

Resolving tritones in V7, viio6, and iio6

V7 to I: strong DOMINANT, usually occurs at cadences

option 1: TRIPLE root of I

option 2: DOUBLE root of V, omit 5th

option 3: resolve LT in higher voice

hidden 8va between bass and 5th of V7 if similar motion is used

never omit 3rd and 7th of 7th chord

*alto goes to ^1 in place of tenor
tenor goes to ^5 below*

C: V7 I c: V7 i c: V7 i

Inversions of V7: weaker DOMINANT function, often expands TONIC function

Leading tone (LT) goes UP, 7th goes DOWN

G: V65 I6 G: V43 I g: V42 i6

viio6: same as V65 without its root

option 1: double 3rd of viio6

option 2: resolve tritone UP by similar motion to P4/P5

option 3: double 5th of viio6

doubled note leaps to ^5

alto/tenor parallels better than parallels with soprano

doubled notes move in contrary motion

a: viio6 i6 a: viio6 i a: viio6 i6 a: viio6 I6

iio6: PREDOMINANT, tritone doesn't resolve the usual way
^6 must go DOWN to avoid movement by x2 (^6 to ^#7)

option 1: double 3rd

option 2: double root

option 3: go to cadential V64

e: iio6 V e: iio6 V7 e: iio6 V e: iio6 V64

2 Complete the progressions below. Use each of the 3 possible resolutions of V7 - I at least once.

d: V7 d: V7 d: V7 d: V7

Complete the progressions with inversions of V7 - I and label chords with RN/FB

b: b: b: f#:

f: f: D: D: D:

Complete the progressions with viio6 to i or i6, and label chords

c: c: c: c:

Complete the progressions with iio6 to V or V7

Complete the progressions with iio6 - v64

a: a: a: e: e: e: