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ber of the chord appears once and none is omitted. In Example 9.12B the V_7 lacks a fifth and is thus incomplete; the root is correctly doubled. Now look at the tonic triads to which they resolve. The tonic in Example 9.12A is incomplete (in that it lacks the fifth and adds instead a third root), while that in Example 9.12B is complete (with the root correctly doubled). Both examples are perfectly correct. Generally, a complete V_7 resolves to an incomplete tonic, and an incomplete V_7 resolves to a complete tonic.

There is, however, one way to have both the V_7 and I chords complete (see Example 9.12C). While the seventh (in the soprano) resolves correctly, the leading tone (in the alto) doesn't ascend to $\hat{1}$; rather, it skips down a third to $\hat{5}$ in order to create a complete triad on I. This exception to the rule that the leading tone must ascend by step to $\hat{1}$ is permissible because the leading tone occurs in an inner voice, where its skip to $\hat{5}$ is less audible than it would be had it occurred in an outer voice.

The final part-writing issue concerns I moving to V_7, where the perfect fifth in I moves to the diminished fifth in V_7 (see Example 9.13). These fifths are not parallel perfect fifths, but **unequal fifths**, and they are permissible as long as the diminished fifth resolves to a third. Note that the reverse—a diminished fifth moving to a perfect fifth—is generally not permitted, since it contradicts the natural tendency of the diminished fifth to resolve to a third.

EXAMPLE 9.13 Approaching the V_7 Chord

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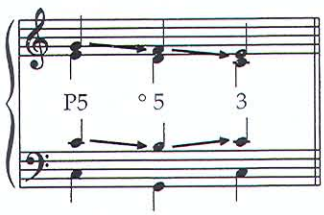

An Analytical Interlude

We return to Beethoven's "Tempest" Sonata to provide an analytical model for upcoming exercises (Example 9.14). As we listen, our focus will be the context in which the dominant-seventh chord appears and how it intensifies the musical drama and enriches the voice leading.

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EXAMPLE 9.14 Beethoven, Piano Sonata in D minor, op. 31, no. 2, "Tempest," *Allegretto*

DVD 1 CH 9 TRACK 13