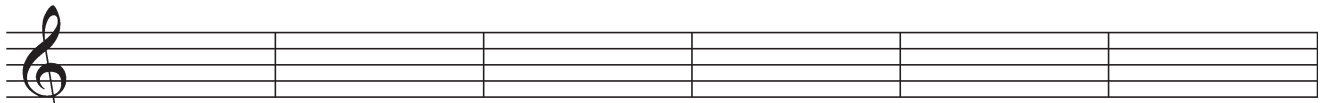


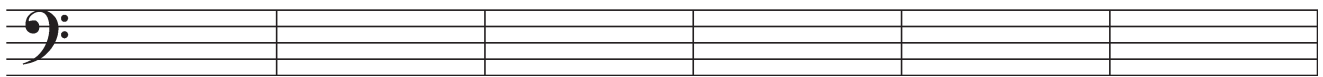
Seventh Chords  
and  
Chopin Prelude No. 7 in A major

A. Making Seventh Chords (without key sigs)

First, let's practice making a few different kinds of seventh chords. We'll do them out of context, rather than worrying about how they fit into keys. Read Handout #3 if you need a reference on the different kinds of chords.



D dom 7th      E $\flat$  min 7th      G maj 7th      E half-dim 7th      F $\sharp$  min 7th      B $\flat$  dom 7th



C $\sharp$  fully-dim 7th      A $\flat$  maj 7th      B min 7th      C half-dim 7th      F dom 7th      A maj 7th

B. Seventh chords in our piece

In our next piece we'll need both the ii<sup>7</sup> and the V<sup>7</sup>, so let's practice writing those chords. The key signature is already there for you, so you won't need accidentals.



A:      I      ii<sup>7</sup>      V<sup>7</sup>

**Dominant Ninth**

Instead of the more typical V<sup>7</sup> harmony, this piece occasionally employs the dominant ninth, a chord that stacks from E all the way up to F $\sharp$ . When you see this chord, give it the roman numeral V<sup>9</sup>.



A: V<sup>9</sup>

## Non-Chord Tones etc.

I've circled non-chord tones for you this time, and also indicated where each harmony starts by putting down a blank to fill in. Remember to include all the notes that sound after the blank (except for the circled ones), gathering everything together into one harmony.

(ignore this)

*p dolce*

*V*<sup>7</sup> (include all the notes after the blank...)

## One more fancy chord

The F# dominant seventh chord in m. 12 is a special harmony called a “secondary dominant.” Since it includes an A#, it is a “chromatic” harmony that lies outside the key. I went ahead and gave it its proper label (*V*<sup>7</sup>/*ii*).

# C. Chopin Prelude

## Prelude No. 7 in A Major

Frederic Chopin

Andantino  
*p dolce*

Red. (\* Red) \* Red. (\* Red) \*

A: — —

5

Red. (\* Red) \* Red. (\* Red) \* Red. (\* Red) \*

— — —

11

Red. (\* Red) \* Red. \* Red. \* Red. \* Red. (\* Red) \*

— V<sup>7</sup>/ii — — —

(Consult the class website, [davesmey.com](http://davesmey.com), for links to a recording of this piece.)