

*both dom. 7, fifth*

The progressions at *a* and *b* (above) may be transcribed to the key of C minor, by employing the proper key signature, and by inserting a natural before the note B, each time it occurs.

IIo7 is sometimes employed in the *major* mode, in which case it is called the 'supertonic ~~minor~~ seventh' and is regarded as a chromatic chord, that is to say, a chord containing one or more notes which do not form part of the diatonic scale of the key. The fifth in this chord (IIo7), being diminished, must be resolved, as well as the seventh.

113. The dominant sequence, § 53, is frequently varied by the employment of chords of the seventh, as at *a*, where it will be seen—

that the *third* of each chord becomes the note of preparation for the succeeding seventh which duly resolves by descending one degree in the following chord;

that each alternate chord (as a rule, when the seventh is in the treble) is *incomplete*, the fifth being omitted and the root doubled; and

that in proceeding from a chord of the seventh, the upper parts *in no case move disjunctly*; each note either is repeated or falls a second, except the leading-note alone, which rises to the tonic.

The musical notation shows a sequence of chords in a treble and bass clef. The treble clef contains the following notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains the following notes: D4, E4, F4, G4, F4, E4, D4. The chords are labeled below the bass clef: IV7, Lo7, III7, VI7, II7, V7. A circled 'a' is placed above the first measure.

The dominant sequence may also be varied by the employment of a chord of the seventh on each *alternate* bass note, as at *b* and *c*.