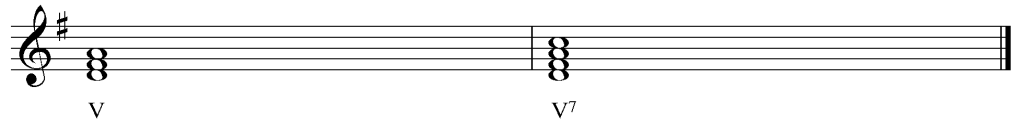
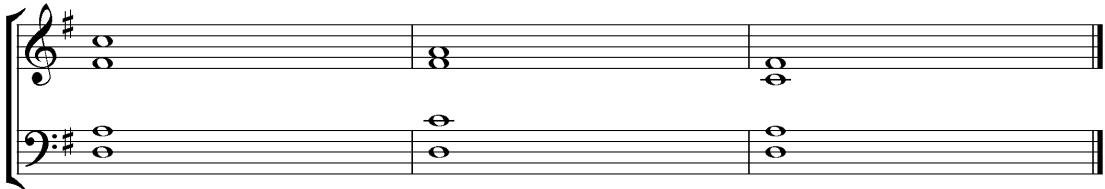


The Dominant Seventh

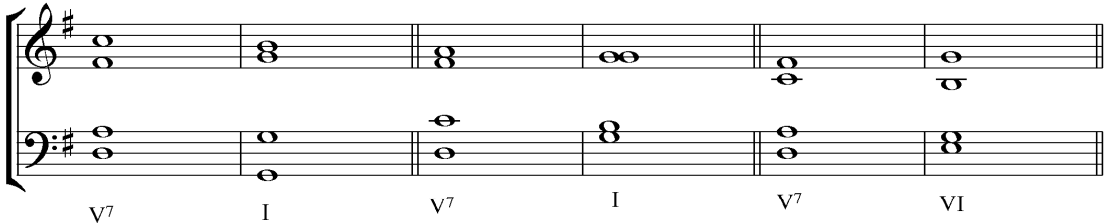
A simple triad has a root, third and fifth. It can be developed further by adding a seventh above the root. This creates a dissonance, and there are particular rules to help this to move naturally in the phrase. The easiest and most common example is built on chord V (the dominant note) and is called the dominant seventh.



Because there are four notes in the chord, no note needs to be doubled in four-part harmony.



Chord V contains the leading note of the key (F# in G major) and this usually rises to the tonic in the following chord. The seventh usually falls a step (C to B in G major). This means that the dominant seventh is normally followed by chord I or chord VI so that these movements can take place.



BEWARE! Consecutive fifths can easily arise in the progression $V^7 \ I$. To avoid this it may be necessary to omit the fifth in one of the chords e.g. chord I may have three roots and a third.

The same rule of progression (**LEADING NOTE RISES, SEVENTH FALLS**) applies in all the inversions of the dominant seventh. You can only use the chord if it can resolve in this way.

