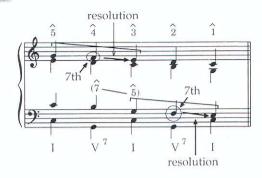
EXAMPLE 9.11 Harmonizing the Falling Fifth: $\hat{5}-\hat{1}$

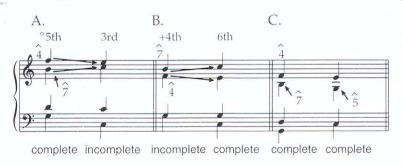


Finally, remember that the dominant triad contains two tendency tones: $\hat{7}$ (which returns to $\hat{1}$) and $\hat{2}$ (which moves to either $\hat{1}$ or $\hat{3}$). $\hat{5}$ in the bass provides a harmonic tendency that is resolved by leap to $\hat{1}$. With the addition of a seventh ($\hat{4}$) 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 V_7 to the preceding chord (for now, I) by step. Then resolve the chord's dissonances and tendency tones. Thus, in V_7 , 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 V_7 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



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 V_7 –I progressions. Let's take a closer look at the construction of the dominant-seventh chords in Example 9.12. The V_7 chord in Example 9.12A is complete, in that each mem-

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