Learn Music Theory. net 2.10 SATB Part Writing 6: Seventh Chords

General Guidelines for Seventh Chords

Follow the voicing guidelines for triads, except you may omit the 5th (if so, double the root).

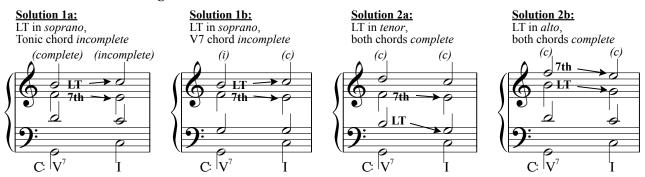
Resolving seventh chords:

- 1. FIRST, resolve the *seventh* of the chord *down by step*.
- 2. SECOND, resolve the *leading tone* (if present) *up by step*. In an *inner voice* (alto or tenor only), the LT *may* also resolve *down a third*.
- 3. LAST, resolve the remaining voices, following all stylistic guidelines.

Resolving V7 in Root Position

Root position V7 chords moving to I (or i) can be tricky since there are 2 tendency tones (7th and LT).

Solution 1: Make *one* of the chords *incomplete* (use an *extra root* instead of the fifth), *OR* Solution 2: Put the *leading tone* in the *alto or tenor* and resolve it *down a third*.

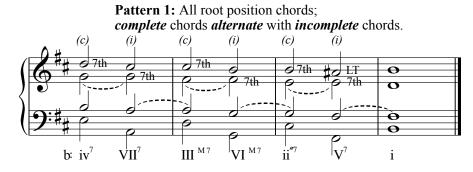


Inverted V7 chords follow the general guidelines for seventh chords. If the *seventh* is in the *bass*, it must resolve down by step, creating a first-inversion I chord.

V7 to VI (or vi) will often double the 3rd in the VI (or vi) chord, just like triads (that is, V to VI or V to vi).

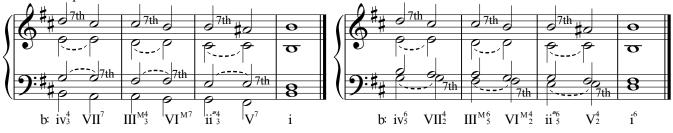
Circle-of-Fifths Sequences with Seventh Chords

When circle-of-fifths sequences occur with seventh chords, the *sevenths* resolve *down by step* as usual. For more examples, see *Tonal Harmony* by Kostka and Payne, 6th ed., p. 251.



Pattern 2:All *complete* chords, second-inversion and root-position chords alternate.

Pattern 3:All *complete* chords, first-inversion and third-inversion chords alternate.



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