

You can add a seventh to a diatonic subdominant (second beat of measure one below) to form a lovely subdominant seventh chord. Doublings are unlikely, since seventh chords have four notes and we are singing with four voices. In some circumstances you may omit the fifth (since the overtone series gives us that pitch for free), and then you're free to double either the root or the third of the chord. Why would you NEVER double the seventh?

There's also a half-diminished supertonic seventh chord on the fourth beat of measure two.

DC
PAC

A minor: i      iv<sup>7</sup>      V<sup>8 6 4</sup>      #3<sup>7 5</sup>      VI      i<sup>6</sup>      ii<sup>7</sup>      V<sup>8 6 4</sup>      #3<sup>7 5</sup>      i

One thing about seventh chords. Since the sevenths are dissonant, they must be prepared--either the seventh is held over from the previous chord, or they must be approached and resolved by step. Remember that the resolutions are always DOWN.



