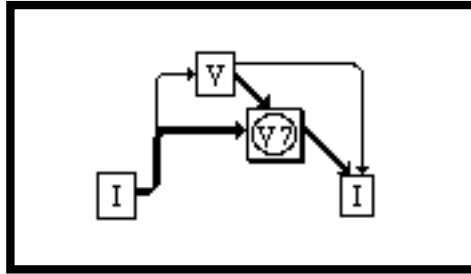


Chapter 19 The Dominant Seventh Chord, V7



In the above chart, a V7, or dominant seventh chord, expands the chart of the fundamental harmonic progression which appeared on worksheet 17.5. This new chart shows that V7 follows V or I, but does not usually precede V. Highlighted arrows represent the new voice leading for V7.

In this chapter you will:

- | | |
|---|--|
| 1. Analyze a phrase with a dominant seventh chord | 6. Resolve complete V7's to incomplete I's |
| 2. Identify and write dominant seventh chords | 7. Resolve incomplete V7's to complete I's |
| 3. Write dominant seventh chords in a key | 8. Resolve complete V7's to complete I's |
| 4. Write V7 chords in four voices | 9. Review resolving V7 chords |
| 5. Approach V7 by V and mark tendency tones | 10. Approach V7 from I |

19.1 Analyze a phrase with a dominant seventh chord

The Ash Grove English folk song

I I V V7 I


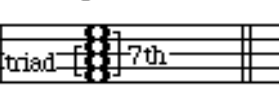
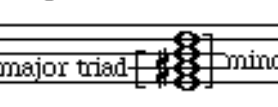
In the folk song “The Ash Grove,” $\hat{5}$ falls to $\hat{4}$ in eighth notes on the third beat of the first full measure. In the above harmonization, $\hat{4}$ forms the interval of a seventh (plus and octave) with the bass of V. In this example the passing tone $\hat{4}$ expands or elaborates V.

The brief chord which includes $\hat{4}$ on the last half of beat three is called a V7 or dominant seventh chord. See its chord tones at the end of the measure. In this chapter you will learn the voice leading for approaching and leaving this chord, and in the next chapter you will use it in harmonizing whole phrases of music.

1. A seventh above the dominant is what scale degree? _____



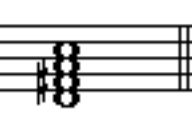



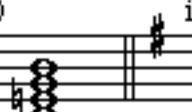
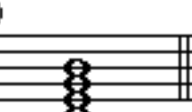
2. The chord tones of V7 chords correspond to which scale degrees? _____

19.2 Identify and write dominant seventh chords

Example 1	Example 2	Example 3		
				
triad	a seventh chord	dominant seventh chord		
type of triad				
	major	minor	diminished	augmented
top 3rd	minor	major	minor	major
bottom 3rd	major	minor	minor	major

- Recall from Chapter 10 that triads are chords with three chord tones separated by thirds. See example 1. Triads are named according to the chart at the bottom of the box above.
- Seventh chords have four, instead of three, chord tones separated by thirds. The name “seventh chord” comes from the interval of a seventh between the root and the top note. See example 2.
- You can distinguish various kinds of seventh chords by identifying the triad on the bottom as major, minor, diminished or augmented, and by identifying seventh interval as major, minor or diminished.
- One way to identify intervals of a seventh is by counting half steps down from the root to the note an octave below the seventh. An octave below a major seventh is one half step down from the root, a minor seventh is two half steps down and a diminished seventh is three half steps down.
- A dominant seventh chord has a major triad and a minor seventh. See Example 3.

1. IDENTIFY the triads and the seventh intervals in these seventh chords:

a) Example	b)	c)	d)	e)
				
Major triad minor 7th	triad 7th	triad 7th	triad 7th	triad 7th
f)	g)	h)	i)	j)
				
triad 7th	triad 7th	triad 7th	triad 7th	triad 7th

2. Which of the above seventh chords are dominant sevenths? _____

3. WRITE dominant seventh chords above the following roots. Do not use key signatures.



19.3 Write dominant seventh chords in a key

Example 1: G: V7 $\hat{5}$

Example 2: e: V $^7_{3\#}$ $\hat{5}$

- The root of a dominant seventh chord is usually $\hat{5}$, as implied by the word “dominant” in the name.
- If the key is major and the root is $\hat{5}$, no accidentals are needed to write dominant seventh chords. See example 1.
- If the key is minor and the root is $\hat{5}$, the third of dominant seventh chords must be raised a half-step. See example 2. Recall that these workbooks notate raised chord tones in general with small sharp signs, so the general notation for a dominant seventh in minor is V $^7_{3\#}$. However, there are some keys in which notes will be raised by a natural or a double sharp instead of a sharp.
- Raising the third of V7 is the same as raising $\hat{7}$. You have already been doing this with V# chords in minor.

