

CHAPTER XII.

SECONDARY SEVENTHS.

110. When a chord of the seventh occurs on any degree of the scale other than the dominant, it is called a **secondary seventh**.^{*} All chords of the seventh are named after the *root* upon which they are constructed. The most important of the secondary sevenths is that formed on the supertonic, *the supertonic seventh*.



Unlike V7, which never varies in its formation, secondary sevenths differ according to the mode in which they occur. In the chord at *a*, the fifth is perfect, in that at *b*, it is diminished. The symbols for these chords are respectively II-7 (or simply II7) and IIo7.

111. The seventh, in secondary sevenths, not only resolves by *descending one degree*, but it must also be *prepared*, that is to say, it must be heard in the same part in the preceding chord. No rule is applicable to the third, except that it must never be omitted. The fifth is treated like the fifth in V7, and when it is omitted the root should be doubled. Should the Leading-

^{*}Just as a chord consisting of three different notes is called a 'triad', so a chord consisting of four different notes is called a 'tetrad'. This latter term, however, though convenient, is not in general use.

Secondary sevenths are also, variously, known as, non-dominant sevenths, non-cadencing sevenths, diatonic discords, essential discords, etc. : while, they are sometimes included under the very indefinite name of 'other chords of the seventh'.