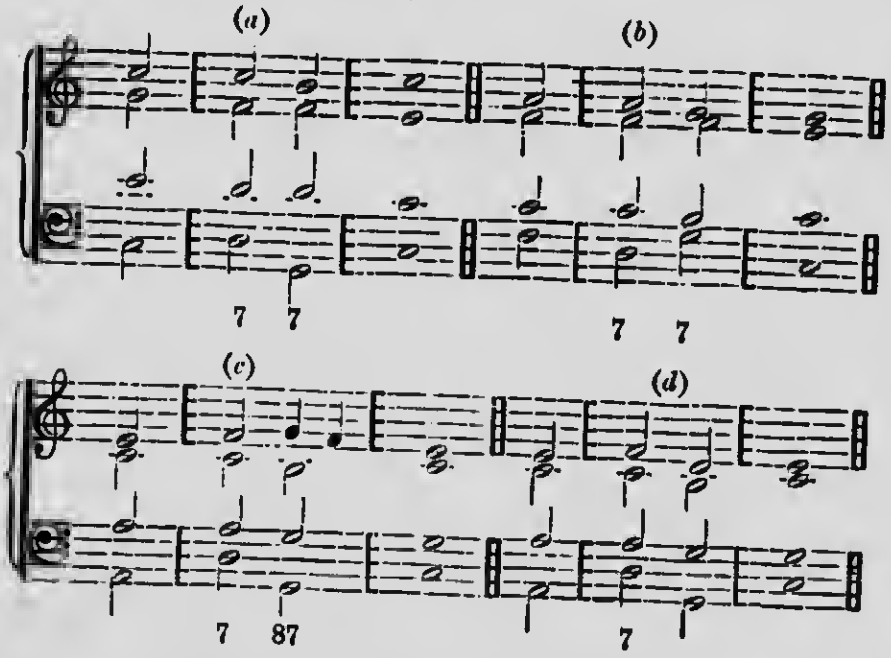
note occur in a secondary seventh, it is treated according to the position it occupies in the chord; unlike the progression of this note in V_7, it rarely rises to the tonic. Speaking generally, it may be said that neither the third nor the fifth nor indeed the root unless it is in the bass, should move disjunctly to the chord of resolution. No one note in particular in these chords is *best* in the treble; although the most convenient form for II_7, as a general rule, is with the seventh in the treble, the fifth omitted and the root doubled.

Modern composers frequently introduce these chords with the seventh *not* prepared; students, however, are strongly advised to follow the rules here given.

112. Secondary sevenths proceed naturally by roots *rising a fourth or falling a fifth;* II_7, therefore, resolves on V or V_7.

The chord of preparation must contain the note which is about to become the seventh, as either the root, the third or the fifth of the chord. The following examples illustrate the use of II_7 in the key of C major.