a Major 7th.
- **Dominant Seventh Chord:** Major triad plus a minor 7th.
- **Minor Seventh Chord:** minor triad plus a minor 7th.
- **Half Diminished Seventh Chord:** diminished triad plus a minor 7th.
- **Diminished Seventh Chord:** diminished triad plus a diminished 7th.

Major	Dominant	minor	half diminished	diminished
Major Triad	Major Triad	minor Triad	dim. Triad	dim. Triad
M7	m7	m7	m7	d7
CM7	C7	Cm7	C <sup>ø</sup> 7	C <sup>o</sup> 7

1. Draw Major, Dominant, minor, half diminished and diminished seventh chords on the given roots.

FM7	F7	Fm7	F <sup>ø</sup> 7	F <sup>o</sup> 7
GM7	G7	Gm7	G <sup>ø</sup> 7	G <sup>o</sup> 7

2. Name each seventh chord.

A musical staff in treble clef containing seven different seventh chords for identification. From left to right: 1. F major triad with F natural (FM7), 2. F major triad with F flat (Fm7), 3. F major triad with F natural and C natural (F7), 4. F major triad with F natural and C flat (F7b9), 5. F major triad with F natural and C sharp (F7#9), 6. F major triad with F flat and C natural (Fm7b9), 7. F major triad with F natural and C sharp (F7#9).





# Unit 8

## Modulation

**Modulation** is a change of key within a composition: one key is left and a new one is established. Most modulations occur between keys that are closely related. Closely related keys are those which are adjacent on the circle of keys. The key signatures of closely related keys differ by no more than one sharp or flat. For example, music in the key of C Major frequently modulates to G Major or F Major, or to their relative minor keys of A minor, E minor, or D minor. Recurring accidentals generally indicate a modulation.


### Modulation with a Secondary Dominant

Modulation is frequently established with a **secondary dominant**. The secondary dominant becomes the dominant of the new key.

G7	CM	D7 Secondary Dominant	GM
			
C Major: V $\frac{4}{3}$	I	V7 of V	V
	G Major: V7		I

1. The music excerpts below modulate with a secondary dominant. In each music excerpt, write the Roman numerals and figured bass and name the new key. Notes in parenthesis are non-chord tones.\*

From Sonata, K. 330, by Mozart  
(Piano Repertoire: Baroque & Classical, Level 10)



C Major: \_\_\_\_\_ of \_\_\_\_\_ Major: \_\_\_\_\_

From Sonata, Op. 2, No. 1, by Beethoven  
(Piano Repertoire: Baroque & Classical, Level 10)



C minor: \_\_\_\_\_ of \_\_\_\_\_ minor: \_\_\_\_\_



(in new key) \_\_\_\_\_

\* See Unit 11.

# Identifying Augmented 6th Chords in Music

3. The first underlined chord in each music excerpt below is an Augmented 6th chord. Study the Augmented 6th chord in each music excerpt and determine whether it is an Italian 6th, French 6th, or German 6th. Label the chords **It6**, **Fr6** or **Gr6**. Name the key for each music excerpt (reminder: the bass note of each Augmented 6th chord is a Major 3rd below the tonic note of the key). Label the underlined chords that follow the Augmented 6th chords with Roman numerals and figured bass.

From *Waltz, Op. 33, No. 10*, by Schubert  
(Piano Repertoire: Romantic & 20th Century, Level 8)

Key of \_\_\_\_\_

\_\_\_\_\_

From *The Witch*, by MacDowell  
(Piano Repertoire: Romantic & 20th Century, Level 8)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Sonata, Op. 2, No. 1*, by Beethoven  
(Piano Repertoire: Baroque & Classical, Level 10)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Tarantella*, by Mendelssohn  
(Piano Repertoire: Romantic & 20th Century, Level 7)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Prelude, Op. 28, No. 20*, by Chopin  
(Piano Repertoire: Romantic & 20th Century, Level 7)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Rhapsody, Op. 11, No. 3*, by Dohnanyi  
(Piano Repertoire: Romantic & 20th Century, Level 10)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Etude, Op. 1, No. 1*, by Liszt  
(Piano Repertoire: Etudes, Level 10)

Key of \_\_\_\_\_

\_\_\_\_\_

From *Sonatina, Op. 20, No. 1*, by Kuhlau  
(Piano Repertoire: Baroque & Classical, Level 6)

Key of \_\_\_\_\_

\_\_\_\_\_