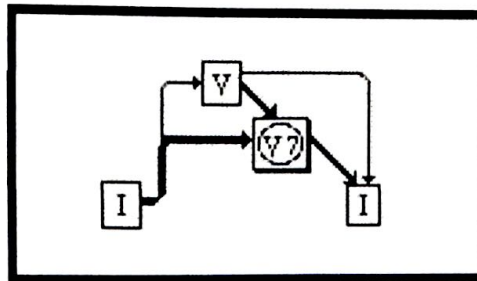


Chapter 19 The Dominant Seventh Chord, V7



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

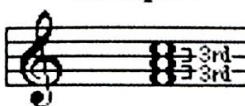
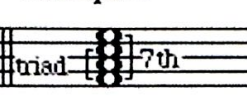

The Ash Grove English folk song

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.

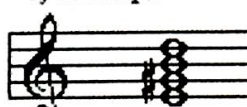
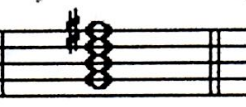
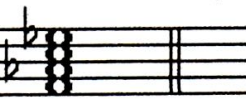
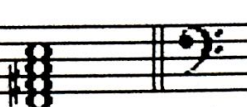


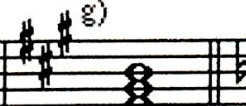

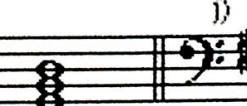
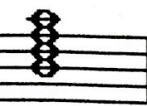
1. A seventh above the dominant is what scale degree? 4
2. The chord tones of V7 chords correspond to which scale degrees? 5 7 2 4

19.2 Identify and write dominant seventh chords

Example 1	Example 2	Example 3		
				
triad	a seventh chord	dominant seventh chord		
<u>type of triad</u>				
	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	Maj triad Maj 7th	min triad min 7th	Maj triad min 7th	dim triad dim 7th
f)	g)	h)	i)	j)
				
Maj triad Maj 7th	min triad min 7th	Maj triad min 7th	Maj triad Maj 7th	Maj triad min 7th

2. Which of the above seventh chords are dominant sevenths? d, h, j
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

Example 2

e: V⁷_{3#}

- The root of a dominant seventh chord is usually ♮, as implied by the word “dominant” in the name.
- If the key is major and the root is ♮, no accidentals are needed to write dominant seventh chords. See example 1.
- If the key is minor and the root is ♮, 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 V⁷/_{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 ♮. 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 V⁷/_{3#} chords indicated below the staff.

c: V⁷/_{3b} b: V⁷/_{3#} d: V⁷/_{3#} f#: V⁷/_{3#}

9.4 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.

many possible answers. Only one is shown.

complete V7	incomplete V7	complete V7	incomplete V7

		<p>Write key signature</p>	<p>Write key signature</p>
complete V7	incomplete V7	D: complete V7	G: incomplete V7

19.5 Approach V7 by V and mark tendency tones

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 V⁷) tends to move down to $\hat{3}$, and $\hat{7}$ (the third of V⁷) 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.

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 of a complete V7 chord in C major to an incomplete I chord. The V7 chord (F7) has a 7th (Bb) and a 3rd (D). The 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 V^7 chords. On this page all V^7 chords are complete and all I chords are incomplete.

Two rows of musical notation show the resolution of V^7 chords to incomplete I chords in various keys. The first row shows resolutions in E major, Bb major, G major, and Eb major. The second row shows resolutions in Eb major, D major, E major, and F# major. Blue arrows indicate the movement of the 7th of the V^7 chord to the 3rd of the I chord and the 3rd of the V^7 chord to the root of the I chord. A key signature change is indicated in the final example.