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 1: All root position chords; complete chords alternate with incomplete chords.

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

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