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# Resolving V7/V to V or V7

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Telesco: Resolving V7/V to V or V7

### Resolving V<sup>7</sup>/V to V or V<sup>7</sup>

Dr. Paula J. Telesco

#### I. Basic Principles:

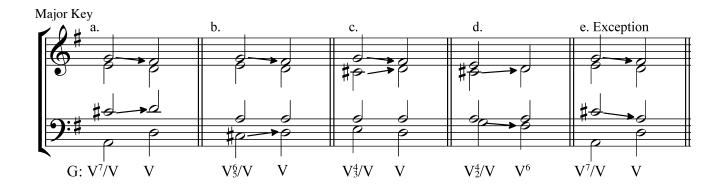
- 1. A secondary dominant is a type of *borrowed* chord: it is the dominant chord borrowed from the key of the chord it is tonicizing.
- 2. Recall that a V<sup>7</sup>/V is an altered ii<sup>7</sup> chord. Be sure to include all necessary accidentals to create the V<sup>7</sup>/V, a Mm<sup>7</sup> chord. That means raising the 3rd of the ii<sup>7</sup> in a major key, and both the 3rd and 5th of the ii<sup>6</sup> in a minor key.
- 3. Remember that when a root position V<sup>7</sup> resolves to a root position tonic, if you resolve the tendency tones correctly, the tonic chord is incomplete: it has 3 roots and a third (no 5th). The exception to this is at a cadence, where the 3rd of the V<sup>7</sup> (*ti*) may resolve down to the 5th of the tonic chord (*sol*) in an inner voice, typically the alto, in order to conclude a phrase with a complete tonic chord (2 roots, a 3rd, and a 5th). However, when the V<sup>7</sup> is inverted, its root stays as a common tone in the tonic chord of resolution, resulting in a doubled root, a 3rd, and a 5th.

The same will be true when resolving a  $V^7/V$  to V. To resolve, think in terms of the *temporary* key (the key being tonicized) and resolve *tendency tones* with respect to the *tonicized* key:

- Ti goes **up** to Do (unless at a cadence, as shown in the Exception examples below.)
- Fa goes down to Mi
- Re goes down to Do
- Sol goes to Do if in root position (root to root in the bass), or stays as a common tone if inverted.

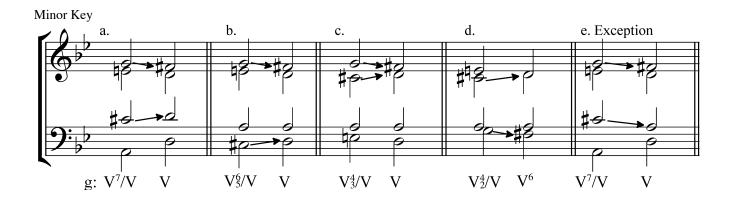
Thus, the third of the  $V^7/V$  (the leading tone of the tonicized key) resolves up by step, while the 5th and 7th of the chord resolve down by step, just as when a primary  $V^7$  resolves to its tonic.

- 4. Don't double the Leading Tone in the tonicized V chord: if you resolve the tendency tones correctly, you will not have this problem.
- 5. Avoid Parallel 5ths and 8vas: again, if you resolve tendency tones correctly, you will not have this problem.
- 6. Finally, remember that when you are in a minor key, you must add the accidental for the Leading Tone in the tonicized V chord.

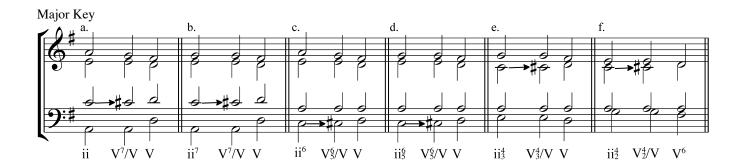


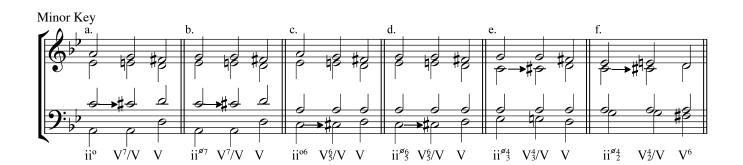
## Resolving V<sup>7</sup>/V to V or V<sup>7</sup>

Dr. Paula J. Telesco



**II. If there is a** *chromatic* half step, keep it in a single voice: Since the  $V^7/V$  is an altered ii<sup>7</sup> chord, it is very often preceded by the diatonic ii or ii<sup>7</sup> (note, however, that ii<sup>o</sup> is rarely used in root position). The ii chord contains  $\hat{4}$ ; the  $V^7/V$  contains  $\sharp \hat{4}$ . To maintain smooth voice leading, keep the chromatic half-step  $(\hat{4}-\sharp \hat{4}/fa-fi)$  in a single voice:



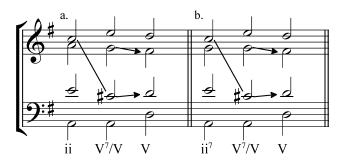


Telesco: Resolving V7/V to V or V7

## Resolving V<sup>7</sup>/V to V or V<sup>7</sup>

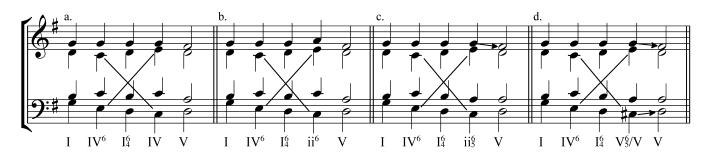
Dr. Paula J. Telesco

**III. Avoid Cross Relations:** When the chromatic half step occurs between different voices, this is referred to as a *cross relation*; these should be avoided:



Exception: a cross relation may be used as part of a chromatic voice exchange, as shown in IV.d., below.

**IV. Chromatic Voice Exchange:** If the  $V^7/V$  is approached as part of a voice exchange, with the  $V^7/V$  substituting for the ii<sup>6</sup> or ii<sup>6</sup>, there will be a *chromatic voice exchange*. Recall that you may find a passing I<sup>6</sup> between IV<sup>6</sup> and IV (example a) within a diatonic voice exchange. A ii<sup>6</sup> (example b) or ii<sup>6</sup> (example c) may substitute for the IV chord. Notice that if the V<sup>6</sup> /V is used in place of the ii<sup>6</sup>, there is a chromatic voice exchange (which includes, therefore, an acceptable cross relation).



**V. Resolving V<sup>7</sup>/V to V<sup>7</sup>:** When resolving a V<sup>7</sup>/V to a V<sup>7</sup> chord (as opposed to the V triad), think again in terms of the *temporary* key (the key being tonicized) and resolve *tendency tones* with respect to the tonicized key, as above, with one exception: instead of taking the leading tone of the tonicized key up to its tonic, take it down by chromatic half step, to the 7th of the V<sup>7</sup> chord (i.e., fi-fa in the primary key). Thus, 5th and 7th of the chord move down by step, and the 3rd moves down by chromatic half step.

