

V7 Chords

Examples of ways that the V7 chord results naturally from contrapuntal “non-chord” dissonant tones

PT NT SUS APP

I V⁷ I I V⁷ I IV V⁷ I II⁶ V⁷ I

Note that the tritone (augmented fourth or diminished fifth) between the 3rd and the 7th of the V7 chord is a crucial dissonant tension interval in that chord, and it must resolve via contrary motion to the root and 3rd of the I chord. The 3rd of the V7 chord is the leading tone (7th degree) of the scale, and the 7th of the chord is the 4th degree.

IV V⁷ I I⁶ V⁷ I i V⁷ i ii^{o6} V⁷ I

In four-part writing, when a V7 chord in root position progresses as normal to a root position I chord, it is often necessary to omit the 5th from one of the two chords. Note the voice leading.

no 5th no 5th 5th 5th

When the leading tone is in an inner voice, it can sometimes resolve (falsely) to the 5th of the I chord instead of to the tonic.

When the V7 chord is in an inversion, it's usually possible to include the 5th in both chords. Note the importance of the tones of the V7 chord all resolving correctly.

i V⁶₅ i i⁶ V⁴₃ i i⁶₁₄ V⁴₂ i⁶