

EXAMPLE 9.11 Harmonizing the Falling Fifth: $\hat{5}-\hat{1}$

resolution

$\hat{5}$ $\hat{4}$ $\hat{3}$ $\hat{2}$ $\hat{1}$

7th

($\hat{7}$ $\hat{5}$)

7th

I V⁷ I V⁷ I

resolution

Finally, remember that the dominant triad contains two tendency tones: $\hat{7}$ (which returns to $\hat{1}$) and $\hat{2}$ (which moves to either $\hat{1}$ or $\hat{3}$). $\hat{5}$ in the bass provides a harmonic tendency that is resolved by leap to $\hat{1}$. With the addition of a seventh ($\hat{4}$) that returns to $\hat{3}$ by step, the dominant-seventh chord contains four tendency tones ($\hat{5}$, $\hat{7}$, $\hat{2}$, and $\hat{4}$). Thus, the progression V to V₇ is not reversible, because adding the seventh intensifies the triad built on V. Moving from V₇ to V would contradict the natural drive to the tonic that is created when the seventh is added.

Part Writing with the Dominant Seventh Chord

Generally connect the upper voices of V₇ to the preceding chord (for now, I) by step. Then resolve the chord's dissonances and tendency tones. Thus, in V₇, the chordal seventh ($\hat{4}$) *always descends* in any voice (as a *dissonant tendency tone* there are no other options), and the chordal third ($\hat{7}$) *always ascends* when it occurs in the soprano. These two members of the V₇ chord create a tritone, either a diminished fifth or an augmented fourth, which resolves to I by moving in contrary motion: The diminished fifth contracts to a third, and the augmented fourth expands to a sixth. Tritones and their resolutions occur in the upper voices of Example 9.12.

EXAMPLE 9.12 Resolving the V₇ chord

A. $\hat{5}$ th $\hat{3}$ rd

B. $\hat{7}$ th $\hat{6}$ th

C. $\hat{4}$ th $\hat{5}$ th

complete incomplete incomplete complete complete complete

We will observe the following rule throughout this text: The only member of a triad or a seventh chord that you may omit is its fifth. Incomplete chords are important at this point, because they occur often in V₇–I progressions. Let's take a closer look at the construction of the dominant-seventh chords in Example 9.12. The V₇ chord in Example 9.12A is complete, in that each mem-