1. WRITE key signatures for these major keys and the V7 chords indicated below the staff.

Ab: V7 B: V7 D: V7 F: V7

2. WRITE key signatures for these minor keys and the V $^7_{3\#}$ chords indicated below the staff.

c: V $^7_{3b}$ b: V $^7_{3\#}$ d: V $^7_{3\#}$ f#: V $^7_{3\#}$

19.4 Write V7 chords in four voices

Example 1	Example 2
<p>G: complete V7 no doublings</p>	<p>Bb: incomplete V7 doubled root, no 5th</p>

To write V7 chords in four voices... EITHER:

- Write a different chord tone for each voice, as in example 1. This is a complete V7. ...OR...
- Double the root and omit the fifth, as in example 2. This is an incomplete V7.

1. WRITE these complete and incomplete V7 chords in four voices.

complete V7	incomplete V7	complete V7	incomplete V7

		Write key signature	Write key signature
complete V7	incomplete V7	↑ D: complete V7	↑ G: incomplete V7

19.5 Approach V7 by V and mark tendency tones

The diagram on the left shows a flow from a Roman numeral I to a V chord, which then leads to a V7 chord, and finally back to I. Arrows indicate the progression.

Example 1 shows a V chord (F major) in the bass clef. The root (F) moves down to the seventh (E) of the V7 chord (F7). The 7th (4̂) of V moves down to the 3rd (7̂) of V7. The 3rd (7̂) of V moves up to the 5th (A) of V7. This creates a complete V7 chord.

Example 2 shows a V chord (F major) in the bass clef. The 5th (A) of V moves up to the 7th (4̂) of the V7 chord (F7). The 7th (4̂) of V moves down to the 3rd (7̂) of V7. This creates an incomplete V7 chord.

V7 often follows V as an elaboration or an expansion. See the chart on the left of the box above.

You can approach V7 from V in either of these two ways:

- Move the root of V down a step to a seventh above the bass. See example 1 above and worksheet 19.1. This is by far the more common voice leading and creates a complete V7 chord.
- Move the fifth of V up to the seventh above the bass. See example 2 above. This voice leading creates an incomplete V7 chord.

- Chord tones can be repeated, as in example 1, or sustained, as in example 2 and in worksheet 19.1.

• $\hat{4}$ and $\hat{7}$ are called tendency tones because they tend to move to notes which are a step away: $\hat{4}$ (the seventh of V^7) tends to move down to $\hat{3}$, and $\hat{7}$ (the third of V^7) tends to move up to $\hat{1}$ (hence $\hat{7}$'s name, "the leading tone"). See the arrows after these notes in the examples at the top of the page.

1. ELABORATE these V chords by following them with V7 chords. FOLLOW directions below the Roman numerals.

2. DRAW arrows from the tendency tones in V7 towards the next likely note.

The musical notation shows four measures of music. The first measure is a V chord (F major) in the bass clef. The second measure is a V7 chord (F7) in the bass clef. The third measure is a V7 chord (F7) in the bass clef. The fourth measure is a V7 chord (F7) in the bass clef. The notes are: F, A, C, E, G, Bb, D, F.

— V V7 the root falls — V V7 the root falls — minor V₄ V₃₄⁷ the root falls — minor V# V_{3#}⁷ the 5th rises

19.6 Resolve complete V7's to incomplete I's

The diagram on the left shows a flow from a complete V7 chord to an incomplete I chord. The musical example on the right shows the resolution in C major. The complete V7 chord (F7) has a 7th (Bb) and a 3rd (D). The incomplete I chord (C) has a 3rd (Eb) and a root (C). The 7th of V7 (Bb) falls by step to the 3rd of I (Eb), and the 3rd of V7 (D) rises by half step to the root of I (C). The remaining voice (F) moves by step to the root of I (C).

The chart on the left side of the box above shows that V^7 moves to I. In fact V^7 moves even more strongly to I than does V. The reason for this is that V^7 includes the dissonant intervals of a seventh from the bass and a tritone between the third and seventh of the chord. This harmonic tension is resolved as the tendency tones move to their goals $\hat{3}$ and $\hat{1}$.

- An incomplete I chord is missing a fifth, like an incomplete V^7 . Because of the missing fifth the incomplete I has a three roots and a third. See the second chord in the example on the right side of the box above.

- When moving from a complete V^7 to an incomplete I, the tendency tones move to their goals:

1. The seventh of V^7 ($\hat{4}$) falls by step to the third of I.
2. The third of V^7 ($\hat{7}$) rises by half step to the root of I.

- The remaining voice moves by step to the root of I.

RESOLVE these V7 chords. On this page all V7 chords are complete and all I chords are incomplete.

