After the completion of this lesson, the student will be able to:

- understand the following concepts:
  - building seventh chords on major-mode scale degrees and determine their qualities
  - label seventh chords and their inversions with appropriate figured bass symbols
  - the V7 – I chord progression
  - spelling seventh chords

- sing, play on a keyboard and conduct:
  - play and sing melodies based on seventh chords
  - conduct and sight sing melodies using scale degrees

- demonstrate aural skills:
  - determine root and quality of seventh chords
  - take melodic dictation based on seventh chords
  - listen to and identify missing pitches in seventh chords

Lesson 15.1: Diatonic Seventh Chords

We have already learned to spell diatonic triads on each of the major mode scale degrees. We can now spell seventh chords in the same way. Figure 1 shows an D major scale and an C minor scale with seventh chords spelled above each scale degree.
We can see that in the major mode, the quality of each diatonic scale degree is as follows:

- I": Major-major
- ii": minor-minor
- iii": minor-minor
- IV": Major-major
- V": Major-minor
- vi": minor-minor
- vii": half-diminished (or diminished-minor)

By far, the most important of these diatonic seventh chords is V7. This major-minor seventh chord contains the diatonic tritone between scale degrees 3 and 7. We call major-minor seventh chords built from scale degree 5 dominant seventh chords. We will see later in our studies how V7 strengthens the progression V-I.

**Lesson 15.2:**
Review: Figured Bass for Seventh Chords

Figure 2 shows the inversions of a Mm7 chord with the root G, along with abbreviated figured bass symbols.
We typically use abbreviated figured bass for seventh chords, for ease of writing. Usually, we only show full figured bass for seventh chords when it includes chromatic alterations above the bass.

**Lesson 15.3:**

**Practice with Seventh Chords**

Dr. Laitz explains how to determine the root and quality of seventh chords, and how to alter individual pitches to change the quality of each chord. He continues by using figured bass to spell seventh chords.

It is essential to remember that the use of numbers when referring to scale degrees and chordal members are very different. Scale degree numbers (i.e., 7) refer to the number of the scale member in the tonic key. For example, F# is scale degree 7 in the key of G Major. Numbers used to reflect the interval above the bass voice are referred to as '7th' or '3rd'. For example, F# is the 3rd of the DMm7 chord.