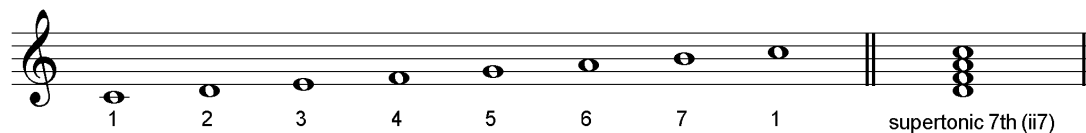


## CHORDS II7 AND II°7 – SUPERTONIC 7THS

Chord ii7 is also known as the supertonic 7<sup>th</sup> chord. It's built from the supertonic triad, plus another third added on top: the 2<sup>nd</sup>, 4<sup>th</sup>, 7<sup>th</sup> and 1<sup>st</sup> notes of the scale.

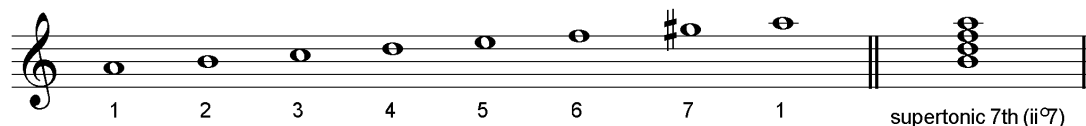
In C major, the supertonic 7<sup>th</sup> chord contains the notes D, F, A and C.



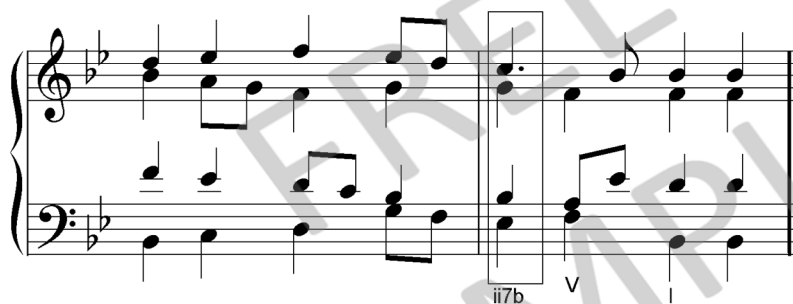
In major keys, the supertonic 7<sup>th</sup> is a minor triad, plus a minor 7<sup>th</sup> above the root note. It is written as ii7.

In minor keys, the supertonic 7<sup>th</sup> is normally built from the **harmonic** minor scale. It is a diminished triad, plus a minor 7<sup>th</sup> and is written as ii°7.

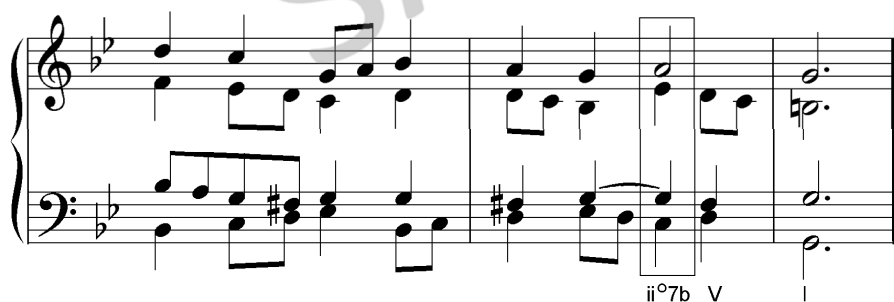
In A minor, the supertonic 7<sup>th</sup> chord contains the notes B, D, F and A.



The supertonic 7<sup>th</sup> is frequently seen just before a perfect cadence, or before a cadential 6/4 (more about these later!), for example in this Bach Chorale (no.95), in Bb major. Here, ii7 is C-Eb-G-Bb, it is used in first inversion here (which is very common, as the bass (lowest part) rises by step to Va or Ic).



In this G minor chorale (no.100), chord ii°7 is A-C-Eb-G. The progression is the same as in the previous example.



## COMMON CHORDS – EXERCISES

Write root position chords without using a key signature. The key is given. An example is given.

E major      Ab major      Bb minor      G major      D minor      C minor

V7      V7      V7      V7      V7      V7

E minor      A major      Bb major      G minor      Gb major      F minor

VI      vi      vi      VI      vi      VI

E minor      A minor      Bb minor      G minor      C minor      F# minor

III      III      III      III      III      III

C minor      Db major      B major      F# minor      D major      G# minor

vii°      vii°      vii°      vii°      vii°      vii°

C major      F# major      B minor      Eb major      F major      C# minor

ii7      ii7      ii°7      ii7      ii7      ii°7