The exercises are arranged in two systems. The first system shows resolutions in E major, Bb major, G major, and Eb major. The second system shows resolutions in Eb major, d minor, e minor, and f# minor. A key signature change is indicated in the final measure of the second system.

System 1: E: V7 I Bb: V7 I G: V7 I Eb: V7 I

System 2: eb: V_{34}^7 i d: $V_{3\#}^7$ i e: $V_{3\#}^7$ i f#: $V_{3\#}^7$ i

19.7 Resolve incomplete V7's to complete I's

C: V7 incomplete I complete

- As in the previous page, when moving from an incomplete V7 to a complete I the tendency tones move to their goals. See the example above.
 - The seventh of V⁷ ($\hat{4}$) falls by step to the third of I.
 - The third of V⁷ ($\hat{7}$) rises by half step to the root of I.
- The remaining voice stays the same. It has a common tone.

RESOLVE these V7 chords. On this page all V7 chords are incomplete and all I chords are complete.

d: V_{3#}⁷ i A: V⁷ I f: V_{3#}⁷ i G: V⁷ I

major key V⁷ I minor key V_{3#}⁷ i ↑ F: V⁷ I ↑ D: V⁷ I

19.8 Resolve V7 to I, both chords complete

Bach, Chorale 179: Wachet auf, ruft uns die Stimme

V7 I

At the end of phrases, cadences are often reinforced by the full sound of complete chords. To write complete chords in a V7 I cadence:

- the 7th of V7 falls by step to the third of I, as usual.
- the 3rd of V7 ($\hat{3}$) falls to the fifth of I. Here the leading tone does not rise to $\hat{1}$.

Do not use this voice leading with the third of V7 ($\hat{3}$) in the soprano. In the top voice, it is particularly unsatisfying to hear that the leading tone does not go to $\hat{1}$, its usual goal.

RESOLVE these V7 chords to I. On this page, both chords are complete. PROVIDE whatever notes are missing.

c: V_{34}^7 i Bb: V7 I G: V7 I d: $\frac{7}{3\#}$ $\frac{5}{3}$

bb: $\frac{7}{34}$ $\frac{5}{3}$ 7 I V7 I V7 I

19.9 Review resolving V7 chords

•Regardless of whether a chord is incomplete in a V7 I progression, the seventh of V7 always falls by step. Begin writing the I chord with the voice which contained the seventh in the V7 chord.

WRITE these V7 I progressions.

A musical staff with two systems, each containing a treble and bass clef. The key signature is one sharp (F#). The first system has a treble clef with a sharp on the first line and a bass clef with a sharp on the first line. The second system has a treble clef with a sharp on the first line and a bass clef with a sharp on the first line. The third system has a treble clef with a sharp on the first line and a bass clef with a sharp on the first line.

_____ V7 I V7 I V7 I
 major incomplete complete complete incomplete complete complete
 key

A musical staff with two systems, each containing a treble and bass clef. The key signature is one flat (Bb). The first system has a treble clef with a flat on the second line and a bass clef with a flat on the second line. The second system has a treble clef with a flat on the second line and a bass clef with a flat on the second line. The third system has a treble clef with a flat on the second line and a bass clef with a flat on the second line.

_____ V_{3#}⁷ i V_{3#}⁷ i V_{3#}⁷ i
 minor incomplete complete complete incomplete complete complete
 key

19.10 Approach V7 from I

The diagram on the left shows a progression from I to V7 to I. Arrows indicate voice leading: the 5th of I moves to the root of V7, and the root of I moves to the 5th of V7. The V7 chord is circled.

Example 1 shows a progression from I to V7 (incomplete) to I. The 5th of I (F) moves to the root of V7 (F), and the root of I (C) moves to the 5th of V7 (C). Labels: I, V7 incomplete, I.

Example 2 shows a progression from I to V7 (complete) to I. All voices move stepwise downward. Labels: I, V7 complete, I.

- To approach an incomplete V7 from I, use common tone stepwise (CTS) voice leading. Example 1 shows that the common tone is the fifth of I, and that this note becomes the root of V7.
- To approach a complete V7 from I, use ALL stepwise voice leading. Example 2 shows that in this voice leading the top three voices move downward.

WRITE these progressions. SEE the previous worksheets for moving from V7 to I and from V to V7.

Exercise 1: A grand staff with three systems. Each system contains two measures. The first measure is I, the second is V7, and the third is I. The first system is labeled 'I V7 I incomplete complete'. The second system is labeled 'I V7 I complete incomplete'. The third system is labeled 'I V7 I incomplete complete'.

Exercise 2: A grand staff with two systems. The first system contains two measures: I and V7. The second system contains two measures: I and I. The first system is labeled 'I V7 complete complete'. The second system is labeled 'I V7 complete the root falls I complete'